

Nathan Wolek, Ph.D.
Professor of Digital Arts
Lydia Pfund Endowed Professor
www.nathanwolek.com

Stetson University
421 N. Woodland Blvd. Unit 8252
DeLand, FL 32723-0001
386.822.8987 / nwolek@stetson.edu

EDUCATION

Doctor of Philosophy in Music Technology, Northwestern University, 1999 - 2005
Concentrations: Granular Synthesis, Performance Systems, Audio Installations
Dissertation: *A Simplified Granular Processing Interface Based on Perceptual Research*

Bachelor of Music in Digital Arts, Stetson University, DeLand, FL, 1995 - 1999
Concentrations: Music Technology, Web Application Development

TEACHING EXPERIENCE

Professor, Fall 2017 – present; **Lydia Pfund Endowed Professor** Fall 2015 – present
Associate Professor, Fall 2010 – Spring 2017; **Assistant Professor**, Fall 2005 – Spring 2010
Interim Director, Brown Center for Faculty Innovation and Excellence, May 2019 – May 2020
Department Chair, Fall 2011 – Spring 2019; **Program Director**, Fall 2008 – Spring 2011
College of Arts & Sciences and School of Music, Stetson University

Assistant Professor, Fall 2004 – Spring 2005
Music Department, University of Hawaii at Manoa

Visiting Lecturer, Fall 2003 – Spring 2004
School of Music and Digital Arts Program, Stetson University

Visiting Lecturer, Fall 2002 – Spring 2003
Audio Arts & Acoustics Department, Columbia College Chicago

Teaching Assistant, Winter 2002; **Graduate Instructor**, Fall 2001 & Fall 2000
School of Music, Northwestern University

RELATED RESEARCH AND PROFESSIONAL EXPERIENCE

Project Co-Lead for *Young Sound Seekers*. May 2020-May 2025. Designing and delivering lessons to teach blind and low-sighted youth about environmental conservation and natural sounds. Work with local and national partners, including Atlantic Center for the Arts and National Park Service.

Fulbright Scholar to United Kingdom. January 2021-June 2021. Fulbright Scotland Visiting Professorship at the University of Aberdeen. Studied the local soundscape in public parks and nature preserves through field recording and collaborated with the members of the Sound Emporium Research Group.

Artist in Residence. July-November 2020. ACA Soundscape Field Station at Canaveral National Seashore. Documented the soundscape within the national park. Developed an exhibition of original sound art and engaged with members of the public on the topic of acoustic ecology.

Project Consultant for *The Boat of Queen Mutemwia* by Virgil Moorefield. March 2020-April 2021. Implementation of custom visual performance software using Max and TouchDesigner in consultation with the composer; remote technical producer for world premiere concert at Theater im Seefeld Zürich.

Project Co-Lead for *Florida Springs Soundscape*. May 2018-December 2020. Collect and catalog audio field recordings at DeLeon Springs State Park; develop custom software solution for tracking meta-data; collaborate with co-lead Chaz Underriner on grant applications and reporting.

C++ Developer for *min-lib*. September 2017-May 2019. Contribute to open source software library for audio, video, and data processing; collaborate with Timothy Place of Cycling'74 on the design and development of features and tests; report and resolve issues through online tracking system.

C++ Developer for *Jamoma*. November 2010-December 2017. Contribute to open source software library for computer music and interactive arts applications; participate in decision making with small, international team of developers; report and resolve issues through online tracking system.

Project Consultant for *Chakra Spiral* (original 2014 and xmix 2016) by Virgil Moorefield. May 2014-November 2016. Implementation of custom audio and visual performance software using Max and Processing in consultation with the composer and members of the Bicontinental Pocket Orchestra; on site technical producer and visual performer during world premiere concert at Kunsthau Zürich (2014) and Kirchgemeindehaus Aussersihl Zürich (2016).

Fulbright Scholar to Norway. August 2012-January 2013. Worked in residence at the Bergen Center for Electronic Art on significant enhancements to Jamoma with Trond Lossius; visited several music programs at universities around Norway to give lectures on my research and creative work; networked with members of the electronic music and sound art community in and around Bergen.

