

# SAMUEL J. HAMM, Jr., PhD

4906 Box Canyon Road, Billings, MT 59101

Phone: (406) 672-4382 • Email: sam@samhamm.com • Internet: <http://samhamm.com>

## ACADEMIC POSITIONS

### 2006-present • Assistant Professor of Music; Rocky Mountain College; Billings, MT

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Courses taught: Music Theory 1,2,3,4; Music Through the Centuries 1,2; Counterpoint 1,2; History of Rock; Music of the World's Peoples; Jazz Ensemble; Applied music lessons in composition, tuba, and euphonium.

### 2005-2006 • Postdoctoral Fellow in Humanities and Music Technology; University of Louisiana at Lafayette

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Course taught: Modern Problems in the Humanities: *Music Man Machine*.  
Supervision of the School of Music Resource Center; all planning, purchasing, and installation of a new "SMART" computer classroom with sixteen iMac stations in fulfillment of a grant totaling more than \$120,000.

### 2004-2005 • Adjunct Lecturer in Music Composition and Theory; University of Florida

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Courses taught: Music Theory 1, 2; Graduate Theory Review; Composition Skills 4.  
Supervision of two graduate assistants.

### 2000-2004 • Graduate Assistant in Electroacoustic Music and Music Theory; University of Florida

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Courses taught: Composition Skills 2; Introduction to Electroacoustic Music; Music Theory 2; Music Theory Rudiments.  
In addition, responsible for software installation and troubleshooting, computer repair, and supervision of a large MIDI + 24-channel digital audio studio and School of Music computer lab, as well as consultation on hardware/software purchases for these facilities.

### Summer 1999 • Adjunct Instructor in Electronic Music; University at Buffalo

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Taught a summer-term course in electronic music (MUS 114 - Genres of Music: Electronic Music).

### 1995-1996 • Adjunct Instructor in Music Theory; University of Florida

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Courses taught: Music Theory Rudiments; Music Theory 3,4; Scoring for Band and Orchestra.

### 1993-1995 • Graduate Assistant in Music Theory; University of Florida

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Assisted faculty in course instruction and management of entire undergraduate theory sequence.

## EDUCATION

### PhD, Music Composition • 2005 • University of Florida

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Composition with acoustic and electroacoustic media, and cognate studies in Electrical Engineering  
Courses in reductive analysis, set theory, orchestration, 20<sup>th</sup> century music, counterpoint; many history/literature/style

Dissertation (Composition): **Roots**, for Orchestra and Two-channel Recorded Sound

Dissertation (Research): *The Orchestra With Electroacoustic Music: Literature, Interviews, and Analysis*

Supervisory Committee: Dr. James Paul Sain (Chair), Dr. Paul Koonce (Composition), Dr. David Kushner (Musicology), Dr. Paul Richards (Composition), Ric Rose, MFA (Theatre and Dance)

### MM, Music Composition • 1995 • University of Florida

### BM, Music Composition • 1991 • University of Alabama

## SELECTED LIST OF COMPOSITIONS

## Concert Music

- 2009 *billet-doux*, for eight-channel recorded sound
- 2009 *Signatures of the Sun*, for solo piano with photographic projections
- 2009 *Cascade*, for string quartet
- 2008 *Refuge*, for tenor voice and piano
- 2008 *Ite missa est*, for eight-channel recorded sound
- 2007 *pop*, for saxophone quartet
- 2006 *The Hole Through Which the White Light Shines*, for piano
- 2006 *deca-*, for eight-channel recorded sound
- 2005 *Roots*, for orchestra and two-channel recorded sound
- 2005 *New Reactions*, for eight-channel recorded sound
- 2005 *déjà*, for euphonium and tuba
- 2004 *de•hisce*, for alto flute with flute choir
- 2004 *Door Variations*, for two-channel recorded sound
- 2003 *Gospel*, for eight-channel recorded sound
- 2002 *fix•a•tion*, for B-flat clarinet and computer
- 2002 *Legion*, for two-channel recorded sound
- 2001 *Absence of Joy*, for four-hands piano and computer
- 2001 *Lo*, for two-channel recorded sound
- 2000 *fit*, for trombone and computer
- 1999 *Big Pile of Stuff*, for two-channel recorded sound
- 1997 *Simulcantesmus*, for soprano voice, baritone voice, clarinet, cello, and two pianos
- 1996 *Green*, for wind ensemble and chamber strings
- 1995 *Concerto for Tuba and Orchestra*
- 1994 *Decisions*, for two-channel recorded sound
- 1993 *Violin Percussion Piano*
- 1991 *Blue*, for solo piano
- 1990 *Psalm 123*, for SATB chorus and wind quintet

