

Maayan Tsadka

Composer | Sound Artist | Teacher

Curriculum Vitae

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<http://maayantsadka.net>

A composer, sound artist, improviser, and teacher. Fascinated by all sounds vibrating between the architecture of the ear to the harmony of the spheres. At the root of all my works is an attempt to grasp some understanding about the nature of sound, its behavior, acoustic ways of organization, and its environmental, social and political roles. I am interested in uncovering and amplifying layers and musical patterns—hidden, inherent structures— which occur acoustically, as well as in an exploration of the ways in which the sonic phenomena meets the physiology of the ear and the psychology of listening. Completed a DMA in music composition from UC Santa Cruz in 2015 and currently resides in Haifa. Teaches at Haifa University, Sapir College and Musrara school of art and society. Research fellow at the Morris-Kahn Marine research station, Charney School of Marine Sciences, Haifa University.

Co-artistic director/composer/performer at the Tel-Aviv based ensemble Musica Nova.

Recipient of the Israel prime minister award for composers and two ACUM prizes.

future projects include: new commissioned piece by *Israel Contemporary Players* (ensemble 121), new sound work commissioned as part of the RAKIA project at the International Space Station, new listening-walk project (sound morphologies), and a new piece for ensemble *Musica Nova*.

Employment

2015- Present | University of Haifa, School of The Arts, Music Department, Teaching fellow

Courses: Harmony, Advanced Harmony, Ear Training, Sound and Protest, Sound and Environment in Art and Science, Free Improvisation

2020-Present | Musrara, The Naggar school for Art and Society, department of New Music, Lecturer

Courses: Sound and Space, Introduction to Listening, Composition Seminar

2019-2022 | Sapir College, School of Audio and Visual Arts, Sderot, Israel, Lecturer

Courses: Prehistoric Harmony, Audiophilia

2019-2022 | University of Haifa, Morris Kahn Marine research station, Leon H. Charney School of Marine Sciences, Research Fellow

2014 | University of California, Santa Cruz, US, Lecturer

2017-present | Co-Artistic Director/ performer/ composer at Ensemble Musica Nova

Education

2009-2015 | University of California-Santa Cruz, US [DMA, Doctor of Musical Arts, Music Composition]

[Dissertation: Persistence, Resistance, Resonance](#)

2006-2009 | The Jerusalem Academy of Music and Dance, Jerusalem, Israel [Music Composition]

2004-2006 | Rimon School of Jazz and Contemporary Music, Ramat Hasharon, Israel [Music Composition, Piano]

Awards, Scholarships

2021 | Rabinovich foundation for the arts grant (new commissioned piece for wind quartet)
2020 | Rabinovich foundation for the arts grant (for the project Sound Morphologies)
2016 | Israeli Prime-Minister award for composers
2016 | ACUM Prize (*Association of Composers, Authors and Publishers of Music in Israel*)
2012 | ACUM Prize (*Association of Composers, Authors and Publishers of Music in Israel*)
2011-2013 | UC Santa Cruz, Music Department Fellowship
2010 | David Cope Composition Award, first prize. University of California, Santa Cruz
2009-2011 | UC Santa Cruz, Regents' Grant, UC Santa Cruz, Porter Fellowship

Residencies

2021-2022 | Pais Artist Residency, Arad center for contemporary art, Israel
2021 | Haifa Museums, Art-Place-Community residency (החממה לאמנות מקום), Haifa, Israel
2020 | Mamuta-Sound residency program, Mamuta Art and Research Center, Jerusalem
2014 | UCIRA ART2NRS: Artist Residency Program at Yosemite research field station
(*ReObServe*, a collaborative project by KinoEar)

Conferences/Talks/Workshops

2023|

Nofim Mitkansim, TA TARBUS Hamehoga, Tel Aviv | A presentation and discussion about my work in relation to nature, technology, and sound. May 1

Jerusalem Academy for Music and Dance | ways of listening, with Music Nova ensemble, May 2023

2022|

Beit HaGefen and Sikkuy-Aufoq Organization, Haifa | work-in-progress presentation, as part of a collaborative project "A Distorted Shared Space", August 30

A workshop about sound and Environment for high-school students | Konstanz, Germany, December 2022

Davidson Institute of Science Education | Sound Workshop for science educators, June 1

Musrara school of Art and Society, department of new music, Jerusalem | lecture about my music, Department colloquium, April 25

University of the Arts London | Wild Energies: Live Materials | an online conference focusing on and around the work of artist composer Annea Lockwood. Organized by CRiSAP (Creative Research into Sound Arts Practice) research centre, London College of Communication, University of the Arts London | work presented: EarthNoise (audio-visual), April 27-29

