

# Travis Garrison

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<http://www.travisgarrison.com>

## Education:

**Ph.D., Music Composition** – University of Florida, 2013

Cognate area: Historical Musicology

Dissertation: *Reconsidering the Model Listener:*

*An Exploration in the Critical Analysis of Electroacoustic Music*

Composition studies with James Paul Sain, Paul Koonce, and Paul Richards

Musicology studies with Silvio dos Santos and Margaret Butler

**M.A., Electroacoustic Music** – Dartmouth College, 2006

Master's Thesis: *Interdependency – An Interactive Computer Music System*

Primary studies with Jon Appleton, Larry Polansky, Charles Dodge, and Eric Lyon

**B.A., Interdisciplinary Computing and the Arts (emphasis in Computer Music)  
Music Minor (Theory and Composition)**

University of California, San Diego, 2004 – Magna Cum Laude, Phi Beta Kappa

Primary studies with Miller Puckette, Peter Otto, Steven Takasugi, and Chris Mercer

Additional graduate-level coursework in literary theory at East Carolina University

## Teaching Experience:

### University of Central Missouri

- Audio & Acoustics (online course),  
2 course sections per semester Fall 2017, Spring 2018, Fall 2018, Spring 2019
- Audio for X (Sound Design), Fall 2015
- Aural Training III, Spring 2019, Spring 2020
- Aural Training IV, Fall 2018, Fall 2019
- Composition I (group lecture / private lessons), Spring 2016
- Composition II (private lessons), Spring 2020, Fall 2020
- Digital Audio Production, Spring 2019, Spring 2020
- Electronic Music Composition, Spring 2016
- Electronic Music Production Techniques, Spring 2016
- Fundamentals of Music, Fall 2018
- Independent study in Orchestration, Fall 2019
- Instrumentation, Spring 2019, Spring 2020
- Introduction to Audio Production, Spring 2016
- Introduction to Concert Recording, Fall 2015
- Introduction to Sound Reinforcement, Spring 2016
- Music Business Practices, Fall 2015
- Music Theory IV, Fall 2019, Fall 2020
- Seminar in Music Technology (Senior Capstone Projects), Fall 2019, Fall 2020
- Sound Reinforcement and Music Production, Fall 2015, Fall 2018, Fall 2019, Fall 2020

## **Travis Garrison**

### **University of Nebraska at Omaha**

- Audio Recording Techniques I, Fall 2016
- Audio Recording Techniques II, Spring 2017
- Audio Recording Techniques III, Fall 2016
- Introduction to Music Technology, Spring 2017
- Music Technology Seminar, Fall 2016, Spring 2017
- Music Technology and Music Entrepreneurship Senior Capstone Project supervision, Fall 2016, Spring 2017

### **East Carolina University**

- Electronic Music Composition / Max (co-instructor: taught the Max portion of the course), Spring 2015
- Music Theory I (instructor for two course sections), Fall 2014
- Directed Graduate Study in Electronic Music Composition, Fall 2013, Spring 2014

### **University of Florida**

- Rudiments of Music Theory (online course), Summer 2012
- Introduction to Electroacoustic Music (instructor), Fall 2011
- Introduction to Electroacoustic Music (co-instructor), Fall 2010 (graduate / undergraduate)
- Composition of Electroacoustic Music (co-instructor), Spring 2011, Spring 2012 (graduate / undergraduate)
- Music Theory I and II (teaching assistant: taught twice-weekly aural skills sessions), Fall 2008, Spring 2009, Fall 2009, Spring 2010
- Graduate Music Theory Review (teaching assistant), Summer 2009

### **Bennington College**

- Computer Programming for Musical Applications: Max (instructor), Fall 2007, Spring 2008
- Introduction to Electronic Music (taught weekly technical sessions), Fall 2006, Spring 2007
- Music, Interactivity, and Technology (teaching assistant), Spring 2007
- Music Appreciation (led weekly listening sessions), Spring 2007

### **Dartmouth College**

- Introduction to Music Recording (Dartmouth College Miniversity), Winter 2007
- Music and Technology (teaching assistant, led weekly discussion sessions), Fall 2005

### **Other**

- Private Composition Lessons, Summer 2014, Fall 2014

## **Employment History:**

### **Assistant Professor of Music Theory and Music Technology**

University of Central Missouri Music (8/19 – present)

- Teaching assignments in Music Theory and Music Technology
- Responsible for overseeing student assistants in engineering recordings and live sound reinforcement for Music events
- Responsible for overseeing student employees in managing the operation of the Center for Music Technology.

