

JACK W. STAMPS

COMPOSER, SONGWRITER, ARRANGER, LECTURER

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EDUCATION

Doctorate of Musical Arts (*all but dissertation*), The University of Texas at Austin, Texas, expected May, 2009.

• Dissertation: *a 20-25 minute work for chamber ensemble (as yet untitled)*.

Master of Music in Composition, The University of Texas at Austin, Texas, 2006.

• Thesis: *Buck Jones: An Opera In Three Acts*, Yevgeniy Sharlat, advisor.

Bachelor of Music in Composition, University of Texas at San Antonio, Texas, 2003.

Certificate of Advanced Education in Electronic Media, The Technology Institute for Music Educators (Ti:me), San Antonio, Texas, 2003.

AWARDS AND HONORS

- Meet The Composer Grant, 2008.
- CEMJKO Electronic Music Award, *Second Prize*, 2006.
- UTSA Academic Excellence Scholarship, 2002-2003.
- UTSA Citation for Excellence in Electronic Composition, 2003.
- Reed Holmes Memorial Prize in Music Composition, 2003.
- Turner Classic Movies Young Film Composers Competition, *Finalist*, 2003.
- Phi Kappa Phi, 2003.

PROFESSIONAL TEACHING EXPERIENCE

Visiting Lecturer, Trinity University

Spring 2009

• *Orchestration and Arranging. Course Description:* A study of the families of instruments and voices, including their ranges, individual colors, special devices, and methods of scoring for small and large combinations. Also, an introduction to stylistic developments in large ensemble writing from Haydn to present. Activities include score analysis, listening, and scoring and arranging exercises using selected works as models. One section of about 12 upper-class music students.

• *Songwriting and Recording Technology.* Lecture on the key concepts in effective songwriting and the use of recent recording technology tools and trends to record songs. Contains a basic theory component, some historical background and final project in which a new song will be written, recorded and mastered.

Assistant Instructor of Record(AI), University of Texas

Fall 2008 – Spring 2009

• *Introduction to Electronic Music Composition.* Lecturing on the fundamental principles and techniques associated with electronic composition while presenting an overview of key figures, works and developments in the history of electronic music. The course will culminate with a newly composed piece of electronic music from each student. Two sections totaling 30 interdisciplinary students.

• *Intermediate Electronic Composition.* A continuation of the course, *Introduction to Electronic Music Composition.* A further look at techniques and historical models to advance the skills of composing electronic music. Administer Private lessons in association with the course curriculum. Two sections totaling 15 interdisciplinary students.

Visiting Lecturer, Trinity University

Spring 2008

- *Introduction to Electronic Music*. Lectured on the fundamental principles and techniques associated with electronic composition while presenting an overview of key figures, works and developments in the history of electronic music. The course culminated with a newly composed piece of electronic music from each student. One section of 12 interdisciplinary students.

Teaching Assistant, University of Texas

Fall 2007 – Spring 2008

- *Introduction to Electronic Music Composition*. Assisted with lecture on the fundamental principles and techniques associated with electronic music composition. Evaluated and graded all composition projects while providing consultation. Two sections totaling 30 interdisciplinary students.
- *Intermediate Electronic Composition*. Assisted with lecture on the fundamental principles and techniques associated with electronic music composition; a continuation of the course, *Introduction to Electronic Music Composition*. Gave private lessons in association with the course curriculum. One section of 8 interdisciplinary students.

Teaching Assistant, University of Texas

Fall 2005 – Spring 2006

- *Ear Training and Sight Singing*. Lectured on sight-singing techniques incorporating moveable-Do solmization, administered and graded sight-singing tests in a weekly lab environment. Four sections totaling 40 sophomore-level music majors.