Music Director for *Mobile Performance Group*. January 2004-January 2013. Oversaw creative decisions, technical developments and performance preparations for music and audio components of multimedia performances; coordinated overall vision with Creative Director (Matt Roberts); planned logistics for travel with student artists.

Project Manager for *Ringtone Project*. October 2008-May 2009. Lead a team of three student professionals in the creation of over 100 ringtones and sound effects for a Fortune 500 company; negotiated contract terms; composed and produced over 20 ringtones personally.

Co-Developer for *Hipno*. December 2003-May 2009. Designed and programmed plug-ins for new product released by Cycling'74, makers of Max/MSP & Pluggo; worked with other developers at Electrotap to test product and write documentation prior to release.

Audio Technician at *First Presbyterian Church of Evanston*. February 2001-June 2003. Live and recording audio engineering for weekly services and special events; work with guest artists including the Jubilate Children's Choir, North Park University Gospel Choir, John Easterlin and Roberta Thomas; Inventory development and management; Liaison for contracted audio enhancements.

Project Consultant for *Thomas and Beulah*, music by Amnon Wolman & text by Rita Dove. January 2000-January 2001. Implementation of custom audio and MIDI performance software using Max/MSP in consultation with the composer; Monitoring performance system during rehearsals and world premiere at the Museum of Contemporary Art (Chicago, IL).

SELECTED PERFORMANCES AND EXHIBITIONS

every morning. Sound artist. 16 February to 16 March 2023. Included in the Faculty Biennial Exhibition at the Hand Art Center (Stetson University - DeLand, FL). Curated by Luca Molnar & Katya Kudryavtseva.

Canaveral Soundscape. Sound artist. 7-11 December 2020. Solo exhibition at ACA Harris House (New Smyrna Beach, FL). Culmination of the ACA Soundscape Field Station residency.

Submerged. Sound artist. 1 September - 15 October 2020. Invited to contribute sound installation for group exhibition at Hand Art Center (DeLand, FL). Curated by James Pearson.

every morning. Sound artist. Selected for sound installation exhibition at the 2020 International Computer Music Conference (Santiago, Chile). Removed when conference became virtual. Selected via anonymous peer review.

Churning Shells & Train (2018 Dec 11, Bench 2). Sound artist. Rescheduled for July 2021. Selected for concert presentation at the International Computer Music Conference (Santiago, Chile). Selected via anonymous peer review.

every tree. Sound artist. 5-10 August 2018. Included in sound installation exhibition for the International Computer Music Conference (Daegu Art Factory - Daegu, Korea). Selected via anonymous peer review.

Rhinoceros by Eugene Ionesco. Sound designer, live sound mix performer. 23-26 February 2017. Second Stage Theatre (Stetson University - DeLand, FL). Directed by Ken McCoy.

A Wish for the Displaced by Virgil Moorefield. Technical producer, visual performer, programmer. 29-30 October 2016. Kirchgemeindehaus Aussersihl Zürich (Switzerland).

attack. Sound artist. October-November 2016. Included in the SOUND exhibit at Crisp-Ellert Art Museum (Flagler College - St. Augustine, FL). Curated by Michael Dickins and Barry Jones.

every tree. Sound artist. 14 August-17 October 2015. Included in the Faculty Focus exhibit at the Hand Art Center (Stetson University - DeLand, FL). Curated by Tonya C. Curran.

attack. Sound artist. 20 January-6 February 2015. Included in the SOUND exhibit at Trahern Gallery in (Austin Peay State University - Clarksville, TN). Curated by Michael Dickins and Barry Jones.

New Visual Music by Virgil Moorefield. Technical producer, visual performer, programmer. 1-2 November 2014. Kunsthaus Zürich (Switzerland).

harbour view. Sound artist. 14-16 September 2012. Included in the B-Open 2012 presentation at the Bergen Center for Electronic Arts (Norway). Curated by Lars Ove Toft and Trond Lossius.

