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Education and degrees

Ph.D. in Music Theory (2020)

University of California at Santa Barbara, Santa Barbara, CA

Dissertation: "Analyzing with Compositional Static Artifacts of MIDI-mediated Mixed-Media Music" - Committee: Prof. Benjamin Levy (chair), Prof. Janet Bourne, Prof. Curtis Roads

M.A. in Music Theory (2017)

University of California Santa Barbara, Santa Barbara, CA

B.A. in Music (Composition/Theory emphasis) (2013)

Whitman College, Walla Walla, WA

M.L.I.S. in Academic Librarianship (ongoing)

San Jose State University, San Jose, CA

Certificate of College and Undergraduate Teaching (2020)

University of California Santa Barbara, Santa Barbara, CA

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Publications

Academic

Edited Book

Music and Sonic Environments in Video Games: Listening to and Performing Ludic Soundscapes. London: Routledge Music and Media Series. Co-editor. Forthcoming, 2023.

Book Chapters

“Traversing the Sonic Intersections of Navigable Narratives.” In William Gibbons and Mark Nicholas Grimshaw–Aagaard, Eds. *The Oxford Handbook of Video Game Music and Sound*. Oxford University Press, 2022 (in press).

“Music in/as the Time-Space Continuum in *The Outer Wilds*.” In Elizabeth Hambleton and Kate Galloway, Eds. *Music and Sonic Environments in Video Games: Listening to and Performing Ludic Soundscapes*. London: Routledge Music and Media Series. (forthcoming, 2023).

“The Sound of Faith and Feminism in *Everybody’s Gone to the Rapture*.” *The Gender and Game Sound Reader*. London: Routledge Music and Media Series. (forthcoming, 2023).

Article

“Grey Areas: Analyzing Navigable Narratives in the not-so-uncanny valley between Soundwalks, Videogames, and Interactive Books.” *Journal of Sound and Music in Games* 1.1 (2020): 20-43. University of California Press.

Book Review

Unlimited Replays by William Gibbons. *Journal of the Society for American Music* 14.3 (2020): 366-369.

Peer Reviewer

Oxford University Press (March 2022-present)

Journal of Sound and Music in Games (December 2019-present)

International Journal of Transmedia Literacy (December 2017 – present)

Public Outreach

Journalism

Staff writer for *NewClassicLA* (newclassicla.com) (2015–18)

- WasteLAnd presents A(sh)perture (11/27/2018)
- WasteLAnd’s Biomes paints a portrait of Katherine Young (10/10/2018)
- Monday Evening Concerts: Sciarrino and Mundry, Labyrinths and Enigmas (04/20/2018)
- Jacaranda goes Extrasensory with Messiaen concert (03/05/2018)
- Review: Happy Valley Band’s debut album “ORGANVM PERCEPTVS” (04/27/2017)
- Review: People Inside Electronics @ Boston Court (03/25/2017)
- Review: Equal Sound presents Battle Trance @ Live Arts LA (01/28/2017)
- Review: Cipher Duo’s West Coast Tour Kickoff (01/19/2017)
- Areon Flutes: “Thrive” (12/07/2016)
- Alexander Noice: Music Made With Voices (10/31/2016)
- Review: wasteLAnd’s “Tout Orgeuil” at ArtShare LA (10/17/2016)
- Review: New Ovation Music presents David Arbury’s Alchemy (09/27/2016)
- Review: WasteLAnd presents Berglind Tómasdóttir (08/23/2016)
- Microfest: Isaura String Quartet @ Boston Court (06/06/2016)
- MicroFest: Accordant Commons @ Automata (05/11/2016)
- Review: “Walkabout” Synchromy and the Argus Quartet at Boston Court (03/06/2016)
- Review: The 24th Annual Ussachevsky Memorial Festival of Electro Acoustic Music (02/15/2016)
- Review: Equal Sound presents M83: Digital Shades [vol. 1] (11/19/2015)
- Review: Aron Kallay: Beyond 12: Volume II (11/15/2015)
- Review: Matt Barbier: FACE|RESECTION (10/28/2015)
- Review: Weston/Saxon Groove Assembly: Acceleration (10/14/2015)
- Review: Missy Mazzoli/LA Opera: Song from the Uproar (10/13/2015)
- Review: WasteLAnd’s Future of Terror (09/21/2015)
- Review: ACF/wild Up at REDCAT (09/14/2015)

Video presentation creator and editor for the Music Library collections (June 2018 – September 2019), University of California, Santa Barbara

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Compositions

Title	Instrumentation	Year	Awards, Premieres, & Applications
<i>Noah’s Bucket</i>	Fixed media electronics	2022	Background music for short documentary produced by Texas State University
<i>Alkek in Space</i>	Fixed media electronics	2022	For a NASA & Texas State University promotional video

