

Education

- Doctor of Musical Arts** 1984
University of Illinois at Urbana-Champaign
Thesis: *Factors contributing to the characteristic timbre of harp tones*
Composition: *Lysogeny, for harp and computer-generated electronics*
Committee: John Melby, James Beauchamp, Scott Wyatt, Constantine Trahiotis, Larry Gushee
Major: Music composition, Minor: Psychoacoustics
- Master of Computer Science** 1988
University of Illinois at Urbana-Champaign
Thesis: *Kyma: an interactive graphic environment for object-oriented music composition and real-time software sound synthesis written in Smalltalk-80*
Advisor: Ralph E. Johnson
- Master of Music** 1979
Texas Tech University
Thesis: *Waves: Concerto for Harp and Percussion Ensemble*
Advisor: Mary Jeanne van Appledorn
- Bachelor of Music, *Magna cum laude*** 1977
University of New Mexico

Experience

- President / Co-founder—Symbolic Sound Corporation** 1989–Present
Software design and development, marketing, sound design, documentation, user support for the Kyma sound design environment
- Research Associate—CERL Sound Group University of Illinois** 1984–1994
Data sonification research with National Center for Supercomputing Applications (NCSA); sound consultant for NCSA Virtual Reality Lab, organizer and lead instructor for annual Intensive Workshop in Sound Computation, music-related software development and design for Macintosh and PLATO platforms, composition and sound design for software and hardware developed by the CERL Sound Group
- Adjunct Assistant Professor—University of Illinois School of Music** 1992–1994
Advising graduate composition students, co-investigator on computer improvisation research with Salvatore Martirano, Bill Walker, Kurt Hebel, Organizer of weekly Seminars in Sound Computation
- Visiting Assistant Professor—University of Illinois School of Music** 1983–1984
Teaching computer music, 20th century music, 18th century counterpoint; Organizer of a weekly campus-wide seminar on computer music and Composers' Forum on student research in computer music; performing and touring as harpist with Contemporary Chamber Players
- Teaching Assistant—University of Illinois School of Music** 1982–1983
Teaching freshman and sophomore music theory and ear training courses
- Graduate Assistant—Experimental Music Studio University of Illinois** 1982–1983
Assisted in construction and wiring of a new Synclavier-based studio; assisted in daily maintenance and upgrades of four electronic music studios
- Research Assistant—Psychology Department University of Illinois** 1981

<i>Research and development of sounds for hypnotherapy to reduce anticipatory nausea in cancer patients undergoing chemotherapy</i>	
Teaching Assistant—Texas Tech University <i>Teaching undergraduate harp students</i>	1978-1979
Principal Harpist—Lubbock Symphony Orchestra <i>Concerts and pop-concerts</i>	1978-1979
Principal Harpist—New Mexico Symphony Orchestra <i>Concert season plus state-wide touring, including the Albuquerque premiere of Dave Brubeck's La Posada and tour of northern New Mexico</i>	1978-1979

Honors and Awards

The 2017 SEAMUS Award <i>Awarded by the Society for Electro-Acoustic Music in the United States to acknowledge important contributions of its recipient to the field of electroacoustic music</i>	2017
Listeners' Choice Award: <i>SlipStick</i> for Kyma & Continuum fingerboard <i>Winners were selected by audience ballot during the SEAMUS conference on Human Interface Devices in Ft Wayne & featured on a SEAMUS CD</i>	2009
Distinguished Alumnae Award — Texas Tech University <i>For invaluable contributions in the field of music</i>	2003
Editors' Choice Award — Electronic Musician Magazine <i>For Kyma as best sound design workstation of the year</i>	1998, 2001, 2005
Commission Award — International Computer Music Association <i>For the networked sound art installation "Public Organ"</i>	1995
Multimedia Award & 10 th Anniversary Award — Nicograph <i>For the video "Using Sound to Extract Meaning from Complex Data"</i>	1991
Fellowship — Apple Computer	1988
InterUniversity Consortium on Educational Computing <i>For a proposal to get Smalltalk on a Mac to communicate with the CERL Sound Group Platypus signal processor. Fellowship award was one year's use of a Macintosh II and trip to Cupertino to present results at Apple</i>	
University of Illinois Academic Fellowship <i>Full tuition waiver based on academic performance</i>	1980
Percussive Arts Society Composition Contest Prize <i>Full tuition waiver based on academic performance</i>	1980
University of Illinois Academic Fellowship <i>For Waves: Concerto for Harp and Percussion Ensemble</i>	1979

Invited Keynote Addresses

ICAD2017 Keynote Address	2017
23 rd International Conference of Auditory Display (ICAD) http://icad.org/icad2017/program-2/keynote.html/	
Looking forward, looking back	2015
41 st International Computer Music Conference (ICMC) https://icmc2015.unl.edu/	