Collective Sites (Baton Rouge). Mobile Performance Group. Music director, programmer, performer. 15 April 2012. Campus of Louisiana State University (Baton Rouge, LA). Part of the Symposium for Laptop Ensembles and Orchestras (SLEO).

attack. Sound artist. 4 November 2011. University of Richmond's Modlin Center for the Arts (Richmond, VA). Part of the Third Practice Electroacoustic Music Festival.

must contain / being directly / also apply. Composer. 21 October 2011. Urban Culture Project's La Esquina gallery space (Kansas City, MO). Invited by the Kansas City Electronic Music & Arts Alliance.

also apply. **Composer.** 20-22 January 2011. University of Miami (Miami, FL). Part of the Society for Electro-Acoustic Music in the United States (SEAMUS) national conference.

Collective Sites (Indianapolis). Mobile Performance Group. **Music director, programmer, performer.** 24 April 2010. Indianapolis Central Library (Indianapolis, IN). Part of the IUPUI Intermedia Festival of Telematic Arts.

desire for. **Composer, performer.** 6 December 2009. Harold Golen Gallery (Miami, FL). Part of the Beauty Horror Silence Festival and 12 Nights.

Collective Sites (UCF). Mobile Performance Group. **Music director, programmer, performer.** 26 February 2009. University of Central Florida's Colbourn Hall (Orlando, FL). Part of the College Music Society (CMS) Southern Chapter Regional Conference.

Orbital Studies by Paulo Chagas. Paulo Chagas, Caio Pagano and Nathan Wolek. **Electronics co-composer and performer.** 13-14 September 2008. Espaço Cultural CPFL (Campinas, Brazil) and SESC Vila Mariana (Sao Paulo, Brazil). Part of the 43rd Festival Música Nova.

Collective Sites (San Diego). Mobile Performance Group. **Music director, programmer, performer.** 5-6 October 2007. San Diego State University's Smith Recital Hall (San Diego, CA). Part of the New West Electronic Arts & Music Organization, an international festival of electro-acoustic music.

Selections from ISEA and Conflux. Mobile Performance Group. **Music director, programmer, performer.** 9 November 2006. Columns Hotel (New Orleans, LA). Part of the International Computer Music Conference 2006.

Collective Sites (Brooklyn). Mobile Performance Group. **Music director, programmer, performer.** 16 September 2006. Barcade (Brooklyn, NY). Part of the Conflux Festival.

Parking Spaces (San Jose). Mobile Performance Group. **Music director, programmer, performer.** 10-12 August 2006. Various downtown locations (San Jose, CA). Part of the 13th annual International Symposium of Electronic Arts (ISEA).

Parking Spaces (Gainesville). Mobile Performance Group. **Music director, programmer, performer.** 6 April 2006. University of Florida Center for the Performing Arts (Gainesville, FL). Part of the 15th annual Florida Electroacoustic Music Festival.

Events. Matt Roberts and Nathan Wolek. **Composer, performer.** 23 February 2006. Nomad World Pub (Minneapolis, MN). Part of the Spark Festival of Electronic Music and Art.

Parking Spaces (Tampa). Mobile Performance Group. **Music director, programmer, performer.** 21 October 2005. Tampa Union Station (Tampa, FL). Part of Post Industrial Carnival.

Events. Matt Roberts and Nathan Wolek. **Composer, performer.** 24 October 2004. Roundhouse Community Centre (Vancouver, BC). Part of the New Forms Festival 2004, an International Festival of Media Arts.

Park 'n Ride. Mobile Performance Group. **Audio team leader, programmer.** 15 April 2004. Pine Street (Orlando, FL). Part of the Third Thursday Art Happenings.

Events. Matt Roberts and Nathan Wolek. **Composer, performer.** 19 & 20 March 2004. HCC Ybor Performing Arts Theater (Tampa, FL). Part of the Ybor City Festival of the Moving Image.

Park 'n Ride. Mobile Performance Group. **Audio team leader, programmer, performer.** 18 March 2004. Centro Ybor Plaza in Ybor City (Tampa, FL). Part of the Ybor City Festival of the Moving Image.

need not. NMCP with special guest Matt Roberts. **Director, programmer, performer.** 4 December 2003. Advanced Digital Music Lab at Stetson University (DeLand, FL). Part of the FMAN digital arts showcase.