<i>Forest Lungs</i>	Multimedia (interactive interface)	2020-2021	Premiered in May, 2021 at Colby College. Considered for installation at 18 Main (multimedia museum), Waterville, ME
<i>Odio Odette</i>	Flute & fixed media on a poem	2019-20	Slated for recital May 2020 [cancelled due to COVID-19]
<i>Four Images of Bogong</i>	Quadrophonic installation	2019	Installation at UCSB Summer Festival 2019; performed at Alliance of Women in Media Arts & Science 2020
<i>Robin Return</i>	Multimedia (interactive interface)	2018-20	Performed at NACVGM 2020
<i>45th Parallel</i>	Fixed media	2018-19	Performed at the Conference of the Alliance of Women in Media Arts and Technology 2019; at CEMEC UCSB 2019; 3 rd place Corwin Award for Electronic-Acoustic Composition 2019
<i>Eric, Turn Off the Nintendo</i>	Multimedia (modular synth & interactive interface)	2018	Performed at CEMEC UCSD 2018; at CEMEC UCSC 2018; 3 rd place Corwin Award for Electronic-Acoustic Composition 2018; stereo interactive installation at UCSB Summer Festival 2018; stereo interactive installation at Alliance of Women in Media Arts & Science 2020
<i>Seattle Silhouettes</i>	Flute & ukulele	2017	Slated for recital May 2020 [cancelled due to COVID-19]
<i>Beethoven's Twiddle</i>	Marimba duet	2016-17	2 nd place Corwin Award for Percussion Composition 2017
<i>Solche Swing, Sehr Schoen</i>	Trio (piano, violin, cello)	2016-17	2 nd place Corwin Award for Small Ensemble Composition 2017
<i>Chersty</i>	Carillon solo	2015	Performed at UCSB Summer Festival 2018 by Prof. Margo Halsted
<i>Les Temps Nous Avon</i>	Flute, alto flute, fixed media	2015	Slated for recital May 2020 [cancelled due to COVID-19]

Presentations

Conferences & Academic Symposia

“Music in/as the Time-Space Continuum in *The Outer Wilds*.”

North American Conference of Video Game Music (April 2022; virtual).

“The Other & The Apocalypse: Representations in Music and Sound in *Everybody's Gone to the Rapture*.”

American Musicology Society Conference (November 2021; virtual).

“Sound Object (Per)Mutation in Wishart’s *Imago* and Hurel’s *Leçon de Choses*.”
University of Toronto in Toronto, ON.

University of Toronto Graduate Music Conference (March 2020 – unable to attend due to COVID-19).

University of Arizona’s Graduate Student Music Conference (February 2020).

“The Shropshire Shuffle: Faith and Science in Sound in *Everybody’s Gone to the Rapture*.” University of Hartford in Hartford, CT.

North American Conference of Video Game Music (March 2019).

“Wishart and the Anti-Score.”

Society for Music Theory 41st Annual Meeting – Post-1945 Interest Group
(November 2018; San Antonio).

“Grey Areas: Analyzing Walking Simulators.”

Music and the Moving Image Conference (May 2018).

“Demystifying Hurel’s *Leçon de choses*.”

USF New Music Festival and Symposium (April 2018).

“Analyzing Walking Simulators briefly.” Lightning talk video.

North American Conference of Video Game Music (January 2018; University of Michigan).

“Analysing Walking Simulators.”

Symposium on Game Sound and Game Music (November 2017; University of Jyväskylä).

“Levels of Reality and Artifice in *The Talos Principle*.”

Music and the Moving Image Conference (May 2017; New York University).

North American Conference of Video Game Music (January 2016; Davidson College).

“The *Equiton* System of Notation as a Tool for Music Analysis.”

Brandeis Musicology Graduate Student Conference (May 2017).

Pacific Northwest Music Graduate Student Conference (February 2017; University of Washington).

Invited Lectures

Invited lecturer for joint course between UT Austin Mus385J & Hartford School of Music Mus388S: Graduate Seminar in Video Game Music (March 2021).

“Gameless Games as Sound Art Genre.” Zoom – broadcast to University of Texas, Austin, and the Hartford School of Music, Connecticut.

Invited panelist to represent women in academic ludomusicology at GameSoundCon (October 2020, virtual).

Leader of electronic music workshop for the Alliance of Women in Media Arts & Science Conference (February 2020).

“Creating Sounds with Pure Data.” University of California, Santa Barbara.

Invited lecturer for UCSB Mus5: Tonal Analysis class (March 2019).

“Form in Video Games.” University of California, Santa Barbara.