## Theatrical Music

- 2004 *Piscatory*, for dance
- 2003 Music for the play *Miss Julie*
- 2003 *Before the Moonlight*, for dance
- 2002 Music for the Floridance production *Shadowdance Theatre*
- 2001 Music for the play *Picasso at the Lapin Agile*
- 1997 Music for the play *El Maleficio de la Mariposa*
- 1996 Music for the play *Sophia*
- 1996 *Return to Me*, for dance
- 1994 *Mary Shelley's Dream*, for dance
- 1994 *Collision*, for dance

## SELECTED PERFORMANCES

- 2009 *fix•a•tion*; Faculty Recital by Dr. Leslie Moreau, Boise State University, Boise, ID  
*Signatures of the Sun*; Joint Faculty Recital with pianist Jen Bratz, Rocky Mountain College, Billings, MT  
*Signatures of the Sun*; Doctoral Recital by Jen Bratz, University of Colorado, Boulder, CO
- 2008 *fix•a•tion*; Faculty Recital by Russell Brown, Valdosta State University, Valdosta, GA  
*The Hole Through Which the White Light Shines*; Society of Composers Region VIII Conference, Turlock, CA  
*Ite missa est*; Seventeenth Annual Florida Electroacoustic Music Festival, Gainesville, FL
- 2007 *Absence of Joy*; Corcoran Gallery of Art, Washington, DC  
 Three-week art gallery show of six compositions on headphone listening stations; Ryniker-Morrison Gallery, Billings, MT  
*dé•jà*; Guest Arist Recital by James E. Jenkins, The University of Wisconsin, Madison, WI
- 2006 Guest artist at Del Mar College in Corpus Christi, TX, including a concert of six of my compositions  
*The Hole Through Which the White Light Shines*; Winthrop University, Rock Hill, SC  
*Door Variations*; Society for Electro-Acoustic Music in the US National Conference, University of Oregon, Eugene, OR
- 2005 *Door Variations*; Unbalanced Connection Concert Series, University of Florida, Gainesville, FL  
*New Reactions*; Fourteenth Annual Florida Electroacoustic Music Festival, Gainesville, FL  
*fix•a•tion*; Society for Electro-Acoustic Music in the US, National Conference, Ball State University, Muncie, IN  
 Doctoral Composition Recital: *Violin Percussion Piano, Absence of Joy, New Reactions, fix•a•tion, de•hisce*  
*fix•a•tion*; Gainesville Chamber Orchestra New Music Summer Series, Gainesville, FL  
*fix•a•tion*; Society of Composers National Conference, University of North Carolina at Greensboro, NC  
*fit*; Electronic Music Midwest Festival, Kansas City (Kansas) Community College, KS  
*Big Pile of Stuff*; University of Aberdeen, Scotland  
*Big Pile of Stuff*; University of Edinburgh, Scotland  
*fix•a•tion*; Recital by clarinetist Russell Brown, The University of Florida, Gainesville, FL
- 2004 *Absence of Joy*; Society of Composers, Inc., Region IV Conference, Winthrop University, Rock Hill, SC  
*Door Variations*; Comunidad Electroacústica de Chile Festival, Santiago, Chile  
*Door Variations*; Thirteenth Annual Florida Electroacoustic Music Festival, Gainesville, FL  
*Piscatory*; Dance 2004, Constans Theatre, University of Florida, Gainesville, FL  
*fix•a•tion*; Southeast Composers' Symposium, University of Alabama, Tuscaloosa, AL  
*Gospel*; Unbalanced Connection Concert Series, University of Florida, Gainesville, FL
- 2003 *fix•a•tion*; Society of Composers, Inc., Region IV Conference, Stetson University, Deland, FL  
*Violin Percussion Piano*; Society of Composers Student National Conference, University of Miami, FL  
 Music for the play *Miss Julie*; Edinburgh Festival Fringe, Edinburgh, Scotland  
*fix•a•tion*; The UW Invitational Festival of Electroacoustic Music, University of Washington, Seattle, WA  
 Music for the play *Miss Julie*; H.P. Constans Theatre, Gainesville, FL  
*fix•a•tion*; Twelfth Annual Florida Electroacoustic Music Festival, Gainesville, FL  
*Before the Moonlight*, for dance; Dance 2003 at H.P. Constans Theatre, Gainesville, FL
- 2002 *Legion*; Alternative Impulse Concert Series, Winthrop University, Rock Hill, SC  
 Music for *Shadowdance Theatre*; H.P. Constans Theatre, Gainesville, FL  
*Absence of Joy*; Society for Electro-Acoustic Music in the US, National Conference, University of Iowa, Iowa City, IA  
*Legion*; Eleventh Annual Florida Electroacoustic Music Festival, Gainesville, FL  
*Big Pile of Stuff*; CCRMA/FEMS Exchange Concert, Stanford University, Palo Alto, CA  
*Absence of Joy*; Southeastern Composers' League Annual Meeting, Mercer University, Macon, GA