I'll have an Electric Mahabarata, please. Anthony Cornicello. **Live electronics assistant.** 8 November 2003. Elizabeth Hall Auditorium at Stetson University (DeLand, FL). Part of the Society of Composers, Inc. (SCI) 2003 Region IV Conference.

Contrast Settings & Real Time Psycho Active Time. Lucid Dream Ensemble. **Member, programmer, performer.** 11 May 2003. Block Museum at Northwestern University (Evanston, IL). Part of the New Music Marathon.

He Who Gets Slapped. Lucid Dream Ensemble. **Member, programmer, performer.** 26 April 2003. Block Museum at Northwestern University (Evanston, IL). Part of the Block Cinema's Silent Film Series.

distract/change. Lucid Dream Ensemble. **Member, programmer, performer.** 27 March 2003. Museum of Contemporary Arts (Chicago, IL). Part of the version 03 festival.

Real Time Psycho Active Time. Lucid Dream Ensemble. **Member, programmer, performer.** 16 March 2003. Digital Arts Ranch at Arizona State University (Tempe, AZ). Part of the SEAMUS 2003 national conference.

S. Christophe Havel. **Live electronics.** 4 June 2002. Regenstein Recital Hall at Northwestern University (Evanston, IL).

Pleasant Amnesia. Lucid Dream Ensemble. **Member, programmer, performer.** 25 May 2002. Block Museum at Northwestern University (Evanston, IL). Part of the Northwestern University Center for Art and Technology's second annual symposium.

Dancing with the Devil at the Crossroads. Renee Alexander. **Sound diffusion and live electronics.** 1-3 February 2002. Wallis Theater at Northwestern University (Evanston, IL).

Thomas and Beulah. Amnon Wolman and Rita Dove. **Live sound engineer and live electronics assistant.** 18-21 January 2001. Museum of Contemporary Arts (Chicago, IL). Performance recording released by Innova Recordings.

PUBLICATIONS

Listen-Pair-Share: a template for facilitating inclusive group discussion about active listening. 2023. Acoustic Ecology Review. In press.

Designing 3D-Printed Spectrograms for Blind Students. 2022. Co-authored with Grace McEllroy. Proceedings of the International Computer Music Conference (ICMC), Univ. of Limerick, Ireland, pp 156-161.

Can We Align Our Research and Shared Values to Improve Accessibility? 2021. Co-authored with Andy Slater. Array: the Journal of the ICMA, pp 27-32.

DeLeon Soundscape Project. 2020. Jan Krticka & Pavel Markus, editors. Sound and Environment, pp 52-62.

Model-View-Controller separation in Max using Jamoma. 2014. Co-authored with Trond Lossius (lead author), Théo de la Hogue, Pascal Baltazar, Timothy Place, and Julien Rabin. Proceedings of the joint 40th International Computer Music Conference (ICMC) & 11th Sound and Music Computing (SMC) Conference, Athens Greece, pp 1573-1580.

Demo: Using Jamoma's MVC features to design an audio effect interface. 2014. Co-authored with Trond Lossius (lead author), Théo de la Hogue and Pascal Baltazar. Proceedings

of the joint 40th International Computer Music Conference (ICMC) & 11th Sound and Music Computing (SMC) Conference, Athens Greece, pp 1792-1793.

Media representations of the laptop as musical instrument. 2012. Extended abstract. Proceedings of the Symposium for Laptop Ensembles and Orchestras (SLEO) at Louisiana State University in Baton Rouge, LA.

CD Review: Erdem Helvacioglu – Altered Realities. 2008. Array: the Journal of the ICMA, 2007-2008 double issue.

CD Review: Bob Gluck – Electric Brew. 2008. Array: the Journal of the ICMA, 2007-2008 double issue.

Hipno: Getting Started. 2005. Co-authored with Timothy Place (lead author) and Jesse Allison. Software manual for Cycling'74 and Electrotap.

