

Jon Kulpa  
Lecturer  
Department of Music  
University of California, Berkeley

Center for New Music and Audio Technologies (CNMAT)  
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Composer

Artistic research in music and creative technologies, with a focus in sound mass, generative sound, interactivity, and spatiality.

*EDUCATION*

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- Ph.D., Music Composition** August 2019  
University of California, Berkeley  
Dissertation: *QuBits, an Interactive Virtual Reality and Compositional Space for Sound and Image*  
Chair: Edmund Campion  
Studies with Edmund Campion and Franck Bedrossian
- M.A., Music Composition** May 2014  
University of California, Berkeley  
Studies with Edmund Campion and Franck Bedrossian
- B.M., Music Composition** October 2010  
San Francisco Conservatory of Music  
Studies with David Garner
- B.A., Psychology** May 2003  
University of Michigan, Ann Arbor, MI

*UNIVERSITY EMPLOYMENT*

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- Lecturer, Department of Music** January 2020 - present  
University of California, Berkeley

*WORKS/SELECTED PERFORMANCES*

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- Generative Music for Digital Engines**
- QuFoam* (16 min.) 2021  
Fixed media involving 450 audiovisual (A/V) particles, exploring sound mass and timbre.  
Created with Max/MSP and Unity. A/V generated in real-time while recording the

output. *San Francisco Contemporary Music Players, Sound Encounters in collaboration with CNMAT (May 2021).*

**QuBits** (indefinite duration) 2019  
 Virtual reality experience for user/performer exploring sound mass, timbre, and user interactivity. Max/MSP and Unity engines generate A/V in real-time. *Ars Electronica Festival (September 2020), International Computer Music Conference (July 2021).*

### Large Ensemble

**on expanding resonances** (18 min.) 2010  
 for 9 string quintets, 4 percussion, electronics. Performers positioned around performance space. *Ross Ipsen, cond. Ensemble assembled from the San Francisco Conservatory of Music and surrounding Bay Area community. The Cathedral of Saint Mary of the Assumption, San Francisco, CA (May 2010).*

### Chamber Works

**negative expanse** (17 min.) 2017  
 for string quartet, 8-channel speaker environment, in-ear cueing system. Performers and electronics positions around performance space. *Friction Quartet, UC Berkeley Hearst Memorial Mining Building atrium (April 2017).*

**The Sea at Land's End** (indefinite duration) 2013  
 a sonic scene and game for chamber orchestra divided into 5 groups

**30 minutes of sleep** (10 min.) 2009  
 for chamber ensemble

**Tanczene** (7 min.) 2007  
 for viola and piano

### Solo Instruments

**Where the Thread Begins** (14 min.) 2008  
 for solo piano

### Electronic (other)

**chimes v3** (7 min.) 2008  
 for six speakers positioned around a three-floor atrium. *San Francisco Conservatory of Music atrium (May 2008).*

### RESEARCH

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#### Main Interests

Sound mass, generative sound, interactive media, and spatial audio.

#### Conference Proceedings

Kulpa, Jonathan, Edmund Champion, and Carmine Cella. "QuBits, a System for Interactive Sonic Virtual Reality." *Proceedings of the International Computer Music Conference (ICMC)*. Santiago, Chile: 2020.

*UNIVERSITY TEACHING***Lecturer and Course Redesign/Development** - University of California, Berkeley

- Sound and Music Computing with CNMAT Technologies*** 2020 - present  
2017 - 2018
- Developed modules and instructed students in learning basic and upper-level concepts of computer music, using Max, odot, and CNMAT-specific Max objects
  - Guided students to develop their own digital engines, instruments, music compositions, and audiovisual projects
  - Designed Max-based system organizing and linking learning materials. Links auto-generate from a folder and file structure. Future instructors will contribute materials, which link automatically. Soon to be released as a Max Package.

**Instructor at Summer Workshops** - University of California, Berkeley

- CNMAT odot Immersion Course*** 2017
- Developed a module to teach progressively more advanced concepts of the odot expression language and odot objects within the Max environment
  - Presented on the integration and use cases of odot in my dissertation project

**Graduate Student Instructor** - University of California, Berkeley

- Harmony II*** 2015 - 2017
- Created and taught from interactive harmony lesson sheets to demonstrate and distill chromatic harmony and elements of musical form
  - Harmony lesson sheets are now in use in the Music Department
- Harmony I*** 2013 - 2016
- Created and taught from interactive harmony lesson sheets to demonstrate and distill diatonic harmony and principles of writing

- Introduction to Music Theory (for non-majors)*** 2014 – 2015

*AWARDS AND COMMISSIONS*

- Eisner Award, for creative achievement in music composition** 2018  
University of California, Berkeley
- Sounds of Science Commissioning Club** 2015  
to support string quartet, *negative expanse*, on the subject of black holes for Friction Quartet
- Outstanding Graduate Instructor** 2013  
University of California, Berkeley
- Presser Undergraduate Scholar - Outstanding Junior** 2010  
San Francisco Conservatory of Music
- Departmental Award in Composition** 2010  
San Francisco Conservatory of Music

*SERVICE*

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**Search Committee for Assistant Professor**

2017 - 2018

Department of Music, University of California, Berkeley. Center for New Music and Audio Technologies. Member and graduate student representative.

*TECHNOLOGY PROFICIENCY*

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**Advanced**

Max/MSP

Unity/C#

odot expression language within the Max/MSP environment (based on OpenSoundControl)

Ableton Live

Sibelius

**Intermediate**

Jitter / jit.gen

gen~

iZotope RX

Adobe Illustrator, Premiere