Information on performances from 2001 and earlier available upon request

## CONFERENCE PRESENTATIONS

### Papers

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- 2009 “Was He Right? A Look Back at Frank Zappa's 1984 Keynote Address to the American Society of University Composers”  
Pacific Northwest Chapter Meeting of the College Music Society; Boise State University, Boise, ID
- 2007 “The Orchestra and Electroacoustic Music: A Challenging Mix”  
National Conference of the College Music Society; Salt Lake City, UT
- 2007 “The Orchestra and Electroacoustic Music: A Challenging Mix”  
Pacific Northwest Chapter Meeting of the College Music Society; Boise State University, Boise, ID
- 2004 “Sensor Selection in Design of Alternative Interfaces and Controllers”  
Region IV Conference of Society of Composers, Inc., Winthrop University, Rock Hill, SC
- 2003 “Computers and Live Performance: Interactive, or Interference?”  
Region IV Conference of Society of Composers, Inc., Stetson University, DeLand, FL

### Compositions

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- 2008 *The Hole Through Which the White Light Shines*; Society of Composers Region VIII Conference, Turlock, CA
- 2008 *Ite missa est*; Seventeenth Annual Florida Electroacoustic Music Festival, Gainesville, FL
- 2006 *Door Variations*; Society for Electro-Acoustic Music in the US National Conference, University of Oregon, Eugene, OR
- 2005 *fix•a•tion*; Society for Electro-Acoustic Music in the US, National Conference, Ball State University, Muncie, IN
- 2005 *fix•a•tion*; Society of Composers National Conference, University of North Carolina at Greensboro
- 2005 *fit*; Electronic Music Midwest Festival, Kansas City (Kansas) Community College, KS
- 2004 *Absence of Joy*; Society of Composers, Inc., Region IV Conference, Winthrop University, Rock Hill, SC
- 2004 *fix•a•tion*; Southeast Composers' Symposium, University of Alabama, Tuscaloosa, AL
- 2003 *fix•a•tion*; Society of Composers, Inc., Region IV Conference, Stetson University, Deland, FL
- 2003 *Violin Percussion Piano*; Society of Composers Student National Conference, University of Miami, FL
- 2002 *Absence of Joy*; Society for Electro-Acoustic Music in the US, National Conference, University of Iowa, Iowa City, IA
- 2002 *Absence of Joy*; Southeastern Composers' League Annual Meeting, Mercer University, Macon, GA

