Name: Kirk McNally

Faculty: Fine Arts   Department/School: School of Music

1.   Degrees and Diplomas

Master of Music in Sound Recording, McGill University, Montreal, Quebec, 2000.

Bachelor of Music (Comprehensive), McGill University, Montreal, Quebec, 1998.

2.   Positions Held Prior to Appointment at University of Victoria

Engineer, Warehouse Studios, Vancouver, British Columbia, 2000-2004.

3.   Major Field(s) of Scholarly or Professional Interest

Sound Recording, Music Technology, Electroacoustic Music Performance.

4.   Memberships and Offices Held in Learned and Professional Societies (include dates)

Member, Association for Technology in Music Instruction (2018-Present)
Member, Association for the Study of the Art of Record Production (2014-Present)
Full Member, Audio Engineering Society (2007-Present)

5.   Scholarships, Fellowships, Honours and Awards

1. University of Victoria, Computer Acquisition Fund Award, July 9, 2018, (CAN $2203.00).

2. SSHRC Social Sciences Humanities Research Council, Insight Development Grant, "Creating Capacity for Research into Sound Recording and Music Production", June 19, 2018, (CAN $44, 772.00).

3. University of Victoria, Office of Research Services: Scholarly Conference and Artistic Performance Travel Grant, September 27, 2017 (CAN $1350).

4. University of Victoria, Internal Research/Creative Project Grant (IRCPG), "Creating Capacity for Research into Sound Recording and Music Production", April 12, 2017 (CAN $7000.00).

5. University of Victoria, Office of Research Services: Scholarly Conference and Artistic Performance Travel Grant, September 2, 2016 (CAN $1350.00).

6. Learning and Teaching Development Grants: Implementation of Curricular Review Recommendations (ICRR) Grants, *Curriculum Development and Program Planning: MMus in Music Technology"*, September 17, 2015 (CAN $6500.00).

7. Central Professional Development Fund, University of Victoria, June 3, 2015 (CAN $1000.00).

8. Canada Council for the Arts, Music Travel Grant, April, 2015 (CAN $775.00).

9. Learning and Teaching Development Grants: Implementation of Curricular Review Recommendations (ICRR) Grants, *"Let's Make a Scene: Enhancing Learning and Engagement in the Combined Major Program in Music and Computer Science)*, June, 2013, (CAN $2500).

10. Deutscher Akademisher Austausch Dienst (DAAD), Faculty Research Visit Grant, May-June, 2011 (EUR 3680.00).

6.   Appointments at University of Victoria

a.   Academic

| July 1, 2016 | Assistant Professor | School of Music |

b.   Administrative

| 2005-2016 | Audio Specialist/Recording Engineer | School of Music |

7.   Scholarly and Professional Achievements

a.   Articles Published in Refereed Journals

1. De Man, Brecht; McNally, Kirk; Reiss, Joshua D. "Perceptual evaluation and analysis of reverberation in multitrack music production," *Journal of the Audio Engineering Society, Special Issue: Dereverberation and Reverberation of Audio, Music and Speech (JAES),* Volume 65 (1/2), 108-116; February 2017.

2. McNally, Kirk. "Music Archives in Higher Education: A Case Study," *Journal on the Art of Record Production (JARP),* Issue 10; July 2015.

3. Tzanetakis, George; Martins, Luis Gustavo; McNally, Kirk; Jones, Randy. "Stereo Panning Information for Music Information Retrieval Tasks," *Journal of the Audio Engineering Society (JAES),* Volume 58 Issue 5 pp. 409-417; May 2010.

b.   Books, Chapters, Monographs

1. *Chapter accepted for publication:* McNally, Kirk; Seay, Toby; Thompson, Paul. "What the Masters Teach Us: Multitrack Audio Archives and Higher Education." *The Bloomsbury Handbook of Popular Music Education: Perspectives and Practices,* Zack Moir, Bryan Powell and Gareth Dylan Smith, editors. Bloomsbury Publishing, UK.

c.   Other Publications

1. Pond, R., Klassen, A., McNally, K. "Timbre Tuning: Variation in Cello Spectrum Across Pitches and Instruments," In Proceedings of NIME 2018: New Interfaces for Musical Expression, Blacksburg, Virginia, June 3-6, 2018. *Peer-reviewed*

2. Shier, J., McNally, K., Tzanetakis, G. "Analysis of Drum Machine Kick and Snare Sounds," In Proceedings of the AES 143 Convention, New York, October 18-21, 2017. *Peer reviewed abstract and précis.*