Concert Review: Day 3 of SCI Region IV Conference. 2004. SCI Newsletter, Issue XXXIV: 1.

Granular Toolkit v1.0 for Cycling74's Max/MSP. 2001. Journal SEAMUS, Volume XVI, No. 2, pp 34-46.

PRESENTATIONS

Short-term changes in the underwater soundscape of Mosquito Lagoon after Hurricane Ian. 2023. Accepted for presentation at Acoustical Society of America (ASA) conference in Chicago, Illinois. Withdrawn by author due to personal hardship.

AudioMoth adventures: How does a low-cost recording device perform in extreme environments? 2023. Accepted for presentation at Acoustical Society of America (ASA) conference in Chicago, Illinois. Withdrawn by author due to personal hardship.

Listen-Pair-Share: a template for facilitating inclusive group discussion about active listening. 2023. Presented at Listening Pasts - Listening Presents conference at Atlantic Center for the Arts in New Smyrna Beach, Florida.

Mapping the intersection of helicopter routes and public lands in Northeast Scotland. 2022. Presented at Acoustical Society of America (ASA) conference in Nashville, Tennessee.

Designing 3D-Printed Spectrograms for Blind Students. 2022. Presented with Grace McElroy at the International Computer Music Conference (ICMC) in Limerick, Ireland.

DeLeon Springs: Listening at the intersection of geophony, biophony, and anthrophony. 2019. Presented at the MURMURANS MUNDUS: Sonic Ecology and Beyond conference at Jan Evangelista Purkyně University in Usti nad Labem, Czech Republic.

Demo: Using Jamoma's MVC features to design an audio effect interface. 2014. Presented with Trond Lossius (lead author), Théo de la Hogue and Pascal Baltazar at the International Computer Music Conference (ICMC) and Sound & Music Computing (SMC) joint conference in Athens, Greece.

The potential of any sound. 2012. Invited lecture & performance for TEDxFulbright at the Deutsches Architekturmuseum in Frankfurt am Main, Germany.

Granular extensions to the Jamoma DSP framework. 2012. Presented at Musikkteknologidagene at Norwegian Academy of Music in Oslo, Norway.

Any sound is available for musical purposes (Artist Talk). 2012. Invited presentation for Musikkteknologidagene at Norwegian Center for Technology in Music and Art (NOTAM) in Oslo, Norway.

Media representations of the laptop as musical instrument. 2012. Presented at the Symposium for Laptop Ensembles and Orchestras (SLEO) at Louisiana State University in Baton Rouge, LA.

Enhancing musical skills through sound design. 2011. Invited presentation for the Florida Music Educators Association (FMEA) Annual Clinic-Conference in Tampa, FL.

The MPG Carepackage: coordinating collective improvisation in Max/MSP. 2010. Presented at the Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference at St. Cloud State University (MN).

Laptop = Instrument? 2010. Invited presentation for the Florida Music Educators Association (FMEA) Annual Clinic-Conference in Tampa, FL.

MPG. 2009. Invited presentation for the Florida Electro-Acoustic Student (FEAST) Festival at Florida International University in Miami, FL.

Teaching Musical Concepts through Multimedia Performance. 2009. Presented at the College Music Society (CMS) Southern Chapter Regional Conference at the University of Central Florida.

The Online Graphical Community as a Potential Interface for Interactive Music Performance. 2008. Co-authored with Megan England (lead author). Presented at the Spark Festival of Electronic Music and Art at University of Minnesota and the Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference at University of Utah.

Pursuing NASM approval for an undergraduate music technology degree. 2007. Presented at the 2007 Association for Technology in Music Instruction (ATMI) in Salt Lake City, UT.

Discussion boards as a platform for sharing composition assignments. 2007. Invited digital poster. Presented at the College Music Society (CMS) Pre-Conference Technology Boot Camp.

The Laptop Ensemble as a Pedagogical Tool. 2006. Panel co-chair with Virgil Moorefield. Presented at the International Computer Music Conference (ICMC) at Tulane University.

