

David S. Carter

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EDUCATION

Northwestern University, D.M. in Music Composition, 2013

Dissertation: "*The Connection Between New and Old*": *Rhythmic Process in Late Webern, Late Stravinsky, and Their Predecessors* and two-movement, 18-minute chamber composition *Surface Tension*

University of California at Los Angeles, undergraduate music courses, 2004-2006

Private Composition Instruction: Jonathon Grasse

University of Southern California, J.D., 1999 (top 25% of class, Law Review member)

Yale University, B.A. with honors in English Literature, 1996

COMPOSING HONORS

On March 24, 2023, was awarded Faith & Justice Research Grant from Loyola Marymount University to pursue a composition and documentation project *Environmental Justice in Westchester and Inglewood: Reimagining the Soundscape* in Summer 2023, recording the sounds of noise pollution and environmental degradation in the Inglewood and Westchester neighborhoods of Los Angeles and creating a new piece with these recordings.

A Drift, A Thought, A Prayer selected for the 2022 Research on Contemporary Composition (ROCC) conference at the University of North Georgia October 29-30, 2022.

Plateau selected for presentation at NUNC! 4, the 2021 Northwestern University New Music Conference in April 2021.

A veces, hecho de nada... selected for performance at NUNC! 3, the 2018 Northwestern University New Music Conference in April 2018.

Settling In selected for performance in the Discovery Series at (Le) Poisson Rouge in Manhattan on Wednesday, January 31, 2018.

Settling In selected for performance in the Discovery Series of Late Night at National Sawdust, Brooklyn, N.Y., October 20, 2017.

Over Juneau was composed and premiered after selection by Access Contemporary Music to write a piece inspired by Milwaukee's City Hall in conjunction with Doors Open Milwaukee 2015.

Settling In selected for performance at the 2015 Southern Regional Conference and the 2015 Great Lakes Regional Conference of the College Music Society.

Setting Out selected for performance at the 2014 Great Lakes Regional Conference of the College Music Society in March 2014.

Eight Degrees of Separation awarded first prize in the 2012 Iron Composer competition at Baldwin Wallace University, Berea, Ohio, September 7, 2012. The competition was broadcast live on Cleveland's WCLV and wclv.com.

Almost Past won Northwestern's 2009 William T. Faricy Award.

In Scattered Rings awarded second prize in the 2008 Rhenen (Netherlands) International Carillon Composition Competition.

Selected for and had works performed at June in Buffalo (2014, 2011), the 2008 Summer Institute for Contemporary Performance Practice at New England Conservatory, Music07 at the University of Cincinnati, and the 2007 Bowdoin International Music Festival.

Works performed or recorded by the JACK Quartet, the International Contemporary Ensemble (ICE), Ensemble Dal Niente, Ensemble Court-Circuit, Ensemble Signal, the Callithumpian Consort, and trombonist Mike Svoboda, among others.

PUBLISHED COMPOSITIONS AND ARRANGEMENTS

Kaddisch, two arrangements of the Maurice Ravel song: one for solo cello, harp, and ensemble of eight cellos; the other for solo cello and ensemble of eight cellos; both published 2014 by Ovation Press.

In Scattered Rings, for carillon solo, published 2008 by Nederlandse Klokkenspel Vereniging.

SELECTED ADDITIONAL COMPOSITIONS AND ARRANGEMENTS

Retracked (2023), for flute and piano (composed for and in collaboration with flutist Rik Noyce)

Subalpine (2023), for trombone and marimba (premiered by Spencer Schaffer and David S. Carter April 16, 2023, at the Colburn Conservatory of Music in Los Angeles, California)

The Creature Response Project (2022-23; in progress): collaborative work with LMU students making field recordings of animal sounds, responding to them, and becoming the basis for an electroacoustic composition

Con lena affannata (2022), for flute and piano (composed for and in collaboration with flutist Evan Fojtik)

Running High (2022), for cello (composed for Fifteen-Minutes-of-Fame with Frantisek Brikius competition)

“Shaking Days (Brownsville, 1906)” (2022), for rock ensemble and vocalist

Ten on Ten (2021), for two guitarists (premiered in a live online concert by David S. Carter and Lee Weisert August 14, 2021)

A Drift, A Thought, A Prayer (2021), for two-channel fixed media (premiered in an online concert August 14, 2021)

Lunar Refraction (2019), for violin and piano (premiered by Juan Carlos Ortega and David S. Carter January 4, 2020, in Columbus, Ohio)