3. Shier, J., McNally, K., Tzanetakis, G. "SIEVE: A Plugin for the Automatic Classification and Intelligent Browsing of Kick and Snare Samples," In Proceedings of the 3rd AES Workshop on Intelligent Music Production, Salford, UK, September 2017. *Peer reviewed abstract and précis.*

4. McNally, Kirk. "What the Masters Teach Us: New Approaches in Audio Engineering and Music Production Education," In Proceedings of the 2nd AES Workshop on Intelligent Music Production, London, UK, September 2016. *Peer reviewed abstract and précis.*

5. McNally, Kirk; Morton, Jeff. "And the Daily Life," *Panospria;* September 2010. (audio CD)

6. McNally, K.; Ness, S.; Tzanetakis, G. "New tools for use in the musicology of record production," In Proceedings of the 5th Annual Art of Record Production Conference (ARP), Cardiff, S. Wales, November 2009. *Peer reviewed abstract and précis.*

7. Tzanetakis, G., Jones, R. and McNally, K. "Stereo Panning Features for Classifying Recording Production Style," In Proceedings of the International Conference on Music Information Retrieval (ISMIR), Vienna, Austria, September 2007.

8. Driessen, P., Schloss, W.A., Tzanetakis, G., McNally, K., and A. Kapur. "Studio Report: University of Victoria Music Intelligence and Sound Technology Interdisciplinary Centre (MISTIC)," In Proceedings of the International Computer Music Conference (ICMC), Barcelona, Spain, September 2005.

    d.   Papers, Lectures, Addresses

1. *Forthcoming:* "Do you hear what I hear?: Scaling modes of listening to evaluate record production," *Association for Technology in Music Instruction and The College Music Society Sixty-first National Conference,* Vancouver, BC, October 11-13, 2018. (paper presentation)

2. *Forthcoming:* "Pumped up Kicks: Scaling modes of listening to evaluate record production," with Brecht de Man (Birmingham City University), *13th Art of Record Production Conference,* University of Huddersfield, UK, September 3-5, 2018. (paper presentation)

3. "Bend Siniser Live! Creativity in the Recording Studio," lecture for FA101 Creative Being, University of Victoria, March 12, 2018. (lecture)

4. "Bend Sinister: Live!", as part of Fine Arts *Beyond the Digital Frontier: Exploring Digital and Interactive Media in the Arts,* at Ideafest 2018, University of Victoria, March 7, 2018. (multimedia presentation)

5. "Audio Basics." lecture for WRIT315 Advanced Journalism, University of Victoria, February 1, 2018. (lecture)

6. "Behind the Mix: Exploring the influence of a music producer's background upon their creative practice," with Brecht de Man (Queen Mary Univeristy of London), *12th Art of Record Production Conference*, The Royal College of Music, Stockholm, Sweden, December 1-3, 2018.

7. "Music Technology and Intelligent Music Production," lecture for CSC475 Music Retrieval Techniques, University of Victoria, October 25, 2017. (lecture)

8. "Panel on the Studio: Örjan Sandred, Andrea Szigetvári and Detlef Heusinger", panel organizer and moderator, SALT New Music Festival and Symposium, Victoria, BC; August 18-24, 2017. (moderator)

9. "The sound of the masters: Using multitrack recordings in Popular Music Education," with Toby Seay (Drexel University) and Paul Thompson (Leeds Beckett University), *IASPM UK Music Production Education Conference,* York St. John University, UK, June 29, 2017. (virtual paper presentation)

10. "Rethinking the Creative Economy," as part of Ideafest 2017, University of Victoria, with Maureen Bradley (Writing), Tony Vickers (Theatre), Cedric Bomford (Visual Arts), Melissa Berry (Art History and Visual Studies), David Dunne (Gustavson School of Business), March 7, 2017. (panel discussion)

11. "Reverberation in Music Mixing: The good the bad and the ugly," *11th Art of Record Production Conference*, University of Aalborg, Aalbord, Denmark, December 2-4, 2016. (paper presentation)

12. *"What the Masters Teach Us: Resources and Approaches in Multi-Track Audio Archives,"* The Banff Centre, Music and Sound, July 5-9, 2016. (lecture/workshop)

13. "Aesthetics of Live Electronic Music Composition: Aspects of Creation and Performance", with Dániel Péter Biró as part of the *Symposium: Instrument und Elekroakustik*, Institut für Elektronische Musik und Akustik (IEM), Graz, Austria; January 14, 2016. (symposium presentation)