COMPOSITION HIGHLIGHTS

- *NIGHTLIFE!* Season 1.0 – An electro-acoustic serial pop-opera designed for podcast subscription. Plans for availability through iTunes. Lyrics by John Navarro. (2008).
- *Still Point of The Turning World* for Symphonic Wind Ensemble, 2008. Premiere: Fall, 2009.
- *String Quartet #2: Sketches from A Fakebook Landfill* for String Quartet, 2007. Premiere: San Antonio, Spring, 2008. 14 minutes.
- *Dispatches From Unnoted Stations, Book 1: MICROCHIP-ÉCLAIR* for 5.0 Surround Sound Electronic Playback, 2006. Premiere: Spring, 2007.
- *Buck Jones: an Opera in Three Acts* for Chorus, Chamber Ensemble, Electronics, 2006. Premiere: (Staged Selections) Spring, 2006. 90 minutes.
- *Lulled by an Imploding Lotus* for 4-channel Electronic Playback, 2006. Premiere: University of Texas at Austin, Spring 2006.
- *Une Recette Pour le Portage de Gingembre-Chanson* for Guitar and Phantom Vocalist, 2005. Premiere: The University of Texas, Austin, TX, 2005.

SONGWRITING AND RECORDING

Songwriter/singer for the band, The Robertsons.

- *Beluga* (cassette/CD). 1989. 12 song collection. © Pudding on the Wrist Music.
- *Yugo Shopping* (cassette/CD). 1992. 7 song EP. © Pudding on the Wrist Music.

Solo artist, under the name, Pelòn.

- *It's Is, Not Isn't* (CD). 1997. 17 song collection. © Pelony Music.
- *Drinking By Numbers* (CD). 1999. 14 song collection. © Pelony Music.
- *Electrostatic Trash Baptism* (CD). 2000. 12 song collection. © Outside Interests Music.
- *Mexican Wrestling Mask of a Purse* (CD). 2001. 9 song EP. © Outside Interests Music.

Miscellaneous

- Composed text and music for a new alma mater for **Charleston Collegiate School**, a private Kindergarten through twelfth-grade charter school in Charleston, South Carolina.

COLLABORATIVE COMPOSITIONAL ACTIVITIES

Music for Film/Television

<i>The Science of Side View Commuter</i>	Collaboration with Video Artist	2008
<i>Danzak</i>	Scored the short film	2008
<i>Bulldozer</i>	Scored short comedy	2007
<i>Melangé</i>	Animated film	2007
<i>Austin Independent Film Festival</i>	Commercial	2001

Music for Dance

<i>Twining 2</i>	Collaborated with Yacov Sharir	2006
<i>Mania</i>	Collaborated with Holly Williams	2004

ENGRAVING

- 11 years experience with Finale Notation Software with extensive research and experience in the application of digital graphic design to musical score mechanics.
- Served as personal engraving assistant to composer Seymour Barab during the preparation of his three-act opera, *The Gods of Mischief*. 2003-2004.

WORKS PRESENTED AT CONFERENCES

- Society of Electro-acoustic Music in the United States (SEAMUS) National Conference 2007, Ames, Iowa. Work: *Lulled by an Imploding Lotus*.
- International Computer Music Conference (ICMC) 2007, Copenhagen, Denmark. Work: *Lulled by an Imploding Lotus*.
- Música Viva Festival 2007, Lisbon, Portugal. Work: *Lulled by an Imploding Lotus*.

PUBLICATION

- Tisano, Theresa et al. *Notations21, an Anthology of Musical Notation*, published by Mark Batty Publishing. Will be released in 2008. An historical look at graphical music notation. *Two recent works, along with descriptions of my techniques and theories regarding graphical notation are included.*

SOFTWARE PROFICIENCY

- **Digital Audio**- Logic Pro, ProTools, Cubase, Peak, Sound Forge, Spear, SoundHack, Absynth, Kontakt, GRM Tools, CSound, Max/MSP.
- **Graphic Design/Engraving/Publishing**- Freehand, InDesign, Finale, Sibelius, Photoshop, Quark Express, Pagemaker, MS Office.