NOISE AGENCY, Tel Aviv | workshop for artists participating in the program, March 7

2021|

SEA (Science, Education, Art) conference | 8th Haifa Conference on Mediterranean Sea Research, Charney School of Marine Sciences, Haifa University | Organizing Committee member, July 14-15

The National Maritime Museum, Haifa | Presentation as part of World Oceans Day | sound underwater, June 12

NOISE AGENCY, Tel Aviv | workshop for artists participating in the program, May 18

2020 |

Musrara school of Art and Society, department of new music, Jerusalem | lecture about my music

Tel-Aviv University art-history department | lecture about my music at the course *archeology of soundArt*, Jan 20

2019 |

Musrara school of Art and Society, department of New Music | Experimental Notation Workshop

2018 |

University of Nottingham, UK | Resonating Occupation: international conference, COTCA project | May 11

Lecture: *A Rhythm of Popular Unity: the rhythms of protest chants*

University of Haifa, *ContComp*, contemporary music festival, May 16

Lecture: *Invisible sounds: auditory illusions and psychoacoustics in contemporary music*

University of Haifa, *ContComp*, contemporary music festival, May 15 | Lecture: *Women Composers in Modern Music*

Mifras: Educational Entrepreneurship Incubator, Israel, Feb 5 | lecture to school principles: creative approaches in the classroom

Tectonics Music Festival Tel Aviv, December | Co-Curator with Ilan Volkov, Eran Sachs, Tomer Damsky

2017 |

Tel-Aviv University music department, composers' forum, Dec 5 | *On underwater music, blues from the future, and museum of sounds*

Indexical artists' talk series, Santa Cruz, CA, Nov 11 | *Means of Natural Amplification* and recent works

CALARTS, LA, *Experimental Sound Practices* program forum, Nov 13 | *Means of Natural amplification and underwater sounds: recent works*

University of California, Santa Cruz, guest lecture at a *History of Electronic Music* class, Nov 16 | electronic approach in my compositions

Tel-Aviv university, Freedom of Speech in Art and Academia conference, June 19 | *Boundaries and Freedom in Protest Chants*

ContComp, contemporary music festival, University of Haifa, Israel, May | *Underwater Sounds and Other Creatures*

University of California San Diego, Graduate Composers' Forum, Jan 24 | *The Rhythm of Protest Chants and recent works*

Musrara school of Art and Society, department of New Music, Jerusalem, Israel, May | *Imaginary SoundScapes*

Earlier |

ContComp, contemporary music festival, University of Haifa, Israel, May 2015 | *The Aesthetic of Resonance*

Santa Cruz County Youth Symphony, Summer Chamber-Music Camp, Santa Cruz, CA, US, July 2014 |

CriticalMess/Environmental music workshop

University of California, Santa Cruz, 2012/13 | *Jewish Yemenite Music*

University of Haifa, Israel, December 2011 | *Words and Sounds in the poetry of Lea Goldberg*

University of California, Santa Cruz, 2010 | *The Music of Clara Schumann*

Recent works

2023 |

Ways of Listening | a collaborative sound work/composition with Music Nova Ensemble | ca. 50'

Bowels | a solo performance for bowls, bells and megaphone

2022 |

SEDIMENT | an archival installation following the story of a local tobacco empire on mount Carmel

In collaboration with Nawal Arafat and Leoni Schein. Commissioned by Beit-HaGeffen Gallery and Sikkuy-Aufoq organization

A Speculative Evolution of the wind | Wind Quartet for flute, clarinet, bassoon, horn | ca. 25'

commissioned by Tel Aviv wind quintet

Whistling Wild | A site-specific, participatory piece for 100+ high school and middle school students
commissioned by Reut school of Arts, Haifa

Sound Morphologies | Environmental Listening Walk, Giva'at Aliya beach, Jaffa | in collaboration with Geophysicist Michael Lazar

Emergence | for 4 performers, open instrumentation | ca. 20'

Sonic Botany | Live performance | for Tuning forks, organic objects, electronics, Cologne, Germany | ca.40'

2021 |

School of Fish | sound recording, Installation, community-based process piece | as part of Haifa Museums Art/Place residency

Proto-Music #2 | any number of performers + rocks | ca.20'

Cyborg Manifesto | live performance of an audio-visual work, in collaboration with Zohar Shafir and Dani Williamson
commissioned by Musraramix festival, Jerusalem

Raash Adama (EaerthNoise) | Sound and Video | 50' | commissioned by ISSUE project room, NY, for the project *with women's work*