14. "What the Masters Teach Us: Resources and Approaches in Multi-Track Audio Archives", as part of the *10th Annual Art of Record Production Conference (ARP)*, Drexel University, Philidelphia, Pennselvania, November 7, 2015. (paper presentation)

15. "Performance and notation practices in live-electronic music," as part of the Salt New Music Festival and Symposium, Victoria, BC, July 22, 2015. (lecture)

16. "Music Archives in Higher Education: A Case Study," as part of the Department of Art History and Visual Studies Faculty Research Symposium – *New Directions in Digital Scholarship,* Victoria, BC, February 27, 2015. (symposium presentation)

17. "Music Archives in Higher Education: A Case Study," as part of the *9th Annual Art of Record Production Conference (ARP),* University of Oslos, Oslo, Norway, December 2014. (paper presentation)

18. *"Classic Analogue Solutions for the Modern Home Studio,"* as part of Ska Fest 2014, Victoria, BC, July 3, 2014. (panelist)

19. "Recording the String Quartet" as part of Quartet Fest West hosted by the Lafayette String Quartet at the University of Victoria, June 16, 2014. (lecture)

20. "Audio and Recording Basics for Campus and Community Radio", as part of the *2014 National Campus and Community Radio Conference (NCRC)*, hosted by CFUV-FM, Victoria, BC, June 6, 2014. (work-shop/lecture)

21. "New tools for use in the musicology of record production," as part of the *5th Annual Art of Record Production Conference (ARP)*, Cardiff, S. Wales, November 2009. (paper)

22. Ribbon microphones and the bi-directional polar pattern", The Banff Centre, Music and Sound, February 16, 2009. (lecture)

e.   Professional Activities

1. Jury member, FACTOR, The Foundation Assisting Canadian Talent on Recordings; June 2018.

2. Electronics/balance engineer for Dániel Péter Biró's *Hadavar (The Word)*, as part of Music of the Americas Concert Series, Americas Society, St Peter's Church, New York, May 4, 2018 and SALT New Music Festival and Symposium, Congregation Emmanuel-El Synagogue, May 9, 2018.

3. Jury member, FACTOR, The Foundation Assisting Canadian Talent on Recordings; February 2018.

4. Mastering Engineer, John Celona, *Music on Tilted Surfaces,* independent release; January, 2018.

5. Audio Engineering Society Student Recording Competition Judge, Category 4: Sound for Visual Media; AES 143 Convention, New York, October 18-21, 2017.

6. Audio Consultant, Sandra Meigs, *Room for Mystics* (with Christopher Butterfield); Art Gallery of Ontario, Toronto Ontario, October 16-17, 2017.

7. Electronics/balance engineer for SALT New Music Festival and Symposium, at Open Space, Victoria, BC; August 18-24, 2017.

8. Recording engineer, digital editing, mixing and mastering for a CD project by the MUSE ensemble (Terry Tam, violin; Kenji Fusé, viola; Lorraine Min, piano), independent release; June, 2017.

9. External Referee, SSHRC (Social Sciences Humanities Research Council of Canada) Insight Grants 2017.

10. Mixing and mastering engineer for album of experimental music by Paul Walde, *The Alaska Variations,* published by the Anchorage Museum, Alaska; February 2017.

11. Recording engineer, digital editing, mixing for a recording of *The Pines of Emily Carr,* with the Emily Carr String Quartet for a Knowledge Network production on the life of Emily Carr; August/September 2016.

12. Recording engineer, digital editing, website design for a CD project by Suzanne Snizek for inclusion in a *Global Connections* book publication and companion recording of suppressed music; May/June, 2016.

13. Digital editing/processing for web-based sound and video morphing project *Engrenchnese* by Yoko Takashima; April/May, 2016.

14. Technical Consultant/balance engineer for The Victoria Symphony: *2016 New Music Festival,* at Alix Goolden Performance Hall; April 23, 2016.

15. Audio direction/balance engineer for *Songs For Glass Island,* Camille Norment, Tina Pearson, George Tzanetakis and Paul Walde, performers and with performances at the Art Gallery of Greater Victoria, April 7, 8, 2016; Offsite: Contempory Art Gallery at Pyatt Hall, Vancouver, April 9, 2016.

16. Programming/electronics/balance engineer for Dániel Péter Biró's "*Kivrot, for bass flute and live-electronics",* performed by Sylvie Lacroix, flute as part of *prattica E: Neue Musik und Elektronik,* Großer Minoritensaal, Graz, Austria; January 15, 2016.

