

Ben Duinker
Music Research and Performance
Curriculum Vitae (updated Feb 2024)

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www.benduinker.com

EDUCATION

2014–2020	PhD, Music Theory – McGill University <i>Diversification and Post-Regionalism in North American Hip-Hop Flow</i>
2009–2011	MA, Music Theory – McGill University
2007–2009	MMus, Percussion Performance – McGill University
2004–2007	BMus, Percussion Performance – Dalhousie University
2001–2003	DipEng, Civil Engineering – Dalhousie University

PROFESSIONAL APPOINTMENTS

2022–2025	Postdoctoral Researcher – McGill University/ACTOR (Analysis, Creation, and Teaching of Orchestration) Partnership
2020–2022	Postdoctoral Fellow – University of Toronto <i>A Performative Analytical Framework for Contemporary Music</i>

PUBLICATIONS

Journal Articles

- Shea, Nicholas, Lindsey Reymore, Christopher Wm. White, Ben Duinker, Leigh Van Handel, Matthew Zeller, and Nicole Biamonte. 2024 (forthcoming). “Ethics, Diversity, and Inclusion in Musical Corpus Development.” *Music Theory Online* 30 (1).
- Duinker, Ben. 2024 (forthcoming). “Music Theory Pedagogy, Ways of Knowing, and Experiential Learning.” *Journal of Music Theory Pedagogy* 37.
- Loria, Tristan, Ben Duinker, Timothy Roth, Michael Thaut, and Aiyun Huang. 2023. “Please Unmute your Microphone: Comparing the Effectiveness of Remote vs. In-Person Percussion Training.” *Musicae Scientiae*. <https://doi.org/10.1177/10298649231199853>
- Duinker, Ben. 2022. “Interpretive Difficulty and Emergent Structure in Contemporary Music.” *Journal of Music Theory* 66 (2): 223–252.
- Duinker, Ben. 2022. “Functions of Expressive Timing in Hip-Hop Flow.” *Journal of Popular Music Studies* 34 (1): 90–117.
- Duinker, Ben. 2021. “Rebonds: Structural Affordances, Negotiation, and Creation.” *Music Theory Online* 27 (4).
- Duinker, Ben. 2021. “Segmentation, Phrasing, and Meter in Hip-Hop Music.” *Music Theory Spectrum* 43 (2): 221–245.

Duinker, Ben. 2020. “Song Form and Mainstreaming in Hip-Hop Music.” *Current Musicology* 107: 93–135.

Duinker, Ben. 2019. “Plateau Loops and Hybrid Tonics in Recent Pop Music.” *Music Theory Online* 25 (4).

Duinker, Ben. 2019. “Good Things Come in Threes: Triplet Flow in Recent Hip-Hop Music.” *Popular Music* 38 (3): 423–456.

Duinker, Ben, and Hubert Léveillé Gauvin. 2017. “Changing Content in Flagship Music Theory Journals, 1979–2014.” *Music Theory Online* 23 (4).

Duinker, Ben, and Denis Martin. 2017. “In Search of the Golden Age Hip-Hop Sound (1986–1996).” *Empirical Musicology Review* 12 (1–2): 80–100.

Book Chapters

Duinker, Ben. 2013. “*Rebonds*: Thoughts on Structure and Performance.” In *Xenakis Matters*, edited by Sharon Kanach, 219–230. New York: Pendragon Press.

Book Reviews

Duinker, Ben. 2023. “Review – *Focal Impulse Theory*.” *Music Theory Spectrum* 45 (2): 357–361.

Duinker, Ben. 2021. “Review – *Rhymes in the Flow: How Rappers Flip the Beat*.” *Indiana Theory Review* 37: 158–172.

Conference Proceedings

Duinker, Ben. 2024 (forthcoming). “MF DOOM et ‘High Art’ Hip-Hop.” In *Proceedings of Musicaliser la langue : le flow et la voix dans le rap*. Université de Paris.

Martin, Denis, and Ben Duinker. 2016. “Analyzing Sonic Similarity in Hip-Hop through Critical Listening and Music Theory.” In *Proceedings of the 140th Convention of the Audio Engineering Society*. Paris: Palais de Congrès.