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**Instructor of Music Technology and Music Theory** – University of Central Missouri Music (8/18 – 5/19)

- Teaching assignments in Music Technology and Music Theory
- Responsible for overseeing student assistants in engineering recordings and live sound reinforcement for Music events

**Visiting Instructor** – University of Central Missouri Department of Music (8/17 – 05/18)

- Responsible for teaching two sections per semester of the online Audio & Acoustics course to both general education students and Music Technology majors

**Instructor and Coordinator of Music Technology (interim – one-year)** –

University of Nebraska at Omaha School of Music (8/16 – 5/17)

- Teaching assignments in Music Technology and Music Entrepreneurship
- Duties as Area Coordinator included advising and curriculum oversight, studio administration, and overseeing student assistants in engineering recordings and live sound reinforcement for School of Music events

**Instructor (interim – one-year)** – University of Central Missouri Department of Music (8/15 – 5/16)

- Teaching assignments in Music Technology and Composition
- Responsible for overseeing student assistants in engineering recordings and live sound reinforcement for Department of Music events

**Coordinator of Audio Services** – East Carolina University School of Music (5/12 – 7/15)

**Coordinator for Production Services** – East Carolina University Wright Auditorium (5/12 – 7/15)

**Teaching Assistant Professor** – East Carolina University School of Music (Fall 2014)

- Administered the School of Music's recording studio and served as chief recording engineer
- Supervised graduate assistants in recording over 200 School of Music concerts per year
- Served as house manager, sound engineer, lighting designer, and supervisor of student production crews in ECU's 1500-seat Wright Auditorium for local and national acts including Bill Cosby, Joshua Bell, Bobby McFerrin, The Christian McBride Trio, Mark O'Connor, Kenny Garrett, John Lithgow, the Doc Severinsen Big Band, and Roomful of Teeth
- Technical Director, ECU Opera Theater
- Designed and implemented several large-scale upgrades to technology infrastructures at ECU, including a complete overhaul of the live video streaming website and related technology
- Mastering Engineer and Graphic Designer for the CD *Lift Mine Eyes* by the East Carolina University Chamber Singers

**Doctoral Fellow** – University of Florida School of Music (8/08 – 5/12)

- Assistant Director, Florida Electroacoustic Music Studio (6/10 – 5/12)
- Responsible for overseeing the maintenance and administration of the School of Music's Computer Lab, including the hiring and supervision of student lab monitors (8/10 – 5/12)
- Engineered recordings and sound reinforcement for School of Music concerts
- Supervised the setup and operation of an 8 to 16 speaker diffusion and reinforcement system for concerts of electroacoustic music
- Audio engineer and consultant for several episodes of LiveVibeTV – a School of Music live webcast event from the Digital Worlds Institute
- Mastering Engineer for volumes 6, 7, 8, and 9 of the University of Florida Society of Composers, Inc. Student Chapter CD series

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### **Beta Test Coordinator** – eMotion Technologies, LLC (1/13 – 10/13)

- Responsible for working with leaders in the field of electronic music to test initial prototypes of the eMotion system: a wireless sensor network for interactive music performance

### **Sound/Recording Engineer and House Manager** – Birch Creek Music Performance Center

Door County, WI (Summers of 2002, 2003, 2004, 2008, 2010, 2011)