Invited lecturer for UCSB Art22: Digital Media Arts Strategies (November 2018).

“Making Multimedia Art with Unusual Software in Unusual Ways.”
University of California, Santa Barbara.

Invited lecturer for UCSB Graduate Composers’ Forum (April 2018).

“Composing Comprehension: Internalizing Lessons through Composition.”
University of California, Santa Barbara.

UCSB Graduate Division Lunch & Learn Lecture Series (June 2017).

“The Sound Design Principles of the *Talos Principle*.” University of California, Santa Barbara.

6th Annual Spatial Lightning Talks at UCSB (February 2017).

“Acoustic Spatialization in a Nutshell.” University of California, Santa Barbara in Santa Barbara.

Workshops

Designer and instructor for all audio-based workshops at the Texas State University Alkek Library (April 2022 – present)

- “Hear Your Data: A Workshop on Sonification” Sponsored by NASA (scheduled June 28, 2022)
- “Creating and Editing Sound & Video” (series; scheduled June 13-17 2022)
- “Recording Best Practices” (slated for July 2022)
- “Lo-Fi and Yoga” (slated for August 2022)

Leader and creator of workshop for undergraduates at Colby College.

“Crash Course in Making Music in Pure Data.” Colby College, Waterville, Maine (April 2021).

Curator of installations for the Alliance of Women in Media Arts & Science Conference (February 2020).

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Teaching Experience

Visiting Assistant Professor

Colby College (Spring '21)

- Designed and taught courses on post-tonal theory (fourth and final theory course in sequence for music majors) and sound art (elective course for music minors and non-majors)
- Taught both over Zoom (during campus quarantine times) and in person
- Class modalities ranged from discussion seminars to lectures to computer-based and hands-on workshops
- Designed and assigned weekly assignments and long-term projects
- Designed and proctored exams
- Held two office hours per week, plus individual meetings

Teaching Associate (UCSB)

Fundamentals of Music Theory (Aug. '17 – Sept. '17; Aug. '18 – Sept. '18; Sept. '19 – Jun. '20)

- Designed and gave lectures three times a week
- Designed and assigned weekly assignments and long-term projects
- Designed and proctored exams
- Held two office hours per week, plus individual meetings
- Managed scheduling and TAs
- Coursework covers basics of music notation and Roman Numeral analysis for non-majors and beginning majors

Teaching Assistant (UCSB)

Theory Fundamentals & Tonal Theory (Sept. '18-Jun.'19)

- Graded weekly assignments for 30 students
- Held two office hours per week plus individual meetings
- Ran weekly section to give students practical experience
- Topics covered: figured bass, counterpoint, and Roman Numeral analysis from basic tonal phrases up through chromatic and modulating harmonic progressions

Musicianship (Sept. '17-Jun.'18)

- Performed melodies and chord progressions on the piano
- Made and brought in recordings for analysis
- Designed, proctored, and graded aural, oral, and written tests
- Held two office hours per week plus individual meetings
- Topics covered: ear training from Baroque through dodecaphonic traditions for two different class levels, three times a week per class level

Music Appreciation (Jun. '16-Jun.'17)

- Held weekly sections to discuss the readings covering music history and music politics
- Taught strategies for writing a college-level paper
- Proctored and graded two exams for 90 students per quarter
- Graded two papers for 90 students per quarter
- Held two office hours per week plus individual meetings
- Topics covered: music and politics, music and gender & race, and music and power in different eras

Fundamentals of Music Theory (Sept. '14-Jun.'16)

- Graded and gave feedback on weekly assignments for 60 students per quarter
- Held weekly sections to give students hands-on musical experience
- Held two office hours per week plus individual meetings
- Topics covered: standard musical notation, performing rhythms and simple melodies, analyzing melodies, rhythms, and chord progressions

Reader (UCSB)

20th Century Music Theory for Undergraduates (Jan. '16-Mar. '16; Jan. '19-Mar. '19)

- Graded bi-weekly assignments for 20 students
- Graded the midterm and final exams for 20 students
- Topics covered: Second Viennese School, extended tonality, 20th century modes and scales, poly-tonality and atonality, and the New York School

Pedagogy Training

Pillars of Teaching Assistantship Certificate (UCSB, offered spring 2020)

A lighter version of the CCUT (below) that trains teaching assistants and teaching associates to use different classroom modalities, such as how to lead a discussion seminar or flip a classroom.

Certificate in Preparing to Teach Online (UCSB, offered spring 2020)

An online certificate earned by completing a series of training exercises for online teaching in the time of COVID-19.