Donald, Erika, Ben Duinker, and Eliot Britton. 2011. “Designing the EP Trio: Instrument Identities, Control, and Performance Practice in an Electronic Chamber Music Ensemble.” In *Proceedings of the International Conference on New Interfaces for Musical Expression*, 491–494. Oslo: University of Oslo and Norwegian Academy of Music.

Conference Reports

Duinker, Ben. 2022. “Conference Report: ‘Dialogues: Analysis and Performance’.” *Music Theory Online* 28 (1).

Public Scholarship

- Bernier-Robert, Amélie, and Ben Duinker. 2023. “Blend,” “Klangfarbenmelodie,” and “Spectrogram.” *ACTOR’s Timbre Lingo Series*.
www.timbreandorchestration.org/writings/timbre-lingo
- Noble, Jason, Ben Duinker, and Matthew Zeller. 2023. “Cross Modal Cameron.” *ACTOR EduFilm 2*. <https://youtu.be/WwaoH-JVoeE>
- Heng, Lena, and Ben Duinker. 2023. “Timbre and Cue Redundancy.” *ACTOR EduFilm 3*.
<https://youtu.be/9Fm8sK1kQew?si=bLeQXjEWNyIYeoux>
- Marchand Knight, Jay, and Ben Duinker. 2023. “Does Gender have a Timbre?” *ACTOR EduFilm 5*.
<https://youtu.be/PBGRIR7wp8Ibduinker>
- Soden, Kit, and Ben Duinker. 2023. “The Mysteries of Orchestration.” *ACTOR EduFilm 6*.
https://youtu.be/_0gTCBC9ZZM
- Tatar, Jeremy, and Ben Duinker. 2023. “Cover Songs and Timbre.” *ACTOR EduFilm 4*.
<https://youtu.be/PUkGTeGnrWk?si=vft7H43SHRoXeGKI>
- Duinker, Ben. 2022. “When Hip-Hop Accents Collide (They Create Syncopation).” *SMT-V 8 (6)*.
<https://vimeo.com/645522815>

Dissertation

- Duinker, Ben. 2020. “Diversification and Post-Regionalism in North American Hip-Hop Flow.”
 PhD Dissertation, McGill University.

AWARDS, GRANTS, AND FELLOWSHIPS

Research and Pedagogy

- | | |
|------|--|
| 2023 | Social Sciences and Humanities Research Council of Canada (SSHRC) <ul style="list-style-type: none"> • Insight Grant (\$157,000) – role: collaborator (PI: Nicole Biamonte) • <i>Interactions of Timbre, Texture, and Form in a Multi-Genre Popular Music Corpus</i> |
| 2021 | Social Sciences and Humanities Research Council of Canada (SSHRC) <ul style="list-style-type: none"> • Connection Grant (\$25,000) – role: co-applicant (PI: Aiyun Huang) • <i>Dialogues: Analysis and Performance (international symposium)</i> |
| 2021 | Society for Music Theory <ul style="list-style-type: none"> • SMT Award for Diversity in Course Syllabus Design (honorable mention) • Rap Music and Hip-Hop Culture (co-created with Claire McLeish) |

- 2020 Social Sciences and Humanities Research Council of Canada (SSHRC)
- Postdoctoral Fellowship (\$45,000/year for two years)
 - *A Performative Analytical Framework for Contemporary Music*
- 2020 Society for Music Theory
- SMT-40 Dissertation Fellowship Award (\$3500)
 - *Diversification and Post-Regionality in North American Hip-Hop Flow*
- 2019 Schulich School of Music, McGill University
- Graduate Teaching Award (\$500)
- 2017 Social Sciences and Humanities Research Council of Canada (SSHRC)
- Doctoral Fellowship (\$20,000/year for two years)
 - *Diversification and Post-Regionalism in North American Hip-Hop Flow*
- 2015 Fonds de Recherche du Québec-Société et Culture (FRQSC)
- Doctoral Fellowship (\$20,000/year for three years)
 - *Diversification and Post-Regionalism in North American Hip-Hop Flow*
- 2015 Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT)
- Student Research Award (\$2000)
 - *An Empirical Approach to Sub-Genre Classification in Hip-Hop's Golden Age* (co-applicant: Denis Martin)
- 2014 Schulich School of Music, McGill University
- Graduate Fellowship (\$12,500/year for three years)
- 2010 Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT)
- Student Research Award (\$5000)
 - *Creating the EP Trio* (co-applicants: Eliot Britton and Erika Donald)
- 2008 Schulich School of Music, McGill University
- Graduate Fellowship (\$10,000)
- 2007 Social Sciences and Humanities Research Council of Canada (SSHRC)
- Canada Graduate Scholarship (\$17,500)