### Panels

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- 2004 “Pluralism in the Twenty-First Century”  
Southeast Composers' Symposium, University of Alabama, Tuscaloosa, AL
- 2003 “Breaking and Entering: Starting, Maintaining, and Managing a Vibrant SCI Student Chapter”  
Society of Composers Student National Conference, University of Miami, FL

### Performer

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- 2005 *Afterimage 3*, by Ronald Keith Parks (percussion)  
Society for Electro-Acoustic Music in the US, National Conference, Ball State University, Muncie, IN
- 2005 *Afterimage 3*, by Ronald Keith Parks (percussion)  
Electronic Music Midwest Festival, Kansas City (Kansas) Community College, KS
- 2005 *fit*, by Samuel J. Hamm, Jr. (trombone)  
Electronic Music Midwest Festival, Kansas City (Kansas) Community College, KS

## SERVICE POSITIONS

### **2006-present • Various service roles at Rocky Mountain College**

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2009-10: Faculty representative to the Board of Trustees' Student Services Committee  
2009-10: Member, Faculty Development Committee  
2008-09: Chair, Curriculum Committee  
2008-09: Member, Faculty Executive Committee  
2007-08: Chair, Curriculum Committee  
2007-08: Member, Faculty Executive Committee  
2007-08: Chair, Piano Search Committee  
2007-08: Chair, Band & Music Education Search Committee

### **2006-2008 • Editor, Society of Composers Newsletter**

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Editor of a bi-monthly newsletter serving more than one thousand Society members and Newsletter subscribers

### **2001-2005, 1996-1998 • Associate Director, The Florida Electroacoustic Music Festival**

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Duties included participation in the selection process, facilities planning/coordination, and management of a 15-person crew for the Florida Electroacoustic Music Festival, an annual international festival for computer music and electronic music. Specific organizational responsibilities included creation of rehearsal schedules, setup and operation of a twelve-channel sound system, oversight of ground transportation for Festival guests, supervision of rehearsals and concerts, and primary responsibility for front-line administrative decisions during the event.

### **2004-2005 • Webmaster for Music Theory Area, University of Florida**

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Created new website (<http://www.arts.ufl.edu/theory>); generated and edited content

### **2001-2004 • Associate Director, Florida Electroacoustic Music Studios**

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Supervision of a staff responsible for installation and maintenance of computers, software, and studio hardware, as well as management of all operations of the Computer-Aided Music Instruction Laboratory in the University of Florida School of Music. Consultation in purchasing decisions and coordination of all necessary repair work.

### **2000-2003 • University of Florida Student Government**

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Fall 2003: President, Board of College Councils  
*This office held primary responsibility for a \$410,000 budget and oversight of a university-wide council of academic student organizations.*  
2002-03: President, Society of Composers Student Chapter; Executive-at-Large, Board of College Councils  
2001-02: President, Fine Arts College Council; Treasurer, Society of Composers Student Chapter  
2000-01: Vice-President, Fine Arts College Council; Sergeant-at-Arms, Society of Composers Student Chapter

### **1999-2000 • Webmaster for the Department of Music, University at Buffalo**

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In addition to generating and managing site content, implemented a complete overhaul of site infrastructure

### **1999-2000 • Orchestra Manager, University at Buffalo**

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Numerous operational duties included music distribution, setup for rehearsal and concerts, and assisting the conductor with communications, instrument management, and production of concert programs.

### **1993-1995 • University of Florida Student Government**

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1994-95: President, Fine Arts College Council; President, Society of Composers Student Chapter  
1993-94: Vice-President, Fine Arts College Council; Treasurer, Society of Composers Student Chapter

## HONORS, AWARDS, AND ACHIEVEMENTS

2001-2004

Alumni Doctoral Fellow at the University of Florida, Gainesville, FL, a recognition described by University administration as “the most prestigious graduate student award available at the University of Florida”

2003

Nomination for Kennedy Center American College Theatre Festival Award in Sound Design Excellence

2003

Fourth Place honors in the Graduate Student Council Forum at the University of Florida, Gainesville, FL, an event in which hundreds of graduate students from the entire University of Florida community present research and are adjudicated in presentation effectiveness and quality of research.