Interviews, news, references

- Musicians join scientists to explore data through sound 2017
Interviewed & quoted by science writer Carolyn Beans as part of Front Matter article on scientific data sonification in the Proceedings of the National Academy of Sciences in the United States of America (PNAS) vol. 114 no. 18 > Carolyn Beans, 4563–4565, doi: 10.1073/pnas.1705325114
- Hearing the Music of Our Spheres: Data Sonification and the Modeling of Complex Physical Systems in the Music of Carla Scaletti 2017
*By Madison Heying, University of California Santa Cruz
 Society for American Music 2017 Annual Conference in Montreal
<http://www.american-music.org/conferences/Montreal2017/>*
- The Sense of Beauty 2017
*Interview in Valerio Jalongo's documentary film on CERN and the language of art and science
<http://www.amka.ch/EN/THE-SENSE-OF-BEAUTY-working-title-63e89d00>*
- The Coding of Community: Carla Scaletti, Kyma, and Community Formation in Computer Music 2016
*by Madison Heying, University of California Santa Cruz
 American Musicological Society/ Society for Music Theory Conference
<http://www.ams-net.org/vancouver/abstracts.pdf>*
- Art + Music + Technology Podcast 132 2016
*Darwin Grosse's interview with Carla Scaletti
<http://artmusictech.libsyn.com/podcast-132-carla-scaletti>*
- Wonderland Podcast 132 with Steven Johnson 2016
*Episode 3: Strange Loops and Circuit Benders
<http://bit.ly/2hh3Ghn>*
- Audio Innovations 2011
Interviewed by Ron DiCesare in his column for Post Magazine where he talked to the “innovators and risk-takers who are reshaping the audio industry.”
- Grove's Dictionary of Music and Musicians 2010
*Article by Elizabeth Hinkle Turner
<http://www.oxfordmusiconline.com/public/>*
- Pink Noises: Women on Electronic Music and Sound 2010
*Interview chapter by Tara Rodgers pp 43–53
 Duke University Press*
- Carla Scaletti interviewed by Giorgos Frangiskos 2008
*As part of the Electro-Medea festival in Athens
<http://usoproject.blogspot.com/2008/06/carla-scaletti-interviewed-by-giorgos.html>*
- Crossing the Line: Women Composers and Music Technology in the United States 2006
*by Elizabeth Hinkle-Turner
 Ashgate Publishing*
- Linguaggi di programmazione 2006
*Interview sidebar by Matteo Milani
 Strumenti Musicali magazine January 2006 issue*
- Digitale Soundeffekte 1999
Interview by Maximilian Schönherr on WDR 5 FM in Germany
- Listen Closely: Thanks to Special Effects, Movies Have Been Given A 1998

- Whole New Look. Get Ready for a Whole New Sound.
by Eben Shapiro, Wall Street Journal, March 19, 1998
Special report on Kyma, morphing, and special sound effects for films
- Electric Sound: the past and promise of electronic music 1997
by Joel Chadabe Prentice Hall pp 265-267, 337
Includes stories surrounding Kyma, Symbolic Sound and Public Organ
- American Women in Electronic Music, 1984-94 1997
by Gavin Borchert Contemporary Music Review Vol. 16, pp. 89-97
OPA. Amsterdam
<http://www.tandfonline.com/doi/pdf/10.1080/07494469700640101>
- Sound FX: When Hollywood Needed to Create the Perfect-Sounding Movie Villain, It Turned to Kurt and Carla 1995
Interview with Paul Wood in The News Gazette, August 3 1995, pg C1
- Audible Traces: Gender, Identity, and Music 1995
Edited by Elaine Barkin, Lydia Hamessley pp 7-8
- Platypus, Granules, Kyma, Daton, & the DSP56001 in Your Future 1987
by Bob Moog, Keyboard Magazine
Report on highlights of the 1987 International Computer Music Conference

Publications — Websites

- carlascaletti.com 2006-Present
- LHCsound: Sonification of the ATLAS detector data 2013
With physicist Lily Asquith
Documentation and sounds from our collaboration
- symbolicsound.com 1996-Present
With Kurt J. Hebel

Publications — Software

- Kyma 7.1—Sound design environment 2016
Automatic signal flow generation based on Sounds and files; new synthesis and processing algorithms based on dynamical systems, and more
<http://kyma.symbolicsound.com/latest-press-releases/kyma-7-1-more-inspiration-more-live-interaction-new-ways-to-generate-sound/>
- Kyma 7—Sound design environment 2015
Designed to support composers and sound designers by providing inspiration and help when needed. New Multigrid for exploring combinations of sources and effects with no interruption in the audio signal; new Wave Editor Gallery automatically generates library of signal flow patches based on the edited sample; new Parameter Assistant, Cpytalk Reference, Inspiration tool, and web-based Questions and Answers make it easy to get up to speed quickly and get questions answered. Kyma Community Sound Library accessible from the Help menu in Kyma 7.
<http://kyma.symbolicsound.com/whats-new-in-kyma-7/>
- Kyma X—Sound design environment 2004-2015
Including new icons, a new Tools editor, a drag-and-drop Expressions

- Library plus autocompletion, making it easy to create complex controls for any sound parameter, enhancements to the spectral analysis and synchronization tools, Sound caching and partial-compilation to speed development in the Timeline and substantial changes in the underlying structure to make it possible for Kyma to run under Mac OS X and Windows XP*
<http://www.symbolicsound.com/Company/KymaXReleased/>
- Kyma.5—Sound design environment** 2000
Introducing a new Sound Library containing over one thousand new sounds and effects; new Sound Browser where you can audition and combine Sounds; the Virtual Control Surface, Preset lists, Rolling the dice, the Timeline, Multichannel spatialization and panning, support for the Motor Mix, and more.
<http://www.symbolicsound.com/press-Kyma5Shipping.html/>
- Kyma 4—Sound design environment** 1996
Introducing spectral analysis tools and resynthesis with spectral morphing or warping using additive synthesis; graphic spectrum editor; RE (resonator/exciter) cross synthesis; a vocoder; tuning tables for microtonal scales and other alternate tunings; a MIDI scripting language to generate MIDI sequences algorithmically (in addition to the standard features of being able to use MIDI files and live MIDI from sequencers or MIDI controllers).
<http://www.symbolicsound.com/press-releases.html>
- Kyma and Kyma 2.0** 1986-1995
There was no Kyma version 3. Due to a superstition in the software industry, version 4 followed immediately after version 2