Performance/Professional

- 2023 Canada Council for the Arts – International Touring Grant (\$25,000)
- 2023 Conseil des arts et des lettres du Québec – Project Grant (\$20,000)
- 2023 Conseil des arts de Montréal – Biannual Core Support Grant (\$24,000)
- 2023 Conseil des arts de Montréal – Touring Grant (\$14,284)
- 2023 Conseil des arts et des lettres du Québec – Touring Grant (\$11,500)
- 2022 Canada Council for the Arts – Concept to Realization Grant (\$30,000)
- 2022 Canada Council for the Arts – Research and Creation Grant (\$25,000)
- 2022 Canada Council for the Arts – Arts Across Canada (\$6500)
- 2022 Conseil des arts et des lettres du Québec – Touring Grant (\$8000)

2022	Canada Council for the Arts – Arts Across Canada (\$7000)
2020	Canada Council for the Arts – Concept to Realization Grant (\$110,000)
2019	Canada Council for the Arts – International Touring Grant (\$13,000)
2019	Canada Council for the Arts – Research and Creation Grant (\$25,000)
2019	Canada Council for the Arts – Touring Grant (\$6000)
2019	Conseil des arts et des lettres du Québec – Touring Grant (\$6000)
2019	Conseil des arts et des lettres du Québec – Touring Grant (\$3900)
2019	Conseil des arts de Montréal – Project Grant (\$8000)
2018	Canada Council for the Arts – Concept to Realization Grant (\$50,000)
2018	Conseil des arts de Montréal – Touring Grant (\$20,148)
2018	Conseil des arts de Montréal – Project Grant (\$4000)
2018	Conseil des arts et des lettres du Québec – Project Grant (\$15,000)
2017	Canada Council for the Arts – Audience and Market Development Grant (\$2500)
2016	Canada Council for the Arts – Recording Production Grant (\$10,000)
2016	Canada Council for the Arts – International Touring Grant (\$29,000)
2016	Canada Council for the Arts – Commissioning Grant (\$8000)
2015	Canada Council for the Arts – Commissioning Grant (\$6000)
2015	Conseil des arts de Montréal – Touring Grant (\$17,591)

CONFERENCE PARTICIPATION

Conference Organization

Dialogues: Analysis and Performance. Faculty of Music, University of Toronto, Oct 7–9, 2021.
Roles: co-chair of conference, chair of program committee.

Conference Presentations

Loria, Tristan, Ben Duinker, Timothy Roth, Michael Thaut, and Aiyun Huang. “Musical Training Alters Subcomponents of Accent Production in Percussion.”

2023: International Symposium on Performance Science, Warsaw PL, Aug 17–20.

Duinker, Ben. “Trap Music’s ‘Heterogeneous Sound Ideal’.”

2023: Canadian University Music Society Conference, Québec QC, May 17–20.

2023: Society for Music Theory Annual Meeting, Denver CO, Nov 9–12.

Duinker, Ben. “Auto-Tune as Instrument: Trap Music’s Embrace of a Repurposed Technology.”

2023: New England Conference of Music Theorists, New Haven CT, April 21–22.

Duinker, Ben. “Reframing Leong’s “*Wissen, Können, Kennen*” for the Post-Tonal Theory Classroom.”

2022: West Coast Conference of Music Theory and Analysis, Irvine CA, May 27–28.

2022: Society for Music Theory Annual Meeting, New Orleans LA, Nov 10–13.

Loria, Tristan, Ben Duinker, and Timothy Roth. “Impacts of Remote Percussion Training on Motor Output, Perceived Expressivity, and Student Satisfaction.”

2022: The Space Between: Percussion Research Symposium, Hamilton ON, April 29–30.