A Wilder Swing (2019), for clarinet and tenor saxophone (commission by North Park University in honor of Ralph Wilder; premiered by Madeline Widman and Victor Guerrero October 5, 2019, in North Park’s Anderson Chapel in Chicago, Illinois)

Once in My Life (2019), commissioned arrangement for seven musicians of the Decemberists’ song (premiered by Jenny Conlee, Kelly Hogan, Nora O’Connor, and members of the Chicago Youth Symphony Orchestras October 12, 2019, at the Halo Awards at the Museum of Science and Industry in Chicago)

Per l’altrui scale (2019), for guitar (premiered by Eric Escalante in a live online concert August 14, 2021)

Sidetracked (2018), for violin and piano (premiered by Juan Carlos Ortega and David S. Carter January 4, 2020, in Columbus, Ohio)

Connect Force (2018), for four performers

The Bones of a Clown (2018), for four performers

Settling Up (2018), for flute and piano (premiered by Daria Binkowski and David S. Carter February 26, 2022 in Azusa, California)

Le papillon agité (2018), for piano (premiered by David S. Carter January 4, 2020, in Columbus, Ohio)

Albacore (2018), for two-channel fixed media

Saturnalia (2018), for two-channel fixed media

Lunar Reflections (2018), for piano (premiered by Alex Carter on September 22, 2018, at the Music Institute of Chicago in Evanston, Illinois)

The Temptation of Salome (2017), for two-channel fixed media

Over Juneau (2015), for clarinet, cello, and two-channel fixed media (premiered by Christie Miller and Alyson Berger at Milwaukee's City Hall in conjunction with Doors Open Milwaukee 2015, September 19, 2015)

A veces, hecho de nada... (2015), for mixed choir (premiered by the Bienen Contemporary/Early Vocal Ensemble under Donald Nally on April 20, 2018, at Northwestern University in Evanston, Illinois, in conjunction with NUNC! 3)

Settling In (2014), for violin and piano (premiered by Juan Carlos Ortega and David Carter at the 2015 Southern Regional Conference of the College Music Society, February 20, 2015)

After Morning (2014), for trumpet in C and organ

Descant (2014), for organ (premiered November 19, 2017, by Mary Ruth Laverty Solem in Dunwoody, Georgia)

Never Past (2013), for chamber orchestra

The Slightest Motion (2013), for alto flute, bass clarinet, tenor/alto saxophone, percussion, piano, violin, viola, and cello (premiered in Evanston, Illinois, April 25, 2013, by Ensemble Dal Niente)

Eight Degrees of Separation (2012), for B-flat clarinet, tuba, and prepared piano (premiered September 7, 2012, at the 2012 Iron Composer competition at Baldwin Wallace University, Berea, Ohio; the performance was broadcast live on Cleveland's WCLV and wclv.com)

Almost Past (2009), for bass clarinet and chamber orchestra (premiered by the Northwestern University Symphony Orchestra with David Halperin as soloist, Pick-Staiger Concert Hall, Northwestern University, March 6, 2009)

Plateau (2008), electroacoustic (premiered online April 24, 2021 at the Northwestern University New Music Conference in Evanston, Illinois)

In Scattered Rings (2007/2012), for carillon (premiered May 24, 2008, by Roy Kroezen on the Van Bergen Carillon in Rhenen, the Netherlands; 2012 version for two vibraphones and glockenspiel premiered May 8, 2012, in Regenstein Recital Hall, Northwestern University)

MEDIA AND FESTIVALS

Lilly McCarty of the KXLU radio program Music From the Bluff conducted a 10-minute interview with me about my composing, my research, and my teaching at LMU. The interview aired on KXLU 88.9 FM-Los Angeles on April 21, 2022, along with the playing of a piece of mine.

Served as one of four faculty members of the second (April 2022) edition of the new music festival New Music on the Bluff. Provided individual composition lessons to two festival finalists.

Interviewed by Jeremy Lee of the new music website Composium regarding my career as a composer, theorist, and teacher. Article with interview published July 1, 2021.

<https://www.mycomposium.com/transitioning-to-music-david-carter>

Appeared June 9, 2013, on "Fox Chicago Sunday" on WFLD (Fox 32) to discuss the Rolling Stones and their connection to Chicago's historic blues scene.

PUBLISHED SCHOLARSHIP

"Generic Norms, Irony, and Authenticity in the AABA Songs of the Rolling Stones, 1963-1971," 11,500-word article published December 30, 2021, in *Music Theory Online*, the online journal of the Society for Music Theory (article available at <https://www.mtosmt.org/issues/mto.21.27.4/toc.27.4.html>).