Publications — Book Chapters

- Sonification ≠ music** Forthcoming
Chapter in Alex McLean and Roger Dean (eds.) The Oxford Handbook on Algorithmic Music. New York: Oxford University Press
- Metaphor in Mathematics and Sound** 2007
Chapter in Michele Emmer (ed.) Matematica e Cultura 2007. Milano: Springer-Verlag
- Sound Synthesis Methods for Auditory Data Representation** 1994
Chapter in Gregory Kramer (ed.) Auditory Display: Sonification, audification, and auditory interfaces. Santa Fe Institute Studies in the Science of Complexity: Addison-Wesley
- Using Sound to Extract Meaning from Complex Data** 1991
Chapter in Edward J. Farrell (ed.) Extracting Meaning From Complex Data: Processing, Display, Interaction II Volume 1459, SPIE-The International Society for Optical Engineering, San Jose
- An Object-based Representation for Musical Signals,** 1991
Chapter in Giovanni De Poli, Curtis Roads and Aldo Picialli, (ed.) Representations of Musical Signals, MIT Press, pp 371-389
- The Kyma/Platypus Computer Music Workstation** 1991
Chapter in Stephen Pope (ed.) The Well-tempered Object: Musical Applications of Object-oriented Programming, MIT Press, pp 119-140

Publications — Articles

- Looking Back, Looking Forward: a Keynote Address for the 2015 International Computer Music Conference 2016
Cover story in Computer Music Journal, v40, n1, 2016.
http://www.mitpressjournals.org/doi/pdf/10.1162/COMJ_a_00341
- Computer Music Languages, Kyma, and the Future 2002
Computer Music Journal, v26, n4, 2002
<http://muse.jhu.edu/issue/2337>
- Reflections on the 20th Anniversary of CMJ 1996
Computer Music Journal, v20, n3, pp. 31-35, 1996.
<http://www.symbolicsound.com/Learn/TwentiethAnniversary>
- Kyma: an interactive graphic environment for object-oriented music composition and real-time software sound synthesis written in Smalltalk-80 1989
University of Illinois at Urbana-Champaign Computer Science Department technical report, 1989.
- The Kyma/Platypus Computer Music Workstation 1989
Computer Music Journal, v13, n2, pp. 23-38, 1989.
- Composing Sound Objects in Kyma 1989
Perspectives of New Music, v27, n1, pp. 42-69, 1989.
- The CERL Music Project at the University of Illinois 1985
Computer Music Journal, v9, n1, pp. 45-58, 1985.

Publications — Proceedings

- A Framework for the Design, Development, and Delivery of Real-time Software-based Sound Synthesis and Processing Algorithms 1994
Proceedings of the 1994 Audio Engineering Society 97th Convention, San Francisco, 1994.
- The Software Architecture of the Kyma System 1993
Proceedings of the 1993 International Computer Music Conference, Tokyo, 1993.
- Polymorphic Transformations in Kyma 1992
Proceedings of the 1992 International Computer Music Conference, San Jose, October 1992.
- Lightweight Classes Without Programming 1991
Proceedings of the 1991 International Computer Music Conference, Montreal, Canada, October 1991.
- An Interactive Graphic Environment for Object-oriented Music Composition and Sound Synthesis 1988
Proceedings of the ACM Conference on Object-oriented Programming, Systems, Languages and Applications, pp. 222-233, 1988.
<http://dl.acm.org/citation.cfm?id=62084.62103&coll=portal&dl=ACM>
- Kyma: an Object-oriented Language for Music Composition 1987
Proceedings of the 1987 International Computer Music Conference, pp. 49-56, 1987.

Online Essays and Reviews

- Art and Science: an interdisciplinary workshop in Geneva 2015

- Report on the GVA sessions published on Ear to the Earth web site.*
<http://eartotheearth.org/2015/11/carla-scaletti/>
- Sonification of the world 2015
Essay on making data audible published on Ear to the Earth web site.
<http://eartotheearth.org/2015/01/sonification-of-the-world/>
- Music and the flow of meaning 2010
Review of Mark Johnson's The Meaning of the Body: Aesthetics of Human Understanding on Amazon.com

Publications — Books

- Kyma 7 Revealed Online PDF
Expands upon the material in Kyma X Revealed to include Galleries, Searching, Multigrids, the Wave Editor, and more.
- Kyma X Revealed: Secrets of the Kyma Sound Design Language 2004
Step-by-step tutorials, tips, shortcuts and sound design techniques, the book is written in an entertaining style that makes it fun and informative for both experienced Kyma users and beginners.
Symbolic Sound Corporation 2004 (430 pages)
- Kyma.5 Walkthrough A Tutorial Introduction to Kyma.5 2002
- The Kyma Language for Sound Design: Version 4.5 1997