17. Producer, recording, digital editing for Colin Tilney's CD of harpsichord music, *"Contrapuntal Byrd"*on the Music and Arts record label; December, 2015.

18. Beta tester for Make Music Inc., GPO5 – Garritan Personal Orchestra Software; September, 2015.

19. Electronics/balance engineer for SALT New Music Festival and Symposium, with performances by the Tsilumous Ensemble, Neue Vocalsolisten, and Sylvie Lacroix, at Open Space, Victoria, BC; July 20-25, 2015.

20. The Krells: featuring Daniel Godlovitch, Kirk McNally and John Celona at the Sask New Music Festival, Saskatoon, Saskatchewan; June 13, 2015.

21. Recording, mixing engineer for the Experimental Music Unit/LaSam Ensemble's CD, *"Music for Mycologists"* with Tina Pearson, flute; George Tzanetakis, clarinet, bass clarinet, tenor saxophone; Paul Walde, bass guitar; March 2015.

22. Electronics/balance engineer for Aventa Ensembles production of Phillipe Leroux's, *"VOI(rex)"* at the University of Victoria; February 8, 2015.

23. Sound direction for George Crumb's *Black Angels*, performed by Emily Carr String Quartet, a University of Victoria Alumni Concert; January 29, 2015.

24. Live electronics for Kaija Saariaho's, "*Laconisme de L'Aile*" as part of Suzanne Snizek (flute) Faculty Recital at the University of Victoria; September 28, 2014.

25. Recording engineer, digital editing for independent CD project of piano and string quartet music by Lorraine Min and the Emily Carr String Quartet, *Chopin – The Two Piano Concertos*; December 2014.

26. Electronics/balance engineer for Aventa Ensembles production of Rolf Wallin's, *"Strange News"*, with performances in Victoria, BC and Ottawa, Ontario; March 9, 13, 2014.

27. Recording engineer for independent release CD project by the Lafayette String Quartet, *"Motion and Distance"* with Alexander Tselyakov, piano; February 2, 2014.

28. The Krells: featuring Daniel Godlovitch, Kirk McNally and John Celona at The Western Front, Vancouver, BC, as part of Vancouver Pro Musica 2nd Annual Further Electroacoustic Festival; January 16, 2014.

29. Electronics/balance engineer for SALT New Music Festival and Symposium, with works by Suzanne Farrin, Gianluca Ulivelli, Wolf Edwards, and Steven Kazuo Takasugi at Open Space, Victoria, BC; June 2, 2013.

30. Jury member for Canada Council Grants in Music programs (Grants to Professional Musicians – Individuals) for the Electropop/Pop/Experimental/Musique Actuelle and Film Music section; May 22-24, 2013.

31. The Krells: featuring Daniel Godlovitch, Kirk McNally and John Celona, at Open Space, Victoria, BC; April 19, 2013.

32. Electronics/balance engineer for Dániel Péter Biró's „*Gam Zera*" with Ensemble SurPlus and Reinhold Braig of the Experimentalstudio des SWR, a New Music Concerts event at The Music Gallery, Toronto, ON; January 19, 2013.

33. Recording and digital editing for Colin Tilney's CD, *"Bach: the six French Suites"* on the Music and Arts record label; 2012.

34. Recording engineer, digital editing for independent release of piano music Lorraine Min, *Lorraine Min, In Recital,* December 4-6, 2012.

35. Programming, audio consultation for *Essay*, a sound installation at Open Space Gallery by John Cage, curated by Christopher Butterfield as part of the *Cage 100 Festival*, a series of commemorative projects at the Art Gallery of Greater Victoria, the University of Victoria, and the Victoria Symphony Orchestra; October, November, 2012.

36. Recording and mixing engineer for Kathryn Calder and special guests ALS awareness concert at the Royal B.C. Museum, filmed for use in an ALS Awareness Documentary, *"A Matter of Time"*; July 4, 2012.

37. Mastering engineer for CD by Shekinah, *"Shekinah"*, independent release; 2011.

38. Music recording engineer for *"A night of real radio"* a co-production between CBC Radio's All Points West and On the Island; November, 2011.

39. Sound manipulation, realization and mixing in collaboration with poet Heather McHugh (2009 MacArthur Foundation "Genius Grant" recipient); October, 2011.

40. Peer reviewer of abstract submissions for 7th Art of Record Production Conference; June 2011.

41. Electronics/balance engineer for Dániel Péter Biró's "*Hadavar*" and Luigi Nono's "*Sofferte onde Serene",* performed in the Fromm Concert series at Harvard University, Cambridge, Massachusetts; April 2-3, 2011.