The article, published in volume 27, number 4, addressed the Rolling Stones' use of AABA form between 1964-1971 and its relation to defaults of the time, using corpus research to apply James Hepokoski and Warren Darcy's theory of dialogic form to popular music repertoire. The paper also critically analyzed the ways that the Rolling Stones attempted to achieve authenticity by connecting with blues and soul music

performed primarily by Black musicians and distancing themselves from the traditions of Tin Pan Alley and the Brill Building.

CONFERENCE PRESENTATIONS

“Measuring the Myth: Tempo and (Micro-)Timing in the Music of the Rolling Stones.” Paper co-authored with German music theorist Ralf von Appen selected for presentation at the Rhythm in Music Since 1900 conference at McGill University in Montreal, Québec, to be held September 22-24, 2023.

“Drummers in Crisis: The Rise of Metronomic Regularity in Popular Music, 1965-2020.” Paper co-authored with Ralf von Appen selected for presentation at the International Association for the Study of Popular Music international conference in Minneapolis, Minnesota, to be held June 26-30, 2023.

“A Different Drummer: The Rise of Metronomic Regularity in Popular Music, 1965-2020.” Paper co-authored with German music theorist Ralf von Appen presented at the “On the drums: Métamorphoses de la batterie” conference in Strasbourg, France on Friday, April 14, 2023.

“Bridging the Blues: Hybrid Forms in the Blues 1935-1965.” Paper presented at the Society for Music Theory annual conference in New Orleans, Louisiana, November 11, 2022.

“Measuring the Myth: Tempo and (Micro-)Timing in the Music of the Rolling Stones.” Paper co-authored with German music theorist Ralf von Appen presented at the joint meeting of the two German-speaking popular music studies organizations (IASPM D-A-CH and GfPM) in Vienna, Austria, October 21, 2022.

“Measuring the Myth: Tempo and (Micro-)Timing in the Music of the Rolling Stones.” Paper co-authored with German music theorist Ralf von Appen presented by invitation in a public lecture at the University of Music and Performing Arts, Vienna, October 19, 2022.

“Measuring the Myth: Tempo and (Micro-)Timing in the Music of the Rolling Stones.” Paper co-authored with German music theorist Ralf von Appen presented at the 2022 International Drum Kit Studies Conference in Boston, Massachusetts, September 10, 2022.

“Measuring the Myth: Tempo and (Micro-)Timing in the Music of the Rolling Stones.” Paper co-authored with German music theorist Ralf von Appen presented at the International Association for the Study of Popular Music-U.S. Conference at the University of Michigan, May 26, 2022.

“‘It’s Just Too Much’: Hypervirtuosity and Genre in the Music of Conlon Nancarrow, Art Tatum, and Black MIDI,” paper presented June 15, 2019, at Genre Lines, a new music weekend summit within the 2019 Nief-Norf Summer Festival at the University of Tennessee in Knoxville, Tennessee.

“‘Quite Vaudeville in a Way’: The Rolling Stones’ Selective Appropriation of a Declining Form,” paper presented February 24, 2017, at the annual conference of the U.S. branch of the International Association for the Study of Popular Music (IASPM-US) in Cleveland, Ohio.

TEACHING

Loyola Marymount University, Assistant Professor of Music (Theory/Composition), 2020-present

I lead the Department of Music’s Contemporary Styles and Practices concentration, which focuses on popular music and music technology, and teach Vernacular Harmony and Forms and Music Technology and Production. Taught a First Year Seminar entitled “The Blues, Rock, and Authenticity” three times, and have also taught Music Theory I-IV and Analytic Techniques.

Received Rains grants for student research assistants in 2021-22 and 2022-23. Created and led a monthly Department of Music radio program on KXLU 88.9 FM, 2020-present, as well as a new music festival, New Music on the Bluff, in 2021 and 2022.

Northwestern University, Lecturer, 2013-2014 and 2016-2020; Instructor, 2006-2013

Taught music majors freshman and sophomore theory as well as freshman and sophomore aural skills, as well as a course on the Beatles and the Rolling Stones.

North Park University, Lecturer, 2014-2020

Taught music majors and master's students theory, composition, advanced analysis, fundamentals, aural skills, orchestration, counterpoint, and music history.

Music Institute of Chicago, Instructor, 2015-2017

Taught theory and aural skills to children and adults in classes and individual lessons.

DePaul College Prep, Instructor, 2015-2016

Designed and taught a beginning music theory course for high school students.