Visiting Lectures, Workshops, Panels

- Dissecting Double-well and Bubble & Squeak 2017
For Jeffrey Stolet's Graduate Seminar in Live Electronics Performance at University of Oregon in Eugene Oregon
- Emergence: dynamical systems, sync & sound design as computation 2017
For Steve Joslin's Sound Design & Digital Audio course at University of Oregon in Eugene Oregon
- Sound design strategies in Kyma 2017
For Chi Wang's Sound Design & Digital Audio course at University of Oregon in Eugene Oregon
- Looking back, looking forward: the power of modularity, fluidity & recombination 2017
For Akiko Hatakeyama's Elements of Electronic Music course at University of Oregon in Eugene Oregon
- Ask, Recombine, Tumble (ART) 2016
 Strategies for overcoming writers' block in Kyma 7.1
For Charles Nichols' Computer Music course at Virginia Tech University
- Tracing Computer Music back to Prehistoric Times 2016
 Mastery over fire, the invention of software, and the World Wide Web
For Eric Lyon's History of Electronic Music course at Virginia Tech University in Blacksburg Virginia

- Data sonification ≠ music 2016
New York University Department of Music Colloquium
<http://music.as.nyu.edu/object/music.colloquium.scaletti>
- Panel Discussion on Music and Technology 2016
with Phil Edelstein, Michelle Jaffe, Lauren Hayes, Izzi Ramkissoon, Troy Rogers, and Carla Scaletti. Dan Weymouth moderator
cDACT 50th Anniversary of Experimental Arts Technology Colloquium
organized by Margaret Schedel, Stony Brook University
<http://cdact.stonybrook.edu/feat/colloquium/>
- Emergence 2016
 Can we create the necessary conditions for emergence to arise in Kyma?
Kyma International Sound Symposium
De Montfort University Leicester, UK
<https://vimeo.com/193469489>
- What's new in Kyma 7.1 2016
 Dynamical systems, spherical panning, galleries everywhere, and more
Kyma International Sound Symposium
De Montfort University Leicester, UK
<https://vimeo.com/191316552>
- Design Patterns for Live Performance 2016
 Recognizing recurring patterns helps you design new live performances
Kyma International Sound Symposium
De Montfort University Leicester, UK
<https://vimeo.com/188926550>
- Kyma 7 for Sound Designers 2016
Skywalker Sound Studio, Skywalker Ranch
- Data-driven 2016
 How scientific data-sonification changed the way I think about music
University of California Santa Cruz Graduate Colloquia Series
<http://music.ucsc.edu/programs/graduate/scaletti-abstract>
- Inspiration and sound design in Kyma 7 2016
For Larry Polansky's students at the University of California Santa Cruz
Graduate Workshop in Electronic Music
- What scientific data sonification taught me about music 2016
The Barlow Lecture at Brigham Young University
- Looking back, looking forward 2016
For Steven Ricks' composition students at Brigham Young University
- Design of Kyma System Software and Hardware 2016
For electrical engineering and composition students and faculty, Brigham Young University
- The Music for QUANTUM 2015
 Choreographer Gilles Jobin's CERN inspired dance piece
Cinéma Spoutnik, Geneva Switzerland
- New ways to play: visionary designers on their instruments 2015
With Gerhard Behles (Ableton Live), Roger Linn (LinnStrument), Stephan Schmitt (Native Instruments) and Carla Scaletti (Kyma), in conversation with Dennis DeSantis (author of Making Music) at Ableton Loop Conference Berlin
<https://www.ableton.com/en/blog/visionary-designers-and-their-instruments/>
- Looking back, looking forward 2015
 A keynote address on the theme at the 41st International Computer Music

- Conference at the University of North Texas*
<http://icmc2015.unt.edu>
- Picturing Sound (First Contact)** 2015
By using light's interaction with sound pressure waves in the air, could we overcome our reliance on physical membranes for sound recording?
Kyma International Sound Symposium
Montana State University, Bozeman MT
<https://vimeo.com/188926550>
- Design Patterns for Controllers** 2015
 Recognizing and re-using recurring parameter-control patterns
Kyma International Sound Symposium
Montana State University, Bozeman MT
<https://vimeo.com/150370447>
- Data sonification, Music, and Meaning** 2015
Rensselaer Polytechnic Institute HASS Graduate Colloquium
<http://www.hass.rpi.edu/pl/news-s17/composer-carla-scaletti-speak-hass-graduate-colloquium-april-8>
- What is the most organic sound?** 2014
 Syphillis, mitochondria, integral feedback and pilgrimage
Kyma International Sound Symposium
Musikhochschule Lübeck
<https://vimeo.com/113805611>
- Introduction to the new Kyma** 2014
 Preview of the soon-to-be-released Kyma 7
Kyma International Sound Symposium
Musikhochschule Lübeck
- Data-driven Sound** 2014
 What scientific data sonification has taught me about music
University of Virginia Graduate Music Colloquium
<http://music.virginia.edu/carla-scaletti-colloquium>
- Seminars on data-sonification and Kyma 7** 2014
New York University Steinhardt Media Studies Program
- Composers Forum on Data Sonification** 2014
University of Illinois School of Music
- Morphisms, Maps, Meaning and Magritte** 2013
Kyma International Sound Symposium
LARAS/ISIB in Brussels
<http://ssc-media.com/Movies/KISS2013/Scaletti-MorphismsMappingMeaningMagritte.mov>
- Guest Artist at Future Music Oregon** 2013
Concert, lectures, and an all-day sound design workshop at the University of Oregon in Eugene for students of Jeffrey Stolet and professional composers from Arizona, California, New Mexico, Washington, and Oregon
- Reel time versus Real Time** 2012
Kyma International Sound Symposium
St Cloud State University in St. Cloud MN
<https://www.youtube.com/watch?v=CzKakyqADCU>
- Sound Design in Kyma** 2012
Six-hour intensive workshop
Kyma International Sound Symposium
St Cloud State University in St. Cloud MN
<https://www.youtube.com/watch?v=xDeP2T6rOTc>