2022: Society of Music and Perception Conference, Portland OR, Aug 4–7.

- Reymore, Lindsey, Ben Duinker, et al. “Encoding and Analyzing the Timbre in Popular Song (TiPS) Corpus.”
2022: Music Encoding Conference, Halifax NS, May 19–22.
- Duinker, Ben. “Beyond the Canon: Rhythm and Meter as Practical Theory Pedagogy.”
2022: DFSMT Rhythm Conference, The Hague NL, Mar 11–12.
- Duinker, Ben. “Revisiting the Sound-Box in a Headphoned World.”
2021: Music Theory Society of New York State, June 15–Sep 15.
- Duinker, Ben. “When Hip-Hop Accents Collide (They Create Syncopation).”
2021: Society for Music Analysis Conference (BrumMac), Birmingham UK, July 28–30.
2021: Music Theory Society of the Mid Atlantic, July 15–Aug 15.
- Duinker, Ben. “Form and the Mainstreaming of Hip-Hop Music.”
2021: Society for American Music Annual Meeting, Tacoma WA, June 9–12.
- Duinker, Ben. “Unpacking Interpretive Difficulty in Contemporary Music.”
2021: Canadian University Music Society Conference, London ON, May 31–June 4.
2021: Society for Music Theory Annual Meeting, Jacksonville FL, Nov 4–7.
- Duinker, Ben. “*Rebonds*: Structural Affordances, Negotiation, and Creation.”
2021: Rocky Mountain Music Scholars Annual Meeting, Greeley CO, April 9–10.
2021: NCMM International Conference, Lisbon PT, May 5–7.
- Duinker, Ben. “Functions of Expressive Timing in Hip-Hop Flow.”
2020: Society for Music Theory Annual Meeting, Minneapolis MN, Nov 7–14.
- Duinker, Ben. “Segmentation and Phrasing in Hip-Hop Flow.”
2019: New England Conference of Music Theorists, Montreal QC, April 12–13.
2019: IASPM Canada Conference, Montreal QC, May 24–26.
2019: Society for Music Theory Annual Meeting, Columbus OH, Nov 7–10.
- Duinker, Ben. “Hybrid Tonics in Recent Popular Music.”
2018: Music Theory Midwest Conference, London ON, May 17–18.
2018: Society for Music Theory Annual Meeting, San Antonio TX, Nov 1–4.
- Duinker, Ben. “The Emancipation of Metric Dissonance in Hip-Hop Music.”
2017: IASPM Canada Conference, Toronto ON, May 25–27.
2017: European Music Analysis Conference (EuroMAC), Strasbourg FR, June 28–July 1.
2017: Society for Music Theory Annual Meeting, Arlington VA, Nov 2–5.
- Duinker, Ben. “Triplet Flow: Origins and Influence on Contemporary Hip Hop.”
2017: The Society for American Music Conference, Montreal QC, March 22–26.

Martin, Denis, and Ben Duinker. “Analyzing Sonic Similarity in Hip-Hop through Critical Listening and Music Theory.”

2016: 140th Convention of the Audio Engineering Society, Paris FR, June 4–7.

Duinker, Ben, and Denis Martin. “Toward a Sound-Based Definition of the Golden Age Hip-Hop Aesthetic.”

2016: Canadian University Music Society Conference, Calgary AB, June 1–3.

Duinker, Ben. “Sound Spaces: The Intersection of Spectral and Spatial in *Le Noir de l’Étoile*.”

2016: Music Theory Society of New York State Conference, New York NY, April 1–2.

Duinker, Ben, and Hubert Léveillé Gauvin. “Trends in Music Theory Scholarship: A Journal Corpus Study.”

2016: Music Theory Midwest Conference, Fayetteville AR, May 6–7.

Donald, Erika, Ben Duinker, and Eliot Britton. “Designing the EP Trio: Instrument Identities, Control, and Performance Practice in an Electronic Chamber Music Ensemble.”

2011: New Interfaces for Music Expression Conference, Oslo NO, May 30–June 1.

Duinker, Ben. “*Rebonds*: Thoughts on Structure and Performance.”

2010: Xenakis: Arts/Science Conference, Montreal QC, Oct 1.