Certificate of College and Undergraduate Teaching (UCSB, 2020)

Requirements: teach/TA for at least nine quarters, receive teacher counseling, attend at least one (1) seminar in modern pedagogy, attend pedagogy workshops, and teach as the instructor of record for at least one quarter.

Summer Teaching Institute for Associates (UCSB, 2017)

This course helps graduate students successfully take the step from TA to Associate. Over the course of three months, the graduate student drafts the syllabus and schedule; attends workshops on how to create worksheets, exams, lectures, etc.; and meets weekly with the STIA adviser and a professor in their department.

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Awards/Honors at University of California, Santa Barbara

2020

University Graduate Student Association Award for Teaching Excellence
(nominated)

2019

Roger Chapman Memorial Award in Music Theory
“Grey Areas: Analyzing Navigable Narratives in the not-so-
uncanny valley between Soundwalks, Videogames, and Interactive Books” (2018-
2019)

Corwin Award in Composition (3rd place, electronic-acoustic category)
45th Parallel; fixed media

2018

Roger Chapman Memorial Award in Music Theory
“Demystifying Hurel’s *Leçon de choses*” (2017-8)

Corwin Award in Composition (3rd place, electronic-acoustic category)
Eric, Turn off the Nintendo; interactive media for computer (2018)

2017

Corwin Award in Composition (2nd place, percussion category)
Beethoven’s Twiddle for two marimbas (2016)

Corwin Award in Composition (2nd place, small ensemble category)
Solche Swing, Sehr Schoen trio for piano, violin, and cello (2016)

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Professional Development

Artist Coordinator for the UCSB Summer Music Festival 2019 (June – August 2019)

Attended the Winter Masterclass of Field Recording at the Bogong Center for Sound Culture in Bogong, Australia (July 2019)

Attended the Eastman School of Music Summer Seminar (Theory 402A) at IRCAM in Paris, France (June 2017)

Analysis-a-thon participant at “Closing the Gender Gap II” hosted by Elizabeth Marvin and Sarah Marlowe (March 2021)

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Administration

Co-chair of the Society for Music Theory Post-1945 Interest Group (November 2021 – November 2023).

Co-chair of the AMS Ludomusicology Study Group (November 2018 – November 2020).

Chair for panel “Learning From Practice” at the European Ludomusicology Conference (Zoom) (April 2021).

Contract Content Creator for *Artusi* (March 2020).

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Memberships

American Libraries Association (ALA)

Society for Music Theory (SMT)
Post-1945 Interest Group (current co-chair)
Notation Interest Group

American Musicological Society (AMS)
AMS Ludomusicology Study Group (previous co-chair)

Society for the Study of Sound and Music in Games (SSSMG)

Music Libraries Association (MLA)

Alliance of Women in Media Arts & Sciences (AWMAS)

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Other Roles

Library Positions

Library Audio Specialist
Texas State University
San Marcos, Texas
April 2022 – present

Library Technician
Backstage Library Works
Augusta, Maine
July 2021 – September 2021

Music Library Assistant
University of California, Santa Barbara
Santa Barbara, California
October 2020 – January 2021

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Skills and Languages

Primary instruments

Flute & piccolo (20 years)

Teachers: Anna Woodward (M.M. Flute Performance, Royal College of Music);
Prof. Rachel Chacko (DMA Flute Performance, University of Colorado,
Boulder)

Selected solo repertoire: C.P.E. Bach *Flute Sonata in A minor*, Wq. 166 (1747),
Debussy *Prélude à l'après-midi d'un faun* (1894), Chaminade *Flute Concertino*
Op. 107 (1902), Mouquet *La Flute de Pan* (1904), Hindemith *Flute Sonata*
(1936), Poulenc *Sonate pour Flûte et Piano* (1957), Uhl *Sonatine* (1958) Clark
Hypnosis (1988), *Tower Rising* (2009)

Piano (10 years)

Modular synthesizer (6 years)

Standard digital audio workspaces (5 years)

Languages

Spanish – reading fluent, speaking proficient
French – reading proficient, speaking intermediate
Esperanto – reading proficient, speaking beginner
German – reading intermediate, speaking intermediate

Italian – reading intermediate, speaking beginner
Swedish – reading intermediate, speaking beginner

Software skills

MuseScore, Denemo, Sonic Visualiser, EAnalysis, Audacity, Ableton, Max/MSP,
Reaper, Movavi, Office 365 Suite, Adobe Video/Audio Suite

Programming languages

Processing, Java, PureData

Research skills

Trained in university library reference,
Navigating library catalogues and article databases,
Compiling annotated bibliographies,
Waveform analysis in Sonic Visualiser,
Sound editing in Audacity and Audition,
Traditional musical notation and analysis in MuseScore and Denemo.

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Last updated: May 29, 2022