

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

- Advanced Audio Production (including course development), SP21, SP22, SP23, SP24
- Audio & Acoustics (online course), 2 course sections per semester FA17, SP18, FA18, SP19
- Audio for X (Sound Design), FA15
- Aural Training III, SP19, SP20 (2 sections), SP21 (2 sections), FA22
- Aural Training IV, FA18, FA19
- Composition I (group lecture / private lessons), SP16, SP22, SP23, SP24
- Composition II (private lessons), SP20, FA20, SP21, FA22, FA23
- Digital Audio Production, SP19, SP20
- Electronic Music Composition, SP16, SP22
- Electronic Music Production Techniques, SP16, FA21, FA23
- Fundamentals of Music, FA18
- Independent study in Orchestration, FA19
- Instrumentation, SP19, SP20, SP21
- Introduction to Audio Production, SP16
- Introduction to Concert Recording, FA15
- Introduction to Sound Reinforcement, SP16
- Music Business Practices, FA15
- Music Theory III, FA22, FA23 (2 sections)
- Music Theory IV, FA19, FA20 (2 sections), FA21, SP23 (2 sections), SP24 (2 sections)
- Seminar in Music Technology (Senior Capstone Projects), FA19, FA20, FA21, SP22, FA22
- Sound Reinforcement and Music Production, FA15, FA18, FA19, FA20, FA21, FA22, FA23

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University of Nebraska at Omaha

- Audio Recording Techniques I, FA16
- Audio Recording Techniques II, SP17
- Audio Recording Techniques III, FA16
- Introduction to Music Technology, SP17
- Music Technology Seminar, FA16, SP17
- Music Technology and Music Entrepreneurship Senior Capstone Project supervision, FA16, SP17

East Carolina University

- Electronic Music Composition / Max (co-instructor: taught the Max portion of the course), SP15
- Music Theory I (2 sections), FA14
- Directed Graduate Study in Electronic Music Composition, FA13, SP14

University of Florida

- Rudiments of Music Theory (online course), SU12
- Introduction to Electroacoustic Music (instructor), FA11
- Introduction to Electroacoustic Music (co-instructor), FA10 (graduate / undergraduate)
- Composition of Electroacoustic Music (co-instructor), SP11, SP12 (graduate / undergraduate)
- Music Theory I and II (teaching assistant: taught twice-weekly aural skills sessions), FA08, SP09, FA09, SP10
- Graduate Music Theory Review (teaching assistant), SU09

Bennington College

- Computer Programming for Musical Applications: Max (instructor), FA07, SP08
- Introduction to Electronic Music (taught weekly technical sessions), FA06, SP07
- Music, Interactivity, and Technology (teaching assistant), SP07
- Music Appreciation (led weekly listening sessions), SP07

Dartmouth College

- Introduction to Music Recording (Dartmouth College Miniversity), W07
- Music and Technology (teaching assistant, led weekly discussion sessions), FA05

Other

- Private Composition Lessons, SU14, FA14

Employment History:

Assistant Professor of Music Theory and Music Technology

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

- Teaching assignments in Music Theory, Music Technology, and Composition
- 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
- Music Technology Internship Coordinator (2/21 – present)

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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

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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, iZotope Ozone and RX, GRM Tools, Final Cut Pro, Photoshop, and MS Office
- Experienced and active performer on electronics, piano, guitar, bass, and banjo
 - Founding member, FLIP (Florida League for Indeterminate Performance)

Selected Performances:

- March 2024: *Dorian RPS* – MOXsonic (Missouri Experimental Sonic Arts Festival):
The University of Central Missouri, Warrensburg, MO
- October 2023: *Wave Trains* – 33rd Biannual International Electroacoustic Music Festival:
Brooklyn College, Brooklyn, NY
- March 2023: *Interdependency 23* – MOXsonic (Missouri Experimental Sonic Arts Festival):
The University of Central Missouri, Warrensburg, MO
- November 2022: Solo concert of electroacoustic compositions: *selectric.metal*, *Mutative Structures in Metallurgy*, *Crosstalk*, *Interdependency 22*, *New Directions in Automobile Repair and Demolition*, *Wave Trains* – jemFEST (Jacksonville Electroacoustic Music Festival): University of North Florida, Jacksonville, FL
- November 2022: *Wave Trains* – 17th Biennial Symposium on Arts and Technology at
Connecticut College: New London, CT
- March 2022: *Wave Trains* – Society for Electro- Acoustic Music in the United States
(SEAMUS) Conference: Western Michigan University, Kalamazoo, MI
- November 2021: *Wave Trains* – jemFEST (Jacksonville Electroacoustic Music Festival):
University of North Florida, Jacksonville, FL
- October 2021: *Wave Trains* – Studio 300 Digital Art and Music Festival:
Transylvania University, Lexington, KY
- 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