Perceptually significant features of granular processing. 2006. Presented at the international symposium on The Creative and Scientific Legacies of Iannis Xenakis in Ontario, Canada.

Exploring New Places for New Music. 2006. Invited panelist. Presented by the Canadian League of Composers as part of the soundaXis festival in Ontario, Canada.

Music technology in higher education: different models, common issues and future trends. 2003. Co-authored with Peter V. Swendsen. Presented at the Association for Technology in Music Instruction (ATMI) Meeting in Miami, Florida.

Understanding the Perception of Granular Processing. 2003. Co-authored with Gary S. Kendall and Scott D. Lipscomb. Presented at the Society for Music Perception and Cognition (SMPC) Biennial Meeting at University of Nevada, Las Vegas.

A Granular Toolkit for Cycling74's Max/MSP. 2002. Presented at the Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference at University of Iowa.

GRANTS

Small grant for \$15,000. July 2022 to June 2023. *One-time supplemental support for Young Sound Seekers*. Awarded by the Jessie Ball DuPont Fund.

Impact Grant for \$7,551. July 2022 to June 2023. *Support for Young Sound Seekers student employment*. Awarded by the Nina B. Hollis Institute for Educational Reform.

Project grant for \$20,000. Summer 2022. *Support for Young Sound Seekers Summer Audio Lab Camp*. Awarded by the The National Environmental Education Foundation. Co-authored with Carol Anderson and Eve Payor.

Cooperative Agreement for \$300,000. May 2020 to May 2025. *Understanding and Appreciation of Natural Sounds/Night Skies through Youth Initiatives Based on Science, Service, and Recreation*. Awarded by US Department of the Interior and National Park Service. Co-authored with Carol Anderson and Eve Payor.

Research Grant for £27,500 (approx. \$36,000). January 2020 to June 2021. *Exploring nature reserves and public parks through audio field recording*. Awarded by Council for Exchange of International Scholars and US-UK Fulbright Commission.

Faculty Seed Grant for \$7311. Summer 2020. *Audio Streams of Lake Beresford and Cape Canaveral*. Awarded by Stetson University Institute for Water and Environmental Resilience. Co-authored with Chaz Underriner.

Summer Research Grant for \$4800. Summer 2019. *A new sound installation based on audio field recordings from DeLeon Springs*. Awarded by Stetson University Professional Development Committee.

Faculty Seed Grant for \$4999. Spring 2019. *Florida Springs Soundscape, Phase 2*. Awarded by Stetson University Institute for Water and Environmental Resilience. Co-authored with Chaz Underriner.

Faculty Seed Grant for \$10,000. Summer 2018. *Florida Springs Soundscape*. Awarded by Stetson University Institute for Water and Environmental Resilience. Co-authored with Chaz Underriner.

Summer Research Grant for \$2400. Summer 2015. *Hosting a Jamoma developers' workshop*. Awarded by Stetson University Professional Development Committee.

Research Grant for NOK 180,000 (approx. \$31,000). August 2012 - January 2013. *Merging, Enhancing and Extending Software Tools for Computer Music*. Awarded by Council for Exchange of International Scholars and US-Norway Fulbright Foundation.

Hand Grant for Course Development for \$1500. Summer 2007. *Teaching musical concepts through electronic music*. Awarded by Stetson University.

Graduate Summer Research Grant. Summer 2002. *Completion of PhD Candidacy Requirements*. Awarded by Northwestern University.

Graduate Summer Research Grant. Summer 2001. *Granular Synthesis Toolkit Development*. Awarded by Northwestern University.