2010: Confounding Expectations Conference, Calgary AB, May 4–5.

Conference Performances

Peter Schubert et al. “2000 Years of Seeing Sounds: The Story of Music Notation.”

2016: Music Encoding Conference, Montreal QC, May 17–20.

Peter Schubert et al. “Improvised Renaissance Counterpoint.”

2013: Con La Mente e Con le Mani, Venice IT, Nov 9–11.

Britton, Eliot et al. “Television Sky.”

2011: EMS-EMF, New York NY, June 14–18.

2011: New Interfaces for Musical Expression Conference, Oslo NO, May 30–June 1.

RESEARCH EMPLOYMENT

2015–2016 Editorial Assistant – *Music Theory Online* (Nicole Biamonte, editor)

2013–2016 Research Assistant – McGill University (Peter Schubert)

2013–2015 Researcher/Production Assistant – Canadian Broadcasting Corporation (CBC)

2008–2015 Research Assistant – McGill University (Aiyun Huang)

TEACHING, INVITED TALKS, WORKSHOPS, AND STUDENT ADVISING

Instructor of Record

McGill University

2023 Timbre as a Form Bearing Dimension in Music (graduate music technology seminar)

- 2022 Theory and Analysis of Hip-Hop Music (graduate theory seminar)
- 2020 Musicianship (advanced sight singing and ear training – 4 of 5 in core sequence)
- 2020 Post-Tonal Theory (core theory sequence class – 5 of 5)
- 2019 Musicianship (intermediate sight singing and ear training – 3 of 5 in core sequence)
- 2019 Introduction to Rap Music and Hip-Hop Culture (arts elective course)
- 2019 Post-Tonal Theory (core theory sequence class – 5 of 5)
- 2018 Popular Music since 1945 (arts elective course)
- 2017 Introduction to Music Research Methods (advanced undergraduate/graduate-level course)
- 2011 Basic Materials of Western Music (arts elective course)

University of Toronto

- 2022 Rhythmic Theory and Global Music Traditions (undergraduate music theory elective)
- 2021 Analysis and Performance of 20th-Century Music (graduate performance seminar)
- 2020 Theory and Analysis of Popular Music (graduate theory seminar)

Guest Instructor

- 2023 Post-Tonal Theory (core theory sequence class – 5 of 5)
- 2023 Tonal Harmony 4 (core theory sequence class – 4 of 5)
- 2017 Post-Tonal Theory (core theory sequence class – 5 of 5)
- 2016 Tonal Harmony 2 (core theory sequence class – 2 of 5)
- 2015 Post-Tonal Theory (core theory sequence class – 5 of 5)

Teaching Assistant

- 2017 Post-Tonal Theory (core theory sequence class – 5 of 5)
- 2017 Classical Form (core theory sequence class – 3 of 5)
- 2016 Tonal Harmony 2 (core theory sequence class – 2 of 5)
- 2015 Tonal Harmony 1 (core theory sequence class – 1 of 5)

Guest Lectures / Invited Talks / Workshops

- 2023 “Interpreting Object-Based Percussion Music” (Royal Conservatoire of Scotland, Glasgow, invited speaker)
- 2023 “Performing and Analyzing *Rebonds*, by Iannis Xenakis” (McGill University, graduate performance seminar)
- 2023 “Analysis of Timbre and Orchestration.” (ACTOR Timbre and Orchestration Summer School, Aristotle University, Thessaloniki, Greece)
- 2022 “The Performer’s Voice in Music Theory” (McGill University, Fifth CIRMMT/ACTOR Symposium on Timbre and Orchestration)
- 2022 “Musicalizing Language: Flow and Voice in Rap Music” (Université Paris Cité / Grands Moulins, invited speaker)
- 2022 “Innovative Directions in Music Pedagogy” (CU Boulder College of Music, graduate colloquium panel discussion)
- 2022 “Creating and Sustaining a Professional Percussion Ensemble” (Canadian Percussion Network, panel discussion)
- 2021 “Decoding Hip-Hop Music” (University of Music and Performing Arts, Vienna, invited speaker)