Nekavim (for Amnon) | self-performative text score

The Acorn Series | a live set for The Quarantine Concerts, Experimental Sound Studio, Chicago

Prehistoric Harmony | a radio show about music, acoustics, ecology and cosmology | on Halas radio
commissioned by The Center for Digital Art, Holon, Israel

Sound Morphologies | Environmental Listening Walk, Giva'at Aliya beach, Jaffa | in collaboration with Geophysicist Michael Lazar

2020 |

Sonic Botany | Live performance | for Tuning forks, organic objects, electronics, Mamuta Art and Research center, Jerusalem | ca.25'

Bird-Flock-Folk | Live performance | for bird whistles | Indexical (Santa Cruz, CA) livestream

2019 |

Sonic Botany | Ongoing performance project | for Tuning forks, organic objects, electronics

HOUWEIYA | voice, violin, cello, double bass | ca.6'
commissioned by Etti Ben-Zaken and Modalius Ensemble

The Vegetable Lamb of Tartary | four double basses, tuning forks and leaves | ca.25'
commissioned by Tzili Meudkan Festival, TLV

EchoSystem | Audio-visual collaboration with Lior Ben-Gai

Proto-Music #1 | 3 performers+bamboo sticks | ca.20'

Reconstruct in Minshar | Gallery Exhibition | site-specific audio/video installation (with KinoEar)

2018 |

Simple Ratios | Open Instrumentation+electronics | Premiered by ensemble Musica Nova+Mivos Quartet, HaTeiva, Tel-Aviv | ca.25'

Sonic Botany | tuning forks and leaves | solo performance | ca.20' , Tzili Meudkan Music Festival, TLV

Circling Ratios | violin, cello, clarinet and 3 circling bells | ca.20'

Piano Study of Beating Frequencies | solo piano (retuned) | ca.20'

KOOR | fixed electronic | 15'

De Stella Nova: On the new star in the foot of the serpent handler | piano, saxophone, double-bass, voice, electronics, lasers and tuning forks | ca.20'

An Audio Guide to Occupation | radio piece, 15' | part of the project *from the Red Sea to the Dead Sea: a soundscape of an occupation*
commissioned by Radiokunst-Kunstradio ORF Vienna

SPHERE | composition and sound for video installation | 25'

Al Hamakom | sound installation | A-Genre Festival, Tmuna Theater, TLV based on the [report](#) *This is not a place for children: The lives of children of Asylum seekers in South Tel Aviv*

Amplifikatsija Naturalis | leaves and tuning forks | ca.30' | recording

2017 |

Partial Patterns on a String: Blues Artifacts (e) | violin and viola | ca.25'
commissioned by *Aperture Duo*, premiere Nov 2017, LA

Partial Patterns on a String [extended] (d) | tuning forks, piano, sine waves | ca.13'
premiered by ensemble *Musica Nova* at *Israel Music Days*, Elma Arts Complex, Zichron Ya'akov, Israel

Blind Date | for any number of people and open instrumentation
premiered by ensemble *Musica Nova* (Tel-Aviv) and ensemble *Handwerk* (Cologne) at Hateiva, Tel-Aviv, Israel

Partial Patterns on a String (c) | String Quintet | ca.20'
commissioned and premiered by *New Music Works* ensemble and Phil Collins, CA

2016 |

Museum of Extinct Sounds and Imaginary Water Creatures | 5 performers, hydrophones, water tanks, various objects | ca.45'

Eight Underwater Sonic Experiments | hydrophone, water tank, various instruments | ca.20'

Partial Patterns on a String (b) | Solo Cello | ca.14'

2015 |

Partial Patterns on a String (a) | Solo Cello | ca.13' | Premiered by Séverine Ballon, San Francisco Center for New Music, CA, 2015

Piano Studies [i, ii, iii] | Solo Piano | ca.15'

2014 |

Three Ajaeng Etudes | Solo Ajaeng | ca.7' | Commissioned by Kim Sang-Hun

Music Box Office | for any number of people (non musicians) and resonant staircase

134 Pacific | for any number of people (non musicians) and metal rails

Three Phonetic Studies | for any number of voices and optional instruments | ca.11'
Commissioned by *MicroFest*; Premiered by Argenta Walther, Stephanie Aston, and Scott Worthington, Los Angeles, CA, 2014

2013 |

Sumud | two Pianos and two Percussion players | ca.23'
Commissioned by April in Santa Cruz Music Festival, Premiered by Yarn/Wire

Ear study No.1 | for Cello, Percussion, and audience participation | ca.10'

