

## Education

**2007 PhD in Music Composition:** Compositional Explorations in Plastic Sound

De Montfort University; Music, Technology and Innovation

**1997 BA in Music and Music Technology:** University of Alabama at Birmingham, USA

**1997 BSc in Psychology:** University of Alabama at Birmingham, USA

## Employment

**Present: Birmingham Southern College: Advanced Electroacoustic Music:** Advanced techniques and software for studio composition. It is a project based course using several mixing softwares and editors such as Sonar, Nuendo, Digital Performer, Ardour and Audacity, including automation and real-time control of plug-in filters, standalone digital processing tools, and microphone techniques. Introduction to spectromorphology, acoustics and psychoacoustics.

**Present: Metropolitan Youth Orchestras of Alabama:** President of the MYO and teacher at Scrollworks, the educational outreach program. As president I liaise with parents and community contacts about performances and fundraising. At Scrollworks I teach classical guitar, trumpet, beginning keyboard, drums and music theory.

**2007 University of Manchester, UK:** Music Technician for The Martin Harris Centre. Responsibilities included acting as primary contact for the heads of the NOVARS studios during its completion. Made on-site decisions with designers and builders, maintained post-graduate studios and assisted post-graduates for live performances, consulted post-grads on their equipment needs specified new equipment, and prepared it for use.

### De Montfort University

**2005 Techniques of Digital Audio; Tutor:** Provided tutorials in DSP software and microphone techniques for studio use. Subjects included digital audio, sample rate, bit depths, file formats, relationships between digital and analogue technologies. Software included Pro Tools' tracking, editing, hardware and software inputs/outputs plug-ins (dynamics processing), using auxiliary sends and busses, automation and Audiosuite (EQ, delay, chorus, flange, reverb, time stretch, pitch shift, mixing, dithering).

**2004 Foundations of Music Part 2: The Digital Ear; Tutor:** Led seminars to provide an understanding of the acoustical and perceptual foundations of music and sound. Reviewed student works and gave preliminary marks and suggestions towards their final projects

**2003 Arts Management Seminar; Guest Lecturer:** The path from the composer, through the technology, to the performer. A demonstration and explanation of a new work placing it in a social, personal, and historical context for final year arts management students

**2003-04 Tutorial support for studio recording and mixing, Tutor:** Logic Audio and MIDI sequencer program, Pro Tools, Soundhack, Marcohack, Audiosculpt, SoundMaker and SoundMagic plug-ins; also tutorial support for acoustics and psychoacoustics

**2002-03 Techniques 1:** Provided tutorial support for studio technique classes; all studio software use (previously mentioned) general usage of Macintosh computers, and provided feedback and critique of student projects and materials in the first stages of their final projects

**2002 Musicianship 2, Musical Forms and Structures:** Substitute lecturer for Dr. John Richards

**2001 University of Wales, Bangor:** Provided video and audio documentation for graduate recitals and faculty concerts, using a Canon Hi-8 video camera. Recorded faculty and guest concerts using Pro Tools, AKG 414, Schoeps stereo and cardioid microphones through a 24 channel mixing board. Primary computer support for graduate and undergraduate music studios, installing and maintaining software as well as software support for undergraduate and MA students in the labs. Software included Pro Tools, Sibelius, Digital Performer, and Performer, Soundhack, Real Time Granular Synth, and several other DSP processors and plug-ins.

Recorded guest concerts including Ensemble Cymru performance of Messiaen's Quartet for the End of Time

**1998-01 University of Alabama Health Services Foundation:** Information services for hospital systems, Macintosh and Windows, network and server troubleshooting, desktop support (hardware and software) training Windows specialists for Macintosh OS support. Provided personal support for physician desktop systems (Mac OS)

**1997-98 University of Alabama at Birmingham:** (Jimmy Alford; supervisor) Macintosh hardware and software technician responsible for all university Macintosh computers, providing installation, repairs, and parts replacement for computers, printers and monitors; Installation and troubleshooting for AppleTalk networks, general network troubleshooting and problem solving