Intensive Kyma seminar for composers <i>For composition students of Eric Chasalow at Brandeis Electro-Acoustic Music Studio (BEAMS), taught via two channels of iChat when an extensive blizzard closed airports from Chicago to Boston</i>	2011
Exploring Sound Space Time, space, metaphor, sync and the power of science fiction <i>Kyma International Sound Symposium Casa da Musica in Porto, Portugal http://ssc-media.com/Movies/KISS2011/ExploringSoundSpace.mov</i>	2011
Pre-conference workshop on Kyma <i>SEAMUS Conference in St Cloud Minnesota</i>	2010
Sound for Dance Workshop <i>Gilles Jobin's GVA Sessions in Geneva Switzerland</i>	2010
Music is not a language Embodied cognition and the enrichment of language <i>Kyma International Sound Symposium Casino Baumgarten, Vienna Austria http://ssc-media.com/Movies/KISS2010/ScalettiKeynoteKISS2010.mov</i>	2010
Composers' Forum <i>Brooklyn College Conservatory of Music students of George Brunner</i>	2009
Kyma, Pacarana and mapping to external controls <i>Electronic Music Foundation Studio in Manhattan</i>	2009
Exploring 2-d parameter space with the Wacom tablet <i>SEAMUS conference on Human Interface Devices in Ft Wayne</i>	2009
Recombination makes us human <i>Kyma International Sound Symposium Barcelona, Spain</i>	2009
Guest composer (lectures and concert) <i>Future Music Oregon, University of Oregon in Eugene with a sneak peek at the new Pacarana & premiere performances of SlipStick and Cyclonic</i>	2008
Athens Electromedia Works Festival <i>Lectures and concerts as part of a festival in Athens Greece (featuring a surprise sneak peek at the new Pacarana)</i>	2008
Seminar on composition with Kyma <i>For composition students of Andreas Mniestris, co-taught with Joel Chadabe at Ionian University in Corfu, Greece</i>	2008
Annual 30-hour course in sound-based music composition <i>Center for Creation of Music Iannis Xenakis (CCMIX) in Paris</i>	2001-2007
Sound design in Kyma <i>Gary Kendall's Music Technology students at Northwestern University</i>	2006
Metaphor in Mathematics and Sound <i>Invited talk at Matematica e Cultura in Venice</i>	2006
The Body in the Sound: Can non-speech audio convey meaning? (and if so, what does it mean?) <i>Invited talk at the Laboratory for Creative Arts & Technologies in Baton Rouge, Louisiana</i>	2005
A Sound is a sound is a sound: The design and implementation of a language for specifying manipulating, combining and controlling digital audio signals <i>Invited talk at the Laboratory for Creative Arts & Technologies in Baton Rouge, Louisiana</i>	2005

Three-day Seminar on Sound Design <i>Ionian University in Corfu, Greece</i>	2004
London Kyma Users' Group Seminar <i>Tape Gallery in London, UK</i>	2003
Kyma Workshop <i>University of West London</i>	2002
Invited concert and lecture <i>Keele University. Keele, UK</i>	2002
Aggregate Synthesis <i>SEAMUS Conference in Iowa City Iowa</i>	2002
The Body in the Sound: Communicating with nonspeech audio <i>De Montfort University, Leicester UK</i>	2002
Aggregate Synthesis & FireWire <i>Presented on a 10-city tour during November undertaken in response to 9/11: St Louis, Nashville, Atlanta, Raleigh/Durham, Washington DC, New York, Pittsburgh, Cleveland, Detroit, Chicago</i>	2001
Kyma.5 in Electroacoustic Composition <i>SEAMUS Conference in Baton Rouge, Louisiana</i>	2001
Intensive Workshop on Sound Design <i>DIEZE (SIS) Film Sound Studios in Paris</i>	2000
Guest composer at KTH (Academy of Media Arts) <i>Cologne, Germany</i>	2000
Intensive Kyma Workshop <i>LoveBytes Institute in Sheffield UK</i>	2000
London Users Group Seminar <i>The Tape Gallery in London UK</i>	2000
Guest Professor <i>Institut für Electroakustik und Experimentelle Musik an der Universität für Musik und darstellende Kunst in Vienna, Austria</i>	1999
Guest Composer (concert and lectures) <i>University of Oregon Future Music Studios in Eugene Oregon</i>	1999
Kyma.5 Recombinant Sound <i>Lecture/Demonstration at Engine 27, New York City</i>	1999
Guest Composer (concert and lectures) <i>Institut für Electroakustik und Experimentelle Musik an der Universität für Musik und darstellende Kunst in Vienna, Austria</i>	1998
Guest Composer (concert and lectures) <i>Institut für Electroakustik und Experimentelle Musik an der Universität für Musik und darstellende Kunst in Vienna, Austria</i>	1998
Public Organ: Under the table and across the web <i>Bruckner Conservatory / SAMT. Linz/Hagenberg, Austria</i>	1996
Kyma: A Language for Creating and Manipulating Sound <i>Musikhochschule. Vienna, Austria</i>	1996
Sounds, Symbols, and Cyborgs <i>Alte Schmiede. Vienna, Austria</i>	1996
The Body in the Sound: Listener-Centered Sound Design <i>University of Kingston. London, UK</i>	1996
Kyma: A Language for Creating and Manipulating Sound <i>University of Kingston. London, UK</i>	1996
Kyma: an Overview	1996