- Engineered live sound reinforcement and recordings for over 40 concerts per season for performing ensembles including orchestra, classical chamber ensembles, world percussion, steel band, small jazz ensembles, and jazz big band
- Prepared orchestral recordings for broadcast on Wisconsin Public Radio
- Responsible for researching, purchasing, and installing a variety of upgrades to the facility's live sound reinforcement and recording systems
- Recording engineer for the CD *Three Miles East* by the Birch Creek Academy Big Band

### **Sonification Designer** – New Technology Soundings (2/07 – 8/08)

- Participated as auditory domain expert and sonification designer on projects exploring methods for deploying auditory display technologies in a medical environment

### **Music and Sound Technician** – Bennington College (8/06 – 6/08)

- Responsible for maintaining the music department's recording studio, sound design studio, electronic music studios, and music notation labs
- Engineered recordings and sound reinforcement for music department concerts
- Trained and supervised student sound engineers, stage managers, and lab assistants
- Provided sound design oversight for theatrical productions
- Instrumental in developing an infrastructure for online audio course reserves
- Responsible for researching, purchasing, and installing a variety of equipment upgrades within the college's studios and performance spaces

### **Graduate Fellow** – Dartmouth College (9/04 – 6/06)

- Assisted in the maintenance of the electroacoustic music studios
- Engineered live sound reinforcement and diffusion in an 8-speaker surround environment for concerts of electroacoustic music
- Engineered recordings of Department of Music recitals
- Assisted faculty members with personal recording projects

### **Recording Assistant** – University of California, San Diego: Music Department (11/02 – 6/04)

- Engineered recordings of concerts presented by the UCSD Music Department and The La Jolla Symphony and Chorus
- Assisted with the setup and engineering of several concert recordings in the Warren Recording Studio A facility

### **Music and Technical Director** – Magnolia Wesleyan Church – Santee, CA (6/98 – 6/04)

- Led congregational singing for weekly services
- Directed a small vocal and instrumental ensemble from the piano or guitar
- Responsible for purchase, setup, and maintenance of sound equipment

## Travis Garrison

### Skills and Knowledge:

- Competent in the following research areas: algorithmic composition, interactive systems, data sonification, spatialized audio, and the aesthetics and theory of contemporary music
- Skilled in the following technical areas: audio production (including recording, mixing, and mastering), live sound reinforcement, studio maintenance, electroacoustic composition, Max programming, some experience with Java programming and web design
- Musical training includes the following studies at the graduate and undergraduate levels: numerous music theory and musicology/history seminars, composition seminars, individual composition lessons, composition masterclasses, and electroacoustic music studies including electroacoustic composition, laptop improvisation, Max / Pd / SuperCollider programming, advanced DSP, and multi-channel/spatialized audio
- Experienced with software such as Pro Tools, Logic, Nuendo, Digital Performer, Finale, Max, SuperCollider, Waves, GRM Tools, Final Cut Pro, Photoshop, and Microsoft Office
- Experienced and active performer on electronics, piano, guitar, bass, and banjo
  - Founding member, FLIP (Florida League for Indeterminate Performance)