- 2021 “Finding Musical Structure Beyond the Score” (University of Toronto, post-tonal theory lecture)
- 2021 “Design and Writing Strategies for Conference Abstracts” (University of Toronto, TaPIR research group)
- 2021 “Developing Effective Research Methodologies” (University of Toronto, TaPIR research group)
- 2020 “Toward a Performative Analytical Framework for Contemporary Music” (University of Toronto, graduate music colloquium)
- 2020 “Performance-based Analysis for 20th and 21st Century Music” (University of Toronto, DMA performance seminar)
- 2020 “Hybrid Tonics and Plateau Loops” (McGill University, graduate theory seminar)
- 2019 “Developing Performer/Composer Collaborations” (Royal College of Music, Stockholm, composition seminar)

Workshop Moderation

- 2023 Designing and Delivering Effective Presentations, ACTOR Training and Mentoring Committee
- 2022 CV and Cover Letter Workshop, ACTOR Training and Mentoring Committee

Curriculum / Training Design

- 2023 Member, organizing committee, ACTOR Timbre and Orchestration Summer School (Aristotle University of Thessaloniki, Greece)

Course Design Experience

Theory and Analysis of Hip-Hop Music (2022)

- *Theory/musicology graduate seminar*

Rhythmic Theory and Global Music Traditions (2022)

- *Advanced undergraduate theory seminar*

Analysis and Performance of 20th-Century Music (2021)

- *Interdisciplinary graduate seminar for performance and theory/musicology majors*

Theory and Analysis of Popular Music (2020)

- *Theory/musicology graduate seminar*

Introduction to Rap Music and Hip-Hop Culture (2019)

- *Music-arts elective, scalable to advanced undergraduate theory/musicology course*

Popular Music Since 1945 (2018)

- *Music-arts elective, large lecture course*

Introduction to Music Research Methods (2017)

- *Lab course for graduate performance majors, designed to mobilize research skills in professional/practical settings (i.e. grant applications, etc.)*

Graduate Student Supervision

University of Toronto

- 2022 “Are You Still Listening? Form in Television Title Theme Music” (Joshua Lawlor, MA)
2022 “Singing with a Unique Voice: Vocal Timbre and Distortion in the Music of Billie Eilish”
(Victoria Boerner, MA)

EDITING EXPERIENCE

Guest Editorship

- 2023 “Engaging Analysis and Performance.” *Contemporary Music Review* 42 (1). Includes seven solo- and joint-authored articles stemming from conference presentations at *Dialogues: Analysis and Performance*.

Ongoing Editorship

- 2022– *Timbre and Orchestration Writings*. Open-access publication of articles, research-creation outputs, essays, and educational tools created by members of the ACTOR (Analysis, Creation, and Teaching of Orchestration) Project.

RESEARCH / CREATION & PERFORMANCE ACTIVITIES

Commercial Recordings

- Olivier Alary 2023. *Apparitions (Vol. 1)*. Line Imprints.
Credits: performer.
- Architek Percussion and Patrick Hart. 2022. *Call Sign*. Architek Records.
Credits: performer and producer.
- Architek Percussion. 2022. *Six Changes*. Architek Records.
Credits: composer, performer, and producer.
- Architek Percussion. 2018. *The Privacy of Domestic Life*. Centrediscs.
Credits: performer and producer.
- Ben Reimer et al. 2017. *Katana of Choice: New Works for Solo Drumset*. Redshift Records.
Credits: performer and arranger.
- Eliot Britton and Architek Percussion. 2017. *Metatron*. DAME / Ambiances Magnétiques.
Credits: performer and producer.
- Jason Sharp et al. 2016. *A Boat upon its Blood*. Constellation Records.
Credit: performer.
- Nicole Lizée et al. 2014. *Bookburners*. Centrediscs.
Credit: performer.

Viva Voce Chamber Choir and Peter Schubert. 2013. *Songs from the Gospels*. ATMA Classique.
Credit: performer.

Aiyun Huang et al. 2012. *Save Percussion Theater*. Mode Records.
Credits: performer and producer.

The Raftmen. 2012. *Heritage EP*. Self-released.
Credits: performer, songwriter, arranger, and producer.