<i>Bruckner Conservatory / SAMT. Linz/Hagenberg, Austria</i>	
Guest Composer	1996
<i>NoTAM in Oslo, Norway</i>	
An Object-based Representation for Digital Audio Signals	1995
<i>Microsoft Corporation. Redmond, Washington</i>	
A Language for Digital Audio Signals	1994
<i>Computer Science Colloquium. University of Chicago</i>	
Invited pre-conference tutorial on the Kyma language	1994
<i>International Computer Music Conference in Aarhus Denmark</i>	
Paper chair on computer music languages session	1994
<i>International Computer Music Conference in Aarhus Denmark</i>	
California Institute of the Arts Composer-in-residence	1994
<i>Two weeks of teaching and collaborations at CalArts and the Internet Caf�</i>	
Kyma 2.0 for Windows	1993
<i>Society for Electro-acoustic Music in the United States, Austin, Texas</i>	
Introduction to Data Sonification	1993
<i>ACM SIGGRAPH tutorial course with Brian Evans and Robin Bargar, Anaheim, California</i>	
Advanced Kyma Workshop	1992
<i>EMS in Stockholm Sweden</i>	
Dartmouth College Graduate Timbre Seminar	1992
<i>Two weeks of lectures for Larry Polansky's students in music technology</i>	
Computer Music in Kyma	1992
<i>Musik Hochschule, Vienna Austria</i>	
Sound Synthesis Methods for Auditory Data Representation	1992
<i>First International Conference on Audio Display, Santa Fe Institute</i>	
The Kyma System	1991
<i>invited paper at the Acoustical Society of America conference, Houston</i>	
Kyma	1991
<i>Society for Electro-acoustic Music in the United States, Urbana, Illinois</i>	
Kyma language for controlling digital signal processing hardware	1991
<i>Workshop on Signal Processing, Universita' degli Studi di Roma "La Sapienza", Dipartimento di Fisica, Rome, Italy</i>	
Special paper session on the Kyma System	1991
<i>International Computer Music Conference in Montreal</i>	
Intensive Workshop in Sound Computation	1991-1993
<i>CERL Sound Group two-week intensive workshop at the Beckman Institute for Advanced Science and Technology University of Illinois</i>	

Reviewing and Thesis Advising

Paper reviewer for International Computer Music Conference	1994-2001, 2014-Present
External thesis committee member	2016-Present
<i>Senem Pirler doctoral candidate in Arts at Rensselaer Polytechnic Institute</i>	
External thesis committee member	1995
<i>Mark Ballora PhD in music technology emphasis on auditory displays to illustrate data at McGill University</i>	
Paper reviewer for ACM SIGGRAPH	1994

Paper reviewer for International Conference on Auditory Display	1992, 1994
At large reviewer for NSF Special Section on Computer-Human Interface	1992

Organizational Experience (conferences and seminars)

Kyma International Sound Symposium (KISS) co-organizer <i>Collaborate with representatives of host institution on developing a theme, creating a call for participation, organizing the selection and review committee, creating the program of talks and concerts, designing and funding a memento for participants, presenting a keynote on the theme, pre-conference master class, presenting new research on the morning program and compositions on the evening concerts</i>	2009-Present
KISS2016—Augmenting Reality <i>Organized with Jøran Rudi (NOTAM) in Oslo Norway</i> http://kiss2017.symbolicsound.com	2017
KISS2016—Emergence (subtheme: Crossing Boundaries) <i>Organized with Craig Vear and Simon Smith at De Montfort University</i> http://kiss2016.symbolicsound.com/call-for-proposals/	2016
KISS2015—Picturing Sound (subtheme: First Contact) <i>Organized with Theo Lipfert at Montana State University</i> http://kiss2015.symbolicsound.com/call-for-proposals/	2015
KISS2014—Organic Sound (subtheme: Thomas Mann) <i>Organized with Franz Danksagmüller at Musikhochschule Lübeck</i> http://kiss2014.symbolicsound.com/call-for-proposals/	2014
KISS2013—INTER faces (subtheme: Magritte) <i>Organized with Rudi Giot and Jacques Tichon at LARAS/ISIB, Brussels</i> http://kiss2014.symbolicsound.com/call-for-proposals	2013
KISS2012—Reel Time vs Real Time <i>Organized with Scott Miller at St Cloud State University</i> http://kiss2012.symbolicsound.com/call-for-proposals/	2012
KISS2011—Exploring Sound Space <i>Organized with Eduardo Magalhaes at Casa da Música Porto</i> http://kiss2011.symbolicsound.com/welcome/call-for-proposals/	2011
KISS2010—Symbolic Sound (subtheme: Meaning in Music) <i>Organized with Bruno Liberda and Peter Rantassa in Vienna</i> http://www.symbolicsound.com/cgi-bin/bin/view/Learn/KISS2010/	2010
KISS2009—Kyma <i>Organized with Cristian Vogel in Barcelona</i> http://www.symbolicsound.com/cgi-bin/bin/view/Learn/KISS2009	2009
Café Sci <i>Organized a Café Scientifique in Champaign Illinois, monthly meetings where the public could ask questions of a researcher at a local coffee house, described by the local PBS affiliate: “The public television series “Nova” knew it long ago – people are interested in science, especially if it’s boiled down into how it affects their life and the world around them. A Champaign woman (Carla Scaletti) is helping turn that interest into a two-way discussion in a friendly atmosphere. AM 580’s Tom Rogers went to the first local meeting”</i>	2006