### Selected Performances:

- March 2020: *Wave Trains* – MOXsonic (Missouri Experimental Sonic Arts Festival):  
The University of Central Missouri, Warrensburg, MO
- October 2019: Guest improviser, piano – Brad Dutz percussion recital:  
The University of Central Missouri, Warrensburg, MO
- October 2019: Interactive concert performance with the Steinway Spirio piano and custom software:  
The University of Central Missouri, Warrensburg, MO
- August 2019: Guest performer, electronics – KC VITAs Summer Series 2019: Kansas City, MO
- March 2019: *Mutative Structures in Metallurgy* – MOXsonic (Missouri Experimental Sonic Arts Festival): The University of Central Missouri, Warrensburg, MO
- November 2016: *New Directions in Automobile Repair and Demolition* – Electroacoustic Barn Dance: The University of Mary Washington, Fredericksburg, VA
- June 2016: *New Directions in Automobile Repair and Demolition* – New York City Electroacoustic Music Festival: Abrons Arts Center, New York, NY
- March 2016: *New Directions in Automobile Repair and Demolition* – Cicada Consort Marathon: University of Alabama, Tuscaloosa, AL
- February 2016: *Wave Trains* and *selectric.metal* – Electronic Music Midwest Invitational Mini-Festival: Missouri Western State University, Saint Joseph, MO
- February 2016: *New Directions in Automobile Repair and Demolition* – Society for Electro-Acoustic Music in the United States (SEAMUS) Conference: Georgia Southern University, Statesboro, GA
- November 2015: *New Directions in Automobile Repair and Demolition* – Electronic Music Midwest (EMM) Festival: Kansas City Kansas Community College (invited performance by KCEMA – Kansas City Electronic Music and Arts Alliance)
- February 2015: *selectric.metal* – NC NewMusic Initiative – Circuit Bridges:  
East Carolina University, Greenville, NC
- January 2015: *selectric.metal* – Arts NOW Series – Circuit Bridges:  
North Carolina State University, Raleigh, NC
- September 2014: *selectric.metal* – Circuit Bridges: Gallery MC, New York, NY
- April 2014: *Dorian RPS* – Bennington College: Bennington, VT

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- February 2014: *selectric.metal* – 14<sup>th</sup> Biennial Symposium on Arts and Technology at Connecticut College: New London, CT
- January-February 2014: *People You May Know* – Dance 2014: East Carolina University, Greenville, NC (six performances)
- April 2013: *selectric.metal* – New York City Electroacoustic Music Festival: CUNY Graduate Center, New York, NY
- March 2013: *selectric.metal* – NewMusic@ECU Festival: East Carolina University, Greenville, NC
- February 2013: *selectric.metal* – Society of Composers, Inc. (SCI) National Conference: The Ohio State University, Columbus, OH
- November 2012: *selectric.metal* – Electroacoustic Barn Dance: The University of Mary Washington, Fredericksburg, VA
- November 2012: *selectric.metal* – MicroCHIP III at Central Michigan University: Mount Pleasant, MI
- October 2012: *selectric.metal* – Electronic Music Midwest (EMM) Festival: Lewis University, Romeoville, IL
- March 2012: Doctoral Composition Recital: University of Florida, Gainesville, FL
- March 2012: *Mutations I* – 13<sup>th</sup> Biennial Symposium on Arts and Technology at Connecticut College: New London, CT
- February 2012: *selectric.metal* – Society for Electro-Acoustic Music in the United States (SEAMUS) Conference: Lawrence University, Appleton, WI
- October 2011: *Crosstalk* – Electronic Music Midwest (EMM) Festival: Kansas City Kansas Community College
- October 2011: *selectric.metal* – UnBalanced Connection 48: University of Florida, Gainesville, FL
- April 2011: *Crosstalk* – University of Central Missouri New Music Festival / SCI Region VI Conference: Warrensburg, MO
- April 2011: *Crosstalk* – New Music Everywhere (NEW MUSE): Plan B, Madison, WI
- March 2011: *Crosstalk* – Midwest Graduate Music Consortium: University of Wisconsin, Madison, WI
- March 2011: *Crosstalk* – All Florida Student Composers Festival: University of South Florida, Tampa, FL
- January 2011: *Crosstalk* – Society for Electro-Acoustic Music in the United States (SEAMUS) Conference: University of Miami, Miami, FL
- June 2010: *Untitled 2003* – Contre Sens: Percussions et Électronique: Paris, France
- June 2010: *Dorian RPS* – International Computer Music Conference (ICMC): Columbia University, New York, NY
- April 2010: *Untitled 2003* – Society for Electro-Acoustic Music in the United States (SEAMUS) Conference: St. Cloud State University, St. Cloud, MN
- March 2010: *Crosstalk* – UnBalanced Connection 45: University of Florida, Gainesville, FL
- March 2010: *Untitled 2003* – New York City Electroacoustic Music Festival: CUNY Graduate Center, New York, NY
- November 2009: *Dorian RPS* – UnBalanced Connection 44: University of Florida, Gainesville, FL
- November 2006: *Untitled 2005* – International Computer Music Conference (ICMC): Tulane University, New Orleans, LA
- April 2006: *Interdependency* – Dartmouth College Festival of New Musics: Hanover, NH