2000-2002; 1994-1995

A. Didier Graeffe Memorial Scholarship in Composition, the University of Florida

2000, 1999

Honors Scholarship from the Department of Music of the University at Buffalo

1997

Composed music for a production of Federico Garcia Lorca's *El Maleficio de la Mariposa* that won the *Asociación de Cronistas de Espectáculos de Nueva York* Award for Best Play (the Hispanic theatre equivalent of the Tony)

1995

Induction into Pi Kappa Lambda, national music honor society

## PROFICIENCY IN MUSIC SOFTWARE AND ADDITIONAL COMPUTER APPLICATIONS

### Music Software

Includes, but not limited to: Csound, Digital Performer, Finale, Kyma, Max/MSP, Pro Tools, Reason, Sibelius, SuperCollider

### Additional Computer Applications

Fluent in Macintosh OS X and OS 9, as well as numerous versions of Microsoft Windows; experience in networking and computer lab setup including configuration of servers, projectors, and network printers; experience in hardware installation (RAM, hard drives, removable media, upgrade cards); other software fluency includes Microsoft Office (Word, Excel, and PowerPoint), AppleWorks, and internet/graphics applications such as Dreamweaver, Fireworks, and Photoshop. Experience with music pedagogical software includes Auralia, Musition, and Practica Musica.

## CREATIVE AND RESEARCH INTERESTS

My creative energies in acoustic music have been dedicated to exploration of timbre, gesture, and structure, as expressed in my recent compositions *Signatures of the Sun*, *Cascade*, and *The Hole Through Which the White Light Shines*, as well as earlier works such as *Violin Percussion Piano* and *Simulcantesmus*. Musical form and manipulation of the perception of time are both operatives at fundamental strata of my compositions.

I maintain a firm belief that music should be communicative, rather than academic or merely representational, and seek to exhibit this concept in my compositions. I also find a great deal of inspiration in working collaboratively with other artists, whether they are musical performers, visual artists, poets, or choreographers. Cross-disciplinary creative work is highly rewarding.

In the area of electroacoustic music I remain focused upon the potential for interaction between musicians and technology. As with my acoustic music, I strive to place humanity and expression at the forefront of my compositions, and desire for the technology to be as transparent as is practical. I believe this issue is central to our musical present and future, due to the ever-reaching advancements and innovations in technology which are present into all aspects of our lives. I have composed several works involving live performers and interactive computers, including the compositions *Absence of Joy*, *fix•a•tion*, and *fit*, and presented these works numerous times in a variety of venues. My background with these compositions, and electroacoustic music in general, is substantial.

My present and future research and writing interests include examinations of music, man, and technology, and how these elements interact on an artistic and cultural level. Music is first and foremost a human activity, an obvious and crucial feature that can be quickly lost among the blinking lights, mechanical interfaces, loudspeakers, and the ever-changing standards of this new digital era. Furthermore, I absolutely relish my activities as an educator, and consider participating in teacher/student interaction as a vital part of my musical whole.

## PROFESSIONAL AFFILIATIONS

The American Society of Composers, Authors, and Publishers (ASCAP)  
 The College Music Society (CMS)  
 Music Educators National Conference (MENC)  
 Society of Composers, Inc. (SCI)  
 The Society for Electroacoustic Music in the United States (SEAMUS)

## SUPPLEMENTAL STUDIES

**1998-2000** Coursework at the University at Buffalo (New York) in electroacoustic music and Max/MSP with Cort Lippe, and orchestration with Erik Oña.