Compositions and Performances

Bubble and Squeak for performer processed through Kyma <i>Future Music Oregon Concert 2017</i> <i>SEAMUS Award Concert 2017</i> <i>μ-psi Concert produced by Hearing Cats in St Louis 2017</i>	2017
h->gg (QUANTUM suite) <i>SEAMUS Award Concert 2017</i> <i>μ-psi Concert produced by Hearing Cats in St Louis 2017</i>	2017
The Strip of Möbius <i>Live improvisation with Rich O'Donnell (percussion), Anna Lum (poet), Carla Scaletti (Kyma) based on a text by Anna Lum</i> <i>μ-psi Concert produced by Hearing Cats in St Louis 2017</i>	2017
Double-well for audience processed through Kyma <i>Future Music Oregon Concert 2017</i> <i>SEAMUS Award Concert 2017</i> <i>μ-psi Concert produced by Hearing Cats in St Louis 2017</i> <i>Virginia Tech DSIS Cube Concert (139 speakers)</i> <i>University of Illinois Studio Theatre Ensemble Modern Concert</i> <i>Stony Brook J.E.A.T. Concert (world premiere)*</i>	2016
Conductus for pipe organ, Kyma and three singers in tap shoes <i>Written for Franz Danksagmüller, organ; Birte Prüfert, Theresa Szorek & Iga Osovska, voice; Anne Michael, rehearsal conductor; and the extraordinary reverberation of Jakobikirche Lübeck</i> http://carlascaletti.com/sounds/sound-art/conductus/	2014
QUANTUM <i>50' score for choreographer Gilles Jobin's CERN inspired dance piece</i> <i>Le Granit / Scène national - Belfort - France (2017)</i> <i>3-city tour of Argentina 2016</i> <i>St Petersburg Russia, Porto Portugal, Strasbourg France (2016)</i> <i>Barcelona Spain 2015, Berlin Germany, Forbach France (2015)</i> <i>5-city tour of Mexico (2015)</i> <i>Meyrin Switzerland 2015, 2-city tour of India (2015)</i> <i>France, Uruguay, Brazil, Bulgaria (2014)</i> <i>New York (Brooklyn Academy of Music), San Francisco, Vancouver (2014)</i> <i>Chile, Brazil, Peru, Lausanne (2014)</i> <i>Theatre de la Cité Internationale Paris (2013)</i> <i>9 Performances at the CMS Experiment site at CERN (2013)</i>	2013
Spider Galaxies <i>60' score for choreographer Gilles Jobin's dance piece, co-composed with Cristian Vogel, performed by POL</i> <i>Tbilisi Georgia 2013</i> <i>2-city tour of Mexico 2012</i> <i>Tunis, Tunisia 2012</i> <i>Theatre Les Halles Sierre Switzerland & Montpellier France 2012</i> <i>Tour of Switzerland, Italy, France, Libya, Syria 2011</i>	2011
...odd kind of sympathy for audience processed through Kyma <i>Brigham Young University (2016)</i> <i>Future Music Oregon (2013)</i> <i>Casa da Musica Porto Portugal (2011)</i>	2011
Autocatalysis for audience processed through Kyma <i>Future Music Oregon (2013)</i>	2010

<i>Casino Baumgarten Vienna (2010)</i>	
Cyclonic	2008
<i>Cinéma Spoutnik with Peter Mettler live image-mixing Geneva (2015)</i>	
<i>SEAMUS in St Cloud MN (2010)</i>	
<i>Future Music Oregon (2008)</i>	
SlipStick for Continuum fingerboard controlling Kyma	2008
https://www.youtube.com/watch?v=eAVLrtOrcyc	
<i>SEAMUS Award Concert in St Cloud MN 2017</i>	
<i>μ-psi concert in St Louis MO 2017</i>	
<i>SEAMUS in Ft Wayne IN 2009</i>	
<i>KISS in Barcelona 2009</i>	
<i>Future Music Oregon 2008</i>	
Frog Pool Farm	2002
<i>BBC 3 Late Junction with Verity Sharp 2016</i>	
http://www.bbc.co.uk/programmes/p04dbmt2	
<i>GraphicalSound's Kyma Sonic World Podcast 2005</i>	
<i>Electric Pacific in San Jose CA 2005</i>	
<i>Herbert Brün Festival Urbana, IL 2003</i>	
<i>Recontres 2002 Musique et Arts visuels in Paris</i>	
<i>City Gallery in Leicester UK 2002</i>	
<i>Keele University, UK 2002</i>	
Lament for narrator processed through Kyma	1999
<i>City Gallery Leicester (2002)</i>	
<i>As the opening for nearly every Kyma demo for many years</i>	
Tangled Timelines for Celtic harp and Kyma	1999
<i>City Gallery Leicester UK (2002)</i>	
<i>Keele University UK (2002)</i>	
<i>CCMIX Paris (2002)</i>	
<i>Engine 27 New York City (1999)</i>	
<i>Future Music Oregon (1999)</i>	
Public Organ	1995
<i>International Computer Music Conference in Banff</i>	
Mitochondria	1994
<i>Humor y Aliento 2nd International Art Festival Mexico City (2000)</i>	
<i>Future Music Oregon (1999)</i>	
<i>KymaFest Concert in London UK (1996)</i>	
<i>International Computer Music Conference Aarhus Denmark (1994)</i>	
Trinity for narrator processed through Kyma	1989
<i>Kyma concert Vienna (1992)</i>	
<i>International Computer Music Conference in Columbus OH (1989)</i>	
<i>Hear and Now Urbana IL (1989)</i>	
sunSurgeAutomata	1987
<i>Computer Music Project Anniversary Concert Urbana IL (2014)</i>	
<i>Come, Hear! Lancaster UK (2000)</i>	
<i>Studio Exchanges Montreal (2000)</i>	
<i>Future Music Oregon (1999)</i>	
<i>EuCuE Series Montreal (1997)</i>	
<i>Corpi del Suono L'Aquila Italy (1997)</i>	
<i>Aesthetics and Ideologies West Lansing MI (1994)</i>	
<i>Ultima Oslo Contemporary Music Festival (1993)</i>	
<i>Oberlin Conservatory (1991)</i>	
<i>International Computer Music Conference Urbana IL (1987)</i>	

