

My research interests are inherently interdisciplinary. I focus on the creation of electroacoustic music and intermedia; compositional materials, strategies, and tools for processing and spatialization of sound and electroacoustic music, studio and on-location recording techniques, stereo and multi-channel mixing and diffusion techniques, interactive programming in Max/MSP, and related technologies. My artistic and technical explorations has led to research in the history and aesthetics of acousmatic music, phenomenology, semiotics, developmental psychology, neurobiology, play, and psychoacoustics.

Shared meaning and signification of sound fascinate me in particular: the ways context and ambiguity, subjective narration, and the sonorous envelope (a pre-symbolic psychological stage of musical experience) shape listeners' experiences. I am currently working on an article that uses aspects of Lacanian psychoanalysis to explore examples in electroacoustic music, building on and extending theories of acousmatic music, film theory, and feminist film theory proposed by Michel Chion, Brian Kane, Kaja Silverman, and others. This approach has been effectively used in film theory and feminist film theory by Kaja Silverman, Chion, Kane, and others, and David Schwarz has demonstrated the relevance of similar approaches to acoustic music. I have applied these research interests into teaching of a variety of subjects including electroacoustic music, intermedia, sound design, film music, interdisciplinary art, and music theory.

My compositional process reflects these interests, particularly notions of atemporality and aspatiality, and of sound's role in the listener's spatial and temporal experience. My works combine lively gesture, sound mass, and physically evocative sonic behaviors. They tend toward interplay between concrete and non-directive narrative, seeking an ambiguity of sound and context in which the sources of sounds are alternately obfuscated and revealed. My current composition projects include a series of five pieces titled *Guitar Constructions*, that metaphorically invoke the guitar-based popular music genres I grew up playing: Rock, Heavy Metal, and Progressive Rock. Each one also making a metaphoric or literal use of the idea of 'construction.' Audio sources range from the sound of the guitar, guitar amps and electronics, to sounds of heavy wood working tools, heavy machinery and machine shops, small electric tools, water and steam, and ambient sounds. *Guitar Constructions* #1, #2, and #3 have been programmed at significant peer-reviewed national and international festivals and conferences including Ars Electronica Forum Wallis, Bourges Festival Synthèse, Diffrazioni Multimedia Festival, Sound and Music Computing Conference, and Society for Electroacoustic Music in the United States. *Guitar Construction* #2 was a finalist in the Ars Electronica Forum Wallis international competition in 2016, and *Guitar Construction* #3 was awarded "special mention" at the Ars Electronica Forum Wallis competition 2018.

I am also currently engaged in composing, performing (as guitarist), recording, and mixing an eclectic collection of instrumental tracks with elements of rock, progressive rock, fusion, and funk.