**September 1996** Associate Artist at the Atlantic Center for the Arts, New Smyrna Beach, FL.  
 Study of music composition with Master Artist Augusta Read Thomas

**Master Classes** Jacob Druckman, Hubert Howe, Paul Cooper, Gary Lee Nelson, Samuel Adler, Bernard Rands, Tristan Murail, Stephen David Beck, Michael Torke, Allen Strange, Roger Reynolds, Jeffrey Stolet, Houston Dunleavy

## FUNDRAISING AND GRANTWRITING

**2004** \$2000, guest composer James Tenney  
 \$800, travel for performers and self to Society of Composers Region IV Conference (Rock Hill, SC)  
 \$600, travel for student composers to Southeast Composers Symposium (Tuscaloosa, AL)  
 \$500, guest composer Richard Boulanger  
 \$500, guest composer Mark Wingate

**2003** \$2500, guest composer Roger Reynolds  
 \$500, travel for student composers Society of Composers Student National Conference (Miami, FL)  
 \$500, guest composer Jeffrey Stolet  
 \$500, guest composer Panaiotis  
 \$300, travel for student composers and performers to Society of Composers Region IV conference (DeLand, FL)

**2002** \$1200, travel for performers and self to Society for Electroacoustic Music in the US National Conference (Iowa City, IA)  
 \$600, travel for self to present curated concert at Stanford University (Palo Alto, CA)  
 \$500, guest composer Frederic Goossen  
 \$300, travel for performers and self to Southeastern Composers League Annual Meeting (Macon, GA)

## SELECTED SHORT-TERM POSITIONS

**2004** Technical Director, 2004 Society of Composers, Inc. Region IV Conference, Winthrop University, Rock Hill, SC  
 College of Fine Arts Commencement Committee, University of Florida  
 Associate Producer, Florida Electroacoustic Music Festival CD Series

**2003** Satellite Campus Funding Task Force, University of Florida  
 College of Fine Arts Commencement Committee, University of Florida  
 Associate Producer, Florida Electroacoustic Music Festival CD Series

**2001** Technical Specialist, Society for Electro-Acoustic Music in the US, 2001 Annual Conference, Louisiana State University

**1999** Technical Assistant, Computer Music Workshop in Max/MSP, University at Buffalo  
 Technical Assistant, June In Buffalo Contemporary Music Festival at University at Buffalo

**1995** Arts and Technology Committee, University of Florida

**1994** Technical Director, Floridance Company tour of The Netherlands

## PRIMARY REFERENCES

**Dr. Steven Hart, Rocky Mountain College** (*current colleague*)

Associate Professor of Music

harts@rocky.edu

(406) 657-1115

1511 Poly Drive, Billings, MT 59102

**Dr. Ron Parks, Winthrop University** (*professional colleague*)

Associate Professor of Music Technology, Theory, and Composition

parksr@winthrop.edu

(803) 323-4608

102 Conservatory of Music, Winthrop University, Rock Hill, SC 29733

**Dr. James Paul Sain, University of Florida** (*dissertation advisor*)

Professor of Music Composition, Theory, and Technology

jsain@ufl.edu

(352) 392-0223, Ext. 240

P.O. Box 117900, School of Music, University of Florida, Gainesville, FL 32611-7900

## SUPPLEMENTAL REFERENCES

**Dr. Jonathan Kulp, University of Louisiana at Lafayette** (*colleague in prior position*)

Associate Professor of Music History and Composition

kulp@louisiana.edu

(337) 482-6016

ULL School of Music, 601 East Saint Mary, Lafayette, LA 70503

**Dr. Leslie Odom, University of Florida** (*graduate assistant supervisor during doctoral study*)

Associate Professor of Music Theory

lodom@ufl.edu

(352) 392-0223, Ext. 231

P.O. Box 117900, School of Music, University of Florida, Gainesville, FL 32611-7900

**Dr. Edward Dupuy, Savannah College of Art and Design** (*prior dean during my first year at Rocky Mountain College*)

Dean of Graduate Studies

edupuy@scad.edu

(912) 525-5804

Office of Graduate Studies, SCAD, P.O. Box 3146, Savannah, GA 31402