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- 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
- February 2014: *selectric.metal* – 14th 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* – 13th 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

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- 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

Paper Presentations, Invited Lectures, and Workshops:

- November 2022: *Featured Guest Artist / Keynote Speaker* (One lecture on my career in music technology, and one lecture on my electroacoustic compositions): jemFEST (Jacksonville Electroacoustic Music Festival): University of North Florida, Jacksonville, FL
- November 2021: *Two Works for Piano and Interactive Electronics* – a lecture on my recent work – University of North Florida: Jacksonville, FL
- June 2021: Two presentations on Music Technology for UCM's Summer Piano Institute
- 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* – 14th 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

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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 14th 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 Pequet, and Benjamin O'Brien) – Conference Proceedings of the 1st Symposium on Laptop Ensembles and Orchestras – April 2012

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

Academic and Professional Service:

- University of Central Missouri (2019 – present)
 - Faculty Senate Faculty Personnel Policies Committee Chair (2023 – present)
 - Music Curriculum Committee Chair, member, College of Arts, Humanities, and Social Sciences Curriculum Committee (2021 – present)
 - Committee Member, Web Oversight, Publicity, Marketing and Recruiting (departmental)
 - Search Committee member, Assistant Professor of Theatre – Lighting and Sound Design (2023)
 - Search Committee member, Assistant Professor of Theatre – Scene Design (2022)
 - Search Committee member, Interim Director of Choral Activities (2021)
 - Facilities and student employee supervision, Center for Music Technology
- New York City Electroacoustic Music Festival
 - Technical Director, 2013-present
 - Webmaster, 2014-2016
 - Member, Steering Committee, 2011-present
- Kansas City Kansas Community College Audio Engineering Advisory Committee member
 - 2022-present
- Web Audio Conference (Purdue University)
 - Juror of submissions, 2024
- International Computer Music Conference (ICMC)
 - Juror of submissions, 2018, 2019, 2020, 2021, 2023, 2024
- Society of Composers, Inc. (SCI)
 - CD Series Editor (Member of the Executive Committee), 2015-2023
 - Juror of submissions, 2018 National Conference
- 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

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- 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

Audio Engineering Experience and Production Credits (highlights)

- Technical Director, MOXsonic – Missouri Experimental Sonic Arts Festival (University of Central Missouri, 2019, 2020, 2023, 2024)
- Recording, Mixing, and Mastering Engineer, Kristee Haney – *ECHOS*, Crossover Records (2022)
- New York City Electroacoustic Music Festival (NYCEMF)
 - June 2022/2023: Technical Director of Festival and Head Audio Engineer in Loreto Theater International Computer Music Conference (ICMC) / NYCEMF
 - June 2019: Technical Director of Festival and Head Audio Engineer in Loreto Theater
 - 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
- Recording, Mixing, and Mastering Engineer, Stella Roden and Jon Hynes – *Psalms : Sacred Songs by Eloise Hynes Stowe*, Navona Records (2021)
- Recording and Mixing Engineer for recordings of multiple UCM Music ensembles at the Kauffman Center for the Performing Arts, included in the 2021 Presidents Gala virtual event video
- Producer, Society of Composers, Inc. CD Volume 34 (DRIFT), Navona Records (2020)
- Producer, Society of Composers, Inc. CD Volume 33 (FLUX), Navona Records (2019)
- Producer, Society of Composers, Inc. CD Volume 32 (FLARE), Navona Records (2018)
- Producer, Society of Composers, Inc. CD Volume 31 (ASCEND), Navona Records (2017)

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- 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) 50th Anniversary National Conference (University of Florida, 2015)
- Recording, Mixing, and Mastering Engineer, Andrew Scanlon – *Solemn and Celebratory* (pipe organ), Raven Records (2013)
- 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)

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

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)

Memberships/Associations:

- American Society of Composers, Authors, and Publishers (ASCAP) (2000 – 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)

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Selected Compositions:

- *Interdependency 22 / Interdependency 23 (2022/2023)* – For piano and computer
- *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, revised 2020)* – 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, revised 2024)* – Electroacoustic music (5.1 surround fixed media) (revision includes piano and live electronics)
- *(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)