Major Performance Projects

My roles in the below projects include artistic conception, production, logistics, and/or performing. Composers whose works received world premieres in these projects are indicated with an asterisk ().*

Architek Percussion and Sarah Albu. 2023–2024. *Corporate Retreat*. Works by Quigital (Eliot Britton, Patrick Hart, Kevin McPhillips, and Dave Arbez). Co-produced with Le Vivier, Innovations en Concert, and the Cluster Festival of Music and Integrated Art. Performances in Montreal QC and Winnipeg MB.

Architek Percussion. 2022–23. *Stircrazer I / (Re)Cycling I*. Works by Sabrina Schroeder* and Emily Doolittle.* Co-produced with Music on Main, Le Vivier, and Rainy Days Festival. Performances in Vancouver BC, Montreal QC, Luxembourg LU, and Bergen NO.

Architek Percussion. 2023. *Perpétuité*. Works by Robyn Jacob*, Wally Gunn*, Anna Pidgorna, and Patrick Hart. Co-produced with Le Vivier. Performance in Montreal QC.

Architek Percussion. 2022. *Connective Tissue*. Works by John Psathas*, Nicole Lizée, Myriam Boucher*, Wojciech Kilar, and Eliot Britton. Co-produced with Fondation Arte Musica and the Scotia Festival of Music. Performances in Montreal QC, Kitchener ON, and Halifax NS.

Architek Percussion. 2021. *Project Object II*. Works by Nicola Giannini*, Ana Dall’Ara-Majek*, Fredrik Gran, and Hanna Hartman. Co-produced with the Centre for Research in Music Media and Technology (CIRMMT). Performance in Montreal QC.

Architek Percussion et al. 2021. *UnDrum Festival*. Works by Nicole Lizée, Jessie Cox, Greg Harrison, Milli Hong, Glenn Kotche, Susie Ibarra, Ian Chang, Germaine Liu, Islem Ben Fraj, and Jason Tait. Co-produced with Suoni Per Il Popolo. Performance in Montreal QC (broadcast online).

Architek Percussion. 2021. *Ambiances*. Works by Andrea Young* and Olivier Alary*. Co-produced with Le Vivier. Performance in Montreal QC (broadcast online).

Architek Percussion and Sarah Albu. 2019. *Remixes II*. Works by Architek Percussion, Sarah Albu, Patrick Hart*, Vitalija Glovacktye*, Greg Harrison*, and Mari Mako*. Performance in Montreal QC.

- Architek Percussion. 2019. *Project Object*. Works by Gyrid Nordal Kaldestad*, James O’Callaghan*, Hanna Hartman, and Fredrik Gran*. Co-produced with Le Vivier. Performances in Montreal QC, Oslo NO, Trondheim NO, and Stockholm SE.
- Collectif9 and Architek Percussion. 2018. *My Backyard, Somewhere*. Works by Luna Pearl Woolf*, Eliot Britton*, Derek Charke*, Nicole Lizée*, and Bret Higgins*. Performances in Montreal QC, Sherbrooke QC, Rimouski QC, Winnipeg MB, Fredericton NB, Saint John NB, and Wolfville NS.
- Sixtrum et al. 2018. *Rhythmopolis*. Works by Sylvain Pohu*, Tim Brady*, Jean Piché*, Michel Smith*, Pierre Michaud*, Jean-François Laporte*, Pierre-Olivier Roy*, and Julien Compagne/Julien-Robert Legault-Salvail*. Performance in Montreal QC.
- Architek Percussion and TAK Ensemble. 2017. *ArchiTAK*. Works by David Bird*, Taylor Brook*, Isaiah Ceccarelli*, Erin Gee, and Myriam Bleau*. Co-produced with Innovations en Concert. Performances in Montreal QC and New York NY.
- Mira Benjamin and Architek Percussion. 2016. *Nu:Nord*. Works by Stephen Harvey*, Gyrid Nordal Kaldestad*, Catherine Kontz*, and Adam Basanta. Co-Produced with NyMusikks Komponist Gruppe. Performances in Huddersfield UK, London UK, Oslo NO, and Bergen NO.
- Architek Percussion. 2014. *Zig Bang: Readings and Meditations*. Works by Ashkan Behzadi*, Sophie Dupuis*, Christopher Goddard*, Jason Sharp*, Greg Samek*, Fjóla Evans*, Lukas Ligeti*, Hugo Arne Harmens*, and Stine Sørli*. Performances in Winnipeg MB and Montreal QC.
- Eliot Britton and Architek Percussion. 2014. *The Meaning of a Format*. Works by Eliot Britton*, Ian Hattwick*, Cédric Camier*, Ofer Pelz*, James O’Callaghan*, and Fredrik Gran*. Co-produced with the Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT). Performances in Montreal QC, Winnipeg MB, Toronto ON, Indianapolis IN, and Halifax NS.