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### Written Publications:

- *Western Art Music* – entry in *The SAGE International Encyclopedia of Music and Culture* – March 2019
- *An Exploration in the Critical Analysis of Electroacoustic Music* – Conference Proceedings of the 14<sup>th</sup> Biennial Symposium on Arts and Technology at Connecticut College – February 2014
- *Large-Scale Structure* – entry in *Music in the Social and Behavioral Sciences – An Encyclopedia*. Published by SAGE Publications in August 2014
- *The Florida League for Indeterminate Performance: Idealism and Failure in Improvisatory Laptop Ensemble Performance* (with Adam Scott Neal, Sean Peuquet, and Benjamin O'Brien) – Conference Proceedings of the 1<sup>st</sup> Symposium on Laptop Ensembles and Orchestras – April 2012

### Paper Presentations, Invited Lectures, and Workshops:

- October 2019: *Microphone Selection and Placement for String Instruments* – UCM chapter of The American String Teachers Association (ASTA): Warrensburg, MO
- January 2015: Pre-concert lecture on my work – North Carolina State University: Raleigh, NC
- February 2014: *An Exploration in the Critical Analysis of Electroacoustic Music* – 14<sup>th</sup> Biennial Symposium on Arts and Technology at Connecticut College: New London, CT
- June 2012: Four-day series of workshops in Music Technology for ECU's summer choral camp
- April 2012: *The Florida League for Indeterminate Performance: Idealism and Failure in Improvisatory Laptop Ensemble Performance* (with Adam Scott Neal, Sean Peuquet, and Benjamin O'Brien) – Symposium on Laptop Ensembles and Orchestras: Louisiana State University, Baton Rouge, LA
- March 2012: *A Music Technology Primer for Music Educators* – University of Florida chapter of the National Association for Music Education (NAfME): Gainesville, FL
- March 2012: A lecture on my recent work – Bennington College: Bennington, VT
- May 2011: *Utilizing Cross-Modal Perception as a Method for Increasing the Accessibility of Electroacoustic Music* – Music and the Moving Image Conference: New York University
- September 2009: *It's All in the Marketing: An Interdisciplinary Approach to the Presentation of Electroacoustic Music* – University of Florida Musicology Colloquium Series

### Music Publications:

- *selectric.metal* – included on the CD “Electronic Masters Vol. 3,” released by ABLAZE Records in October 2014
- Selected to contribute fifteen minutes of music to the *No Extra Notes* new music podcast series (<http://noextranotes.wordpress.com>)
- Compositions available on volumes 6, 7, 8, and 9 of the University of Florida Society of Composers, Inc. Student Chapter CD series

### Awards and Commissions:

- *selectric.metal*: Honorable Mention (Third Place), SCI/ASCAP 2012 Student Commission Competition
- *selectric.metal*: Awarded third place in the *College of Fine Arts Student Juried Exhibition* at the University of Florida (2012)
- *(a)symmetrical experience* (2009): Commissioned by the UF Fine Arts College Council
- *Untitled 2003*: Selected as a finalist in the juried *Cirque Des Arts* show at UF (2009)
- Recipient, Alumni Graduate Fellowship, University of Florida (2008)
- Recipient, Graduate Fellowship, Dartmouth College (2004)

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### Academic and Professional Service:

- University of Central Missouri (2019 – present)
  - Member, Web Committee and Publicity Committee (departmental)
  - Facilities and student employee supervision, Center for Music Technology
- New York City Electroacoustic Music Festival
  - Member, Executive Committee, 2014-present
  - Technical Director, 2013-present
  - Webmaster, 2014-2016
  - Member, Steering Committee, 2011-present
- Society of Composers, Inc. (SCI)
  - CD Series Editor (Member of the Executive Committee), 2015-present
  - Juror of submissions, 2018 National Conference
- International Computer Music Conference (ICMC)
  - Juror of submissions, 2018 and 2019
- International Conference on New Music Concepts (Treviso, Italy)
  - Member, International Scientific Committee 2016, 2017, 2019 (reviewer of papers)
- University of Nebraska at Omaha (2016-2017)
  - School of Music Undergraduate Curriculum Committee
  - College of Communication, Fine Arts, and Media: High Tech and Media Committee
  - School of Music Building Expansion and Renovation Committee
- Society for Electroacoustic Music in the United States (SEAMUS)
  - Juror of submissions, 2015 and 2016 conferences
- Missouri Music Educators Association Electronic Music Composition Contest – Juror, 2015
- Collaborated with the Circuit Bridges concert series in New York City to present a concert of works featuring New York and North Carolina composers. Oversaw production of performance at East Carolina University
- East Carolina University S. Rudolph Alexander Performing Arts Series
  - Member, Selection Committee, 2013-2015
- University of Florida Fine Arts College Council – President, 2010-2012
  - Responsible for overseeing the budgeting and administration of all Student Government funded organizations within the College of Fine Arts
  - Created budget proposals and managed expenditures for a shared \$30,000 yearly budget
  - Instrumental in creating and operating a yearly interdisciplinary juried arts show
- Society of Composers, Inc. (University of Florida student chapter) – President, 2010-2011
  - Worked closely with guest composer Mark Applebaum to facilitate a masterclass, lecture, and concert of works with student and guest performers
- Sonic Computing Organization (UF student group) – President 2009-2010, Treasurer 2008-2009
  - Worked closely with guest composer Larry Polansky to facilitate a masterclass, lecture, and concert of works with student performers
- University of Florida College of Fine Arts Student Advisory Group – 2011-2012
- UF College of Fine Arts Research Committee graduate student representative, Spring 2009

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### Memberships/Associations:

- American Society of Composers, Authors, and Publishers (ASCAP) (2000 – present)
- Audio Engineering Society (AES) (2015 – present)
- Electronic Music Foundation (EMF) (2009 – present)
- Society for Electro-Acoustic Music in the United States (SEAMUS) (2004 – present)
- Society of Composers, Inc. (SCI) (2009 – present)
- Phi Beta Kappa Honor Society (2003 – present)
- Pi Kappa Lambda National Music Honor Society (2014 – present)

### Theatrical Sound Design:

- *Youth, Day, Old Age, and Night* (2014), *Idomeneo* (2014), *Riders to the Sea* (2013) – East Carolina University Opera Theater
- *Time and Motion Study* (2008), *The Figaro Project* (2008), *Sweet Storm* (2008), *The Importance of Being Earnest* (2007), *Measure For Measure* (2006), *Ruby Blue* (2006) – Bennington College

