

## ***Insook Choi Music and Sound Compositions***

*idBrooklyn*: Interactive Documentary installation applying ontological reasoning to text, video, photographs, audio, and 3D graphics. Unpublished, Brooklyn, 2008-2010.

*Nah Zohm Bwha*. Composition for solo voice and movement performer. Unpublished, Brooklyn, 2006.

*Unleashed*, Composition for string bass solo. Unpublished, Brooklyn, 2004.

*Tactus Brevis: Signal Processing 3*. Composition for solo vocalist, miniature percussion and overhead projector. Unpublished, Montréal, 2003.

*Tractatus: Signal Processing 1*. Composition for three voices and miniature percussion. Unpublished, Chicago, 2002.

*Voices in Ruins*, Interactive Sound Installation with video-based motion-sensing, Krannert Art Museum, University of Illinois, Urbana, 2000.

Gallery review by Mark Daniel Cohen, ReviewNY, June 1, 2000. <http://www.reviewny.com/> - Archives: June 1, 2000.

*Music of Textiles*, Interactive Sound Installation with video-based motion-sensing. Krannert Art Museum, University of Illinois, Urbana, 1999.

*Coney Island*. Multi-participant virtual reality installation with interactive sound composition. IRCAM, Paris, 1999.

*Ground Truth*. Multi-participant virtual reality Installation with interactive sound composition. Ars Electronica Center, Linz, Austria, 1998.

*The Frog in a Machine*. Electro-acoustic composition using analog and simulated chaotic circuit. Compact disc recording. "Electro Acoustic Music VI", Neuma Records. 1998.

*Rolling Stone*, for a pedestrian in a virtual environment. Videotape recording. In "Human Computer Intelligent Interaction", Department of Media Services, NCSA. 1997.

*Machine Child*. Virtual Reality stage performance with movement sensors for gestural control. Videotape recording. In "CyberFest '97 Gala Performance", University of Illinois, Office of Vice Chancellor for Public Affairs. 1997.

*Lit*. Composition for electro-acoustic and computer-generated sounds. Compact disc recording. In "The Composer in the Computer Age - VI," CDCM Computer Music Series, Vol 23. Centaur Records CRC 2302. 1996.

*Unfolding time in Manifold, many spaces once, and many times*. Three movements for solo performer in a virtual environment. Videotape recording, "Performance in Virtual Reality", Department of Media Services, NCSA, University of Illinois at Urbana-Champaign. 1996.

*Audio Navigation in a Cyberspace Village*. Networked sound installation with computer graphics interface. Unpublished, Urbana, 1995.

*Five Movements for Virtual Percussion: Rainstick; Pendulum; Wind Machine; Frisbee; Mobil*. Composition for virtual musical objects for stage performance with large-screen image projection. Unpublished, Urbana, 1995.

*Three Virtual Sound Environments for the CAVE*

*Stepping into Alpha Shapes; Hyperspace Walkabout; Sounds of Chaos from Chua's Circuit.*  
Unpublished. Urbana, 1994.

*Anti-Odysseus, the irreversibility of time.* Interactive performance for digital simulation and analog voltage-controlled chaotic circuit. Unpublished, Berkeley and Urbana, 1993.

*Shadowing Lemma.* Computer-generated tape composition for nonlinear dynamical systems. Unpublished, Urbana, 1993.

*Later, the Runaway, leaving no trace, not even a trace of Misfortune.* Electroacoustic composition; compact disc recording. "New Graduate Works from the University of Illinois Experimental Music Studios." Urbana, 1991.

*Intra.* Algorithmic composition for computer-synthesized sounds. Unpublished, Urbana, 1991.

*Don Quixote.* Music theater composition for bassoon and large-screen video projection. Unpublished, Urbana, 1991.

*Recourse.* Composition for piano and electro-acoustic tape. Unpublished, Urbana, 1990.

*The Shepherd Boy Sings in the Valley of Humiliation.* Composition for video and electro-acoustic music. Unpublished, Urbana, 1990.

*Communications Workshop.* Electro-acoustic tape composition. Unpublished, Urbana, 1988.

*Animus, Anima.* Composition for 'cello solo. Unpublished, Seoul, 1981.

*Pegasus* for piano. Unpublished, Seoul, 1980.