Other World-Premiere Performances

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|------|--|
| 2017 | Anthony Tan – <i>Horizontal and Vertical Forces II</i> |
| 2016 | Ben Duinker / Architek Percussion – <i>Six Changes</i>
Kevin Volans – <i>Four Marimbas</i> |
| 2015 | Adam Basanta – <i>The Privacy of Domestic Life</i>
Taylor Brook – <i>Incantation</i>
Fjóla Evans – <i>Please Rate the Success of This Call</i>
Michael Oesterle – <i>California</i> |
| 2013 | Eliot Britton – <i>Bit Canon</i>
Ben Duinker – <i>Four Lines</i>
Nicole Lizée – <i>Son of Man with the Golden Arms</i>
Kota Nakamura – <i>Cymbidium</i> |
| 2012 | Beavan Flanagan – <i>Three Congruent Forms</i> |

2010 Patrick Hart – *Building Cycles*
 Taylor Brook – *Faith in Numbers*
 2009 Mark Applebaum – *Straitjacket*
 Michael Oesterle – *Cepheid Variables*
 John Luther Adams – *Inuksuit*

Performance Competitions

2012 Prix D'Europe, Montreal QC (first prize, winds and percussion, \$5000)
 2011 Universal Marimba Competition, St. Truiden BE (talent prize, € 500)
 2009 Percussive Arts Society International Solo Percussion Competition, Indianapolis
 IN (third prize, \$500)
 2009 Concours OSM Standard Life, Montreal QC (first prize, percussion, \$10,000, best
 interpretation of a Canadian work, percussion, \$2500)

Musical Training / Experience

2008– Professional Percussionist: active in orchestral, chamber, and solo idioms
 2008– Professional Choral Singer: specializing in early and contemporary music
 2006– Arranger and Composer: six commissions (especially for choral compositions and
 arrangements), numerous compositions and arrangements for Architek Percussion
 (Montreal-based percussion quartet)

PROFESSIONAL SERVICE

2024 Proposal Evaluation Committee, SSHRC Canada Graduate Scholarship Program
 2024 Article Reviewer, *Music and Science*
 2024 Session Chair, *The Space Between: Percussion Research Symposium* (McGill
 University)
 2023– Chair, Diversity Committee (ACTOR Project)
 2023 Session Chair, *Rhythm in Music since 1900 Conference* (McGill University)
 2023 Article/Storyboard Reviewer, *SMT-V*
 2023 Book Manuscript Reviewer, Palgrave Macmillan
 2023 Program Committee, *Rhythm in Music since 1900 Conference*
 2023 Program Committee, *TIMBRE 2023* (Aristotle University of Thessaloniki)
 2022– Program Chair, ACTOR/CIRMMT Student Symposium Series
 2022– Member, Executive Committee (ACTOR project)
 2022– Co-chair, Training and Mentoring Committee (ACTOR project)
 2022 Article Reviewer, *Journal of New Music Research*
 2022 Article Reviewer, *Intégral*
 2022 Article Reviewer, *Timbre and Orchestration Resource* (ACTOR project)
 2022 Program Committee, *The Space Between: Percussion Research Symposium*
 (McMaster University)
 2021 Article Reviewer, *Music Theory Spectrum*
 2020 Article Reviewer, *Music Theory Online*
 2018–2020 Board of Directors, Le Vivier (contemporary music association in Montreal)
 2017–2018 Member at Large, McGill Graduate Music Students Executive Council
 2016–2018 Board of Directors, Codes D'Accès (new music series for emerging artists)
 2016, 2018 Program Committee/Session Chair, McGill Graduate Music Students Symposium