Hydrophony | 10 Clarinets, Electric Guitar, Double Bass, and Harp | ca.14'
Commissioned and Premiered by Daniel Goode and The Flexible Orchestra, NYC, New York, 2013

We Are The Bees of The Invisible | three graphic scores | open instrumentation
premiered at Flytrap Studio, Oakland, CA

2012 |

Ex Territoria X | Clarinet, Cello, Piano, and trombone | ca. 6'
Premiered by Gnarwhallaby Quartet, April in Santa Cruz Music Festival, CA

The Possibility of Un-Island | Solo Violin | ca.10'
Commissioned and Premiered by Zachary Ragent, Santa Cruz, CA

Three pieces for toy piano | Toy piano & Glockenspiel | ca.6'

KinoEar :: collaborative SoundFilm project | Video/Sound installations

Yosemite Series | Yosemite National Park, CA | 2014

Half Dome, Sunrise (4'24)

Mariposa Grove (7'30)

Tunnel View (3'06)

Chilnualna Creek No.1 (8'32)

Chilnualna Creek No.2 (5'37)

UCSC Campus Series | UC Santa Cruz, CA | 2014-2015

Wall Pipes(5'16)

McHenry Library (6'32)

42/3 (3'40)

Teaching Experience

2023 | Prehistoric Harmony, University of Haifa

2022 | Introduction to Listening, Composition Seminar, Musrara school of Art and Society

2021, 2022 | Sound and Protest, University of Haifa

2021 | Audiophilia: theories on sound and image, Sapir College

2019/2020 | Sound and Environment in Art and Science, University of Haifa, in collaboration with the Leon H. Charney School of Marine Sciences

2020, 2021 | Sound and Space , Musrara school of Art and Society

2019/2020 | Sound and Environment in Art and Science, University of Haifa, in collaboration with the Leon H. Charney School of Marine Sciences

2018/2019, 2019/2020, 2022 | Prehistoric Harmony: An Evolution of the Harmonic Thought, Sapir College

2015-Present | Western Harmony, Advanced Harmony, Ear Training, University of Haifa

2016/2017 | Free Improvisation, University of Haifa

2009-2015| *University of California, Santa Cruz, US*

Teaching Assistant position for the following courses:

Music5A: Beginning West Javanese Gamelan Ensemble (2015)

Educ135: Gender and Education (2014)

His75: Film and The Holocaust (2014)

Music13: Basic music theory, piano/musicianship lab instructor (2009-2011)

Music14: Basic music theory, piano/musicianship lab instructor (2009-2010)

Music15: Basic music theory, piano/musicianship lab instructor (2012-2014)

Music30: Intermediate music theory, piano/musicianship lab instructor(2009-14)

Music130: Advanced music theory, piano/musicianship lab instructor (2011)

Music800: Music, Politics, and Protest (2011-2013)

Music120: Undergraduate music composition seminar (2012)

Music80T: Jewish Music in the Lands of Islam (2012/2013)

Music80I: Music of Modern Israel (2012/2015)

Music80M: Film Music (2010-2012)

Music80P: History of Jewish Music (2010-2012)

Music80S Women in Music (2010)

Music11B: Intro to Jazz (2009)

Festivals

Took part as a composer and/or performer at the following festivals:

Musraramix, Tzlil Meudcan, Tectonics Tel Aviv (Also as a curator in 2018), Israel Music Days, A-Genre Tmuna theater, Kola Shel Hamila at Hazira Jerusalem, April in Santa Cruz

writings //

TEMPO | vol 75 | issue 295 2020 | Article: A FIELD GUIDE TO SONIC BOTANY: THOUGHTS ABOUT ECO-COMPOSITION
From Source To Delta | an interview with Annea Lockwood

TEMPO | vol 74 | issue 291 Jan 2020 | under artwork: a few pages from the score *The Vegetable Lamb of Tartary*

From Caves to Churches, published in *Maarav*, A Journal for Art and Culture [Hebrew/English](#)

A Rhythm of Popular Unity: The rhythms of protest chants, part of the dissertation work [Persistence, Resistance, Resonance](#)

Aesthetics of Resonance, part of the dissertation work [Persistence, Resistance, Resonance](#)

music //

[Amplifikatsija Naturalis](#) | leaves and tuning forks | EP release

[Museum of Extinct Sounds and Imaginary Water Creatures](#) (excerpt), *The Essential Indexical*

interviews //

[Radio Halas, Experimental Israel](#)

Interview for [Indexical](#)

Newspaper, [calcalist](#) (hebrew)