

**M2. MUSIC SESSION 2****M2.3 Gil Dori***"Tenir el cap ple de..."*

"Tenir el cap ple de..." is an open-form composition in which an EEG conductor controls a digital graphic score in real-time. The score, taken from the Barcelona metro map, shows lines in different colors. Lines appear on the score in response to brain activity information, which represents the conductor's current emotional state. The shape of the lines, their color, their strength, and indicated fixed pitched provide the performers framework for interpreting the score, as a structured improvisation. The indicated pitches are placed where metro stations are shown on the original map, and they were determined by analyzing field recordings the composer took in the stations and trains of the Barcelona metro system.

Duration: 5' 00"

Year of Composition: 2017

**Gil Dori** is interested in interactive electronic music, indeterminacy, graphic notation, proportional procedures, and Jewish music.

Gil is an artist in residence at the Phonos Foundation, Barcelona, and a professor of computer music at Ben-Gurion University and Sapir Academic College, Israel. Gil also takes part in the EyeHarp Project, helping to develop accessible digital instruments.

His music has been featured on international festivals and conferences such as Sound and Music Computing, SEAMUS National Conference, MUSLAB, New York City Electroacoustic Music Festival, and Balance-Unbalance. Gil also participated in masterclasses and workshops given by Georg Friedrich Haas, Pierluigi Billone, and Jean-Francois Charles.

Gil graduated with a Doctor of Musical Arts degree from Arizona State University, where he taught a Jewish music class, served as president of the Society of Composers, Inc. student chapter, and co-directed the Laptop Orchestra of Arizona State. He holds a Bachelors of Arts degree from Haifa University, Israel, where he graduated Summa Cum Laude.

Gil was also the artistic director and curator of the concert series Can There Be Music After Auschwitz?, which featured live performances of works that were written during the Holocaust, and of compositions that were created in response to it. This series was made possible through a grant Gil received from the Schwartz Scholars Fund, in partnership with the Arizona Jewish Historical Society, and the Tempe Public Library.

Oded Zehavi, Garth Paine, and Glenn Hackbarth are among Gil's primary composition teachers, as well as Kotoka Suzuki, who chaired Gil's D.M.A. Committee.