### Audio Engineering Experience and Production Credits (highlights)

- Producer, Society of Composers, Inc. CD Volume 34 (DRIFT), Navona Records (2020)
- Technical Director, MOXsonic – Missouri Experimental Sonic Arts Festival (University of Central Missouri, 2019, 2020)
- Producer, Society of Composers, Inc. CD Volume 33 (FLUX), Navona Records (2019)
- International Computer Music Conference (ICMC) / New York City Electroacoustic Music Festival (NYCEMF) June 2019: Technical Director of Festival and Head Audio Engineer in Loreto Theater
- Producer, Society of Composers, Inc. CD Volume 32 (FLARE), Navona Records (2018)
- New York City Electroacoustic Music Festival (NYCEMF)
  - July 2018: Technical Director of Festival and Head Audio Engineer in Abrons Playhouse
  - June/July 2017: Technical Director of Festival and Head Audio Engineer at National Sawdust and Abrons Playhouse
  - June 2016: Technical Director of Festival and Head Audio Engineer at National Sawdust and Abrons Playhouse
  - June 2014/2015: Technical Director of Festival and Head Audio Engineer in Abrons Playhouse
  - April 2013: Technical Director of Festival and Head Audio Engineer in Elebash Hall
  - March 2010, April 2009: Head Audio Engineer and Hall Manager in Segal Theater
- Producer, Society of Composers, Inc. CD Volume 31 (ASCEND), Navona Records (2017)
- Recording, Mixing, and Mastering Engineer, Louise Toppin and John O'Brien – *La Saison des Fleurs: Songs for Voice and Fortepiano*, Videmus Records (2017)
- Recording, Mixing, and Mastering Engineer for several demo recordings of choral works published by Walton Music, CORO Publishing, and Choristers Guild (2015 – 2018)
- Producer, Society of Composers, Inc. CD Volume 30 (MODES), Navona Records (2016)
- Audio Engineer and Technical Director, Alarm Will Sound (performance in St. Louis, MO, May 2016)
- Editing, Mixing, and Mastering Engineer, Emanuel Gruber and Keiko Sekino – *Fantasy and Romance: Schumann Works for Cello and Piano*, Delos Productions (2016)
- Technical Director, Society of Composers, Inc. (SCI) 50<sup>th</sup> Anniversary National Conference (University of Florida, 2015)
- Recording, Mixing, and Mastering Engineer, Andrew Scanlon – *Solemn and Celebratory* (pipe organ), Raven Records (2013)

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- Editing and Mixing Engineer,  
Kui Dong – *Since When has the Bright Moon Existed?*, Other Minds Records (2010)
- Editing, Additional Recording, and Mastering,  
Jody Diamond – *In That Bright World*, New World Records (2009)
- Mastering Engineer, *Hungarian Folk Songs by Bartók and Kodály* –  
Thomas Bogdan and Yoshiko Sato, Centaur Records (2009)
- Recording Engineer, Co-Producer, and Mastering Engineer,  
Kui Dong – *Hands Like Waves Unfold* (prepared piano), Other Minds Records (2007)
- Sound Engineer, Center for Advanced Musical Studies at Chosen Vale (2006)
- Mastering Engineer, *Polansky DIY Canons*, Pogus Records (2005)

### Selected Compositions:

- *Mutative Structures in Metallurgy* (2019) – For piano and electronics
- *New Directions in Automobile Repair and Demolition* (2015) – Electroacoustic music  
(stereo fixed media)
- *People You May Know* (2014) – Electroacoustic music composition and sound design for  
dance (collaboration with choreographer Patti Weeks)
- *Question #2* (2012) – Electroacoustic music (stereo fixed media)
- *Erratic Lag Unit* (2012) – For Bb clarinet, electric guitar, and live electronics
- *selectric.metal* (2011) – Electroacoustic music (stereo fixed media)
- *Wave Trains* (2011) – For piano and electronics
- *Mutations I* (2010) – For Bb clarinet, bassoon, piano, and electronics
- *Spectra (for orchestra)* (2010) – Electroacoustic music (stereo fixed media)
- *Bound by Haiti* (2010) – Documentary film score
- *Imperfect Machines* (2010) – For wind ensemble
- *Forest* (2010) – Graphical score for unspecified number of Music Appreciation students
- *Crosstalk* (2009) – Electroacoustic music (stereo fixed media)
- *Dorian RPS* (2009) – Electroacoustic music (5.1 surround fixed media)
- *(a)symmetrical experience* (2009)  
Collaborative site-specific installation for digital video, painting, and electroacoustic music
- *untitled (for cello)* (2008) – For cello and live electronics
- *Interdependency* (2006) – An improvisational system for Bb clarinet, piano, and computer
- *Ceci N'est Pas Une Composition* (2006) – For piano and live electronics
- *Untitled 2005* – Electroacoustic music (8-channel fixed media)
- *Crotale Studies* (2005) – Electroacoustic music (8-channel fixed media)
- *Untitled II* (2003) – For Bb clarinet, percussion, double bass, and live electronics
- *Untitled 2003* – Electroacoustic music (stereo fixed media)
- *Emulation* (2002) – For piano and electronics
- *Untitled 2002* – Electroacoustic music (stereo fixed media)