UNIVERSITY SERVICE

James Turner Butler Creative Lectureship Committee, Chair (Fall 2021-present)

Digital Arts Visiting Lecturer Search (Spring 2023)

Brown Center for Faculty Innovation & Excellence, Interim Director (May 2019-May 2020)

Brown Visiting Teacher-Scholar Search, Co-Chair (Spring 2020)

Hand Art Center Director Search, Chair (Summer 2019-Fall 2019)

Creative Arts Department Chair (Fall 2011-Spring 2019)
 Digital Arts Faculty Search, Chair (Fall 2016-Spring 2017)
 Coleman Foundation Faculty Fellow (Fall 2014-Summer 2016)
 Brown Teacher-Scholar Search, Chair (Fall 2015-Spring 2016)
 Computer Science Faculty Search (Fall 2015-Spring 2016)
 Visiting Digital Arts Faculty Search, Chair (Fall 2015)
 Arts Entrepreneurship Task Force (Fall 2013-Fall 2014)
 Digital Arts Faculty Search, Chair (Fall 2013-Spring 2014)
 Hand Art Center Director Search, Chair (Summer 2013)
 Digital Arts Program Committee (Fall 2005-Spring 2011, Chair: Fall 2008-Spring 2011)
 Academic Technology Committee (Fall 2007-Spring 2011, Chair: Fall 2009-Spring 2011)
 Digital Arts Faculty Search, Chair (Fall 2010-Spring 2011)
 Art History Faculty Search (Fall 2010-Spring 2011)
 University Strategic Planning Workshop Contributor (Dec 2010-April 2011)
 Publications Board, At-Large Member (Fall 2006-Fall 2009)
 Digital Arts Visiting Lecturer Search, Chair (Spring 2009)
 McMahan Hall Design Advisory Committee (Fall 2007-Spring 2009)
 Faculty Interviewing Group for University President Search (October 2008)
 Undergraduate Research Committee (Fall 2005-Spring 2006)

PROFESSIONAL MEMBERSHIPS (* indicates current)

International Computer Music Association (ICMA) *
 Acoustical Society of America (ASA) *
 World Forum for Acoustic Ecology (WFAE) *
 Society for Electro-Acoustic Music in the United States (SEAMUS)
 Audio Engineering Society (AES)
 Society for Arts Entrepreneurship Education (SAEE)
 Association for Technology in Music Instruction (ATMI)
 College Music Society (CMS)

PROFESSIONAL SERVICE

WFAE International Conference Organizing Committee (March 2023)
 xCoAx 2022 International Conference Scientific Committee (March 2022)
 ICMC 2022 International Conference Paper Reviewer (February 2022)
 xCoAx 2021 International Conference Scientific Committee (March 2021)
 xCoAx 2020 International Conference Scientific Committee (March 2020)
 ICMC 2020 International Conference Paper Reviewer (March 2020)
 xCoAx 2019 International Conference Scientific Committee (March 2019)
 ICMC 2018 International Conference Paper Reviewer (April 2018)
 xCoAx 2018 International Conference Scientific Committee (February 2018)
 ICMC 2017 International Conference Paper Reviewer (August 2017)
 xCoAx 2017 International Conference Scientific Committee (February 2017)
 xCoAx 2016 International Conference Scientific Committee (February 2016)
 Alliance for the Arts in Research Universities Peer Reviewer (November 2015)
 xCoAx 2015 International Conference Scientific Committee (February 2015)
 xCoAx 2014 International Conference Scientific Committee (February 2014)
 SEAMUS National Conference Selection Committee (November 2013)
Organised Sound Peer Reviewer (June 2013)
 xCoAx 2013 International Conference Scientific Committee (March 2013)
 SLEO Conference Executive Committee (May 2011- April 2012)
 ASCAP/SEAMUS National Student Commission Competition Judge (Dec 2010)
 Banner Center for Digital Media, Education Steering Committee (Oct 2008-May 2009)

HONORS AND AWARDS

Lydia Pfund Endowed Professor, Stetson University, 2015-present.
Fulbright Scholar, US-UK Fulbright Commission, 2020-2021.
Artist-in-Residence, ACA Soundscape Field Station, 2020.
Coleman Entrepreneurship Faculty Fellow, Coleman Foundation, 2014-2016.
Fulbright Scholar, US-Norway Fulbright Foundation, 2012-2013.
University Fellowship, Northwestern University, 1999-2000.
Music Scholarship, Stetson University, 1995-1999.
Academic Scholarship, Stetson University, 1995-1999.
Omicron Delta Kappa (Leadership Honorary), 1999.
Pi Kappa Lambda (Music Honorary), 1998.