## Recordings

- Analogies of Control:** (acousmatic version): Bouquet of Sounds, Music, Technology and Research Centre; MTI CD 001, 2007
- This is Not a Model:** 2002 Presence III CeC-PeP, 2000
- Between Dog and Wolf:** International Computer Music Association, ICMC 2000
- 46:** Liquid Brick (free improvisation trumpet and electronics) 2000
- Extinct:** Liquid Brick (free improvisation trumpet and electronics), 2000
- Lido Road:** (trumpets) song by Davey Williams, Slide Crazy (various artists), produced by Henry Kaiser, Sky Ranch Records, 1995

## Papers and Presentations

- 2007 Interview: Dame Evelyn Glennie:** An interview with Dame Evelyn touching on a range of subjects, from her educational activities to her work as a composer, performer and improviser; eContact! 9.4, <http://cec.concordia.ca/econtact/>
- 2006 Plastic Music and Aural Models:** Examples, comparisons and comments on three works using aural models in place of written scores; Digital Music Research Network, Leeds UK
- 2005 Performance and the 'Aural Score':** Introducing an aurally centred method for instrumental composition in electroacoustic music. Presented at the first Digital Music Research Network conference, Glasgow
- 2003 Cognitive Dynamics and Semantic Spreading in This is Not a Model:** A study of control and communication between the composition and the composer through the analysis of an acousmatic composition. Presented at The International Institute for Advanced Studies in Systems Research and Cybernetics 2003, in Baden Baden, Germany

## Performances

- 2009 Cross Country Runner/Glint:** March, installations of acousmatic works; Ohrenhoch Gallery, Berlin-Neukölln
- 2009 Gravity's:** March installations of fixed media works in Ohrenhoch Gallery, Berlin-Neukölln
- 2007 Gravity's:** Institute of Creative Technologies
- 2006 Analogies of Control:** Edgardo Espinosa, cello, International Computer Music Conference, New Orleans, LA
- 2006 Analogies of Control:** for cello and fixed sounds (aural score) Thomas Gardner, cello, Visiones Sonoras 2006, Universidad Nacional Autónoma de México
- 2006 Analogies of Control:** Thomas Gardner, cello, De Montfort University
- 2006 Analogies of Control:** Craig Hultgren, cello, Alabama School of Fine Arts
- 2006 The Transatlantic Half-Pipe:** The 6th Festival Licences, Paris, Fr. and Torino, It.
- 2005 Analogies of Control:** Thomas Gardner, cello, University of Liverpool
- 2005 Between Dog and Wolf:** University of Glasgow
- 2005 The Transatlantic Half-Pipe:** University of York
- 2005 Territorial Dispute:** (phonography) Experimental Music Showcase, Aberdeen, Scotland
- 2005 Taut** De Montfort University, Cultural Exchanges Week
- 2004 Cross Country Runner/Glint:** Sonic Arts Network Conference, Leicester, UK
- 2004 Cross Country Runner/Glint:** International Computer Music Conference, Miami, Florida, USA
- 2004 Mastersplasher:** written for and performed at Undercurrent, London, UK
- 2003 The Transatlantic Half-Pipe:** Soundings, Edinburgh, UK,
- 2003** Performed Andrew Lewis' Ascent with BEAST at BMIC 'Cutting Edge', series Ocean 2, London
- 2002 Confluence and Effloresce:** New Arts Stage, Birmingham Museum of Art - , Birmingham, AL
- 2002 Confluence and Effloresce** (with improvising ensemble): New York University's New Music and Dance Ensemble, New York City, USA and Pisa, Italy
- 2002 This is Not A Model:** EuCuE, Montreal, Canada
- 2001 The Transatlantic Half-Pipe:** The new San Francisco Tape Music Center
- 2002 The Transatlantic Half-Pipe:** Music at Bangor, Bangor Wales
- 2000 Between Dog and Wolf:** International Computer Music Conference, at the Akademie der Kunste, Berlin, Germany (final concert of conference)
- 1998 Between Dog and Wolf:** Birmingham-Southern College, Birmingham Alabama, USA
- 1998 Between Dog and Wolf:** EuCuE, Montreal, Canada
- 1996** Performed David Prior's Somewhere Submarine: Bourges, Fr. (Synthese '96)