- Northwestern University Chicago IL (1987)*
Michigan State University West Lansing (1987)
SCREAM Festival Los Angeles (1987)
American Conference on Cybernetics Urbana IL (1987)
Computer Music Weekend Vancouver (1987)
- Levulose for double-bass and CERL Interactive Music System** 1986
Jackie Puckette bass / Howard Werschel Kyma Atlanta GA (1992)
Alex McHattie/Performers' Workshop European Tour (1991)
Mike Price bass recitals in Urbana, IL (1985)
Mike Price recital Oslo (1985)
- X Bar for piano and CERL Interactive Music System** 1986
David Liptak, piano Contemporary Chamber Players Urbana IL (1986)
David Liptak & Contemporary Chamber Players Carbondale IL (1986)
- Lysogeny for concert harp and Music 360-generated tape** 1983
Susan Allen, harp Musica Verticale in Rome (1993)
Susan Allen Festival of New Music Darmstadt (1988)
Susan Allen Women in Music Heidleberg (1988)
Susan Allen harp recital Los Angeles (1988)
Third Electronic Festival University of Louisville (1985)
Indiana University (1985)
MIT With Strings Attached (1985)
Alyssa Hess, harp at New York University (1984)
Alyssa Hess, harp at Columbia University (1984)
Alyssa Hess at Gustavus Adolfus Church (1984)
International Computer Music Conference Rochester (1983)
Tage Neuer Musik Bonn (1983)
New Mexico Composers' Symposium Albuquerque NM (1983)
Performers' Workshop Concert Urbana IL (1983)
Midwest Composers' Symposium Ann Arbor (1983)
- Blood Wedding for 10 instruments and actor/singers** 1982
One hour of incidental music and song settings for Garcia Lorca's play
7 performances at Krannert Center Urbana, IL (1982)
- Yes for mezzo soprano and Buchla-generated tape** 1981
Midwest Composers Symposium Oberlin OH (1981)
Computer music concert Urbana IL (1981)
- Motet for mezzo soprano, bass clarinet, harp, and narrator** 1977
Taos Music Festival Taos NM (1978)

Recordings (Compositions)

- sunSurgeAutomata** 1989
CDCM Computer Music Series, Vol. 3, Centaur Compact Disk CRC 2045
- Lysogeny** 1984
25th Anniversary of the Experimental Music Studios of the University of Illinois Commemorative Album
- Motet** 1977
Opus One Records Number 42, Max Schubel producer

Recordings (Harp solo or small ensemble)

Lysogeny <i>25th Anniversary of the Experimental Music Studios of the University of Illinois Commemorative Album</i>	1984
Ragwyrk for Harp and for Carla Scaletti <i>Max Schubel, Opus One Records Number 50</i>	1979
Piece <i>Jordan Tang, Opus One Records Number 42</i>	1977
thank you god for most this amazing <i>Joanne Forman, Opus One Records Number 34</i>	1977

Affiliations/Memberships

• Editorial Advisory Board, Computer Music Journal	2016-Present
• Associate Editor & Member, Ear to the Earth (eartotheearth.org)	2015-Present
• Member, Association for Computing Machinery (ACM)	1987-Present
• Member, Institute of Electronic and Electrical Engineers (IEEE)	1993-Present

Interests

- Inventing new sound synthesis and processing algorithms
- Computer-assisted sound design and discovery to support sound designers and composers
- Distributed cognition and the tendency for humans to use every new technology for connecting with each other
- Scientific data sonification—assisting researchers in understanding, interpreting, and communicating their results by mapping their data to sound
- Experimental music composition and live interactive performance
- Meaning in non-speech audio (especially in music and data sonification)
- Intuitive, efficient interfaces for sound design, music composition and performance
- Embodied cognition (Mark Johnson and George Lakoff) and its implications for data sonification and music
- The spontaneous emergence of sync in ensembles of loosely connected individual entities