42. Recording, digital editing engineer for Pacific Opera Victoria Young Artists Program, sessions produced by Karen Wilson (Canadian Broadcasting Corporation, Vancouver Opera); November 10-13, 2010.

43. Recording engineer for Pacific Opera Victoria workshop performance of Andrew MacDonald's Mary's Wedding, libretto by Stephen Massicotte; March 8, 2010.

44. Programming, audio consultation for Dániel Péter Biró's, *"Udvarim Achadim (et les même mots)"*, commissioned and performed by the Quasar Saxophone Quartet, Montreal, QC; February, 2010.

45. Digital editing for Colin Tilney's CD, *"Fugue: Bach and his Forerunners"* on the Music and Arts record label; 2009.

46. Electonics/balance engineer for Dániel Péter Biró's, *"HaDavar (The Word)"*, for contralto, piano, resonant instruments and electronics, premiered at the Hateiva Studio in Yafo, Israel; May 9, 2009.

47. Mastering engineer for independent CD project by Analog Bell Service, "Analog Bell Service EP"; March 1, 2009.

48. Electronics/balance engineer for Dániel Péter Biró's *"Kolot (Sounds/Voices)"*, Chaya Chernowin's, *"Shu Hai Mitamen Behtalak Kidon"*, and Luigi Nono's, *"Omaggio a György Kurtag"*, at Grace Lutheran Church in Victoria, BC; February 27, 2009.

49. Electronics/balance engineer for Vancouver New Music's presentation of Dániel Péter Biró's, *"Kolot (Sounds/Voices)"*, Chaya Chernowin's, *"Shu Hai Mitamen Behtalak Kidon"*, and Luigi Nono's, *"Omaggio a György Kurtag"*, at the Scotia Bank Dance Centre in Vancouver, BC; October 2, 2009.

50. Recording/live sound engineer for CBC Radio's All Points West broadcast, *"Lafayette String Quartet Health Awareness - Going for Gold: What each of us can do to reach our optimum health"*; September 24, 2009.

51. Recording engineer, additional engineering for Bryan Adams CD, *"11"* on the Polydor record label; 2008.

52. Digital editing for Colin Tilney's CD, *"Preludes and Dances for French Harpsichord"* on the Doremi record label; 2008.

53. Recording engineer and digital editing for independent CD project featuring Yariv Aloni, viola and Jamie Syer, piano; November, December, 2008.

54. Recording/live sound engineer for CBC Radio's All Points West broadcast, *"Lafayette String Quartet Health Awareness Series – Taking a closer look at Cervical Cancer and the HPV Vaccine"*; September 25, 2008.

55. Recording engineer for CBC Radio Two's Concerts on Demand, *"British Columbia 150th Celebration"* – artists included Sarah McLachlan, Colin James, Burton Cummings, Shaun Hlookoff, Feist; August 4, 2008.

56. Recording/live sound engineer for CBC Radio's On the Island broadcast *"Poetry Face-Off"*; February 7, 2008.

57. Recording engineer for the Aventa Ensembles CD, *"Le Signe Du Lion – Gilles Tremblay"* on the Centrediscs/Centredisques record label; 2007

58. Recording engineer for David Cooper's (principle French horn, Victoria Symphony Orchestra) independent CD project, with Cary Chow, piano and Louis Ranger, producer; December 11-14, 2007.

59. Recording engineer for David Jaffe's work, "*Cluck Old Hen, variations for solo violin*", performed by Anne Elliot-Goldschmid, released by Well Tempered-Productions; November 26, 2007.

60. Production sound recordist for Sundial Tech Pictures, "*The Strange Case of DJ Cosmic*", John Celona, director; April, 2007.

61. Audio design consultant for Dr. Dániel Péter Biró's, "*Simanim, for Ensemble and Electronics*". Premiered on May 12, 2007 in the festival "Kaft-Werke", Freiburg, Germany; March, April, 2007.

62. Recording/live sound engineer for CBC Radio's On the Island broadcast "*Amalgamation Debate*"; March 1, 2007.

63. Recording/live sound engineer for CBC Radio's All Points West broadcast, "*Who Killed the Electric Car*"; January 21, 2007.

64. Recording engineer for the Art of Dying CD, "*Art of Dying*" on the Revolver record label; 2006.

65. Audio consultant for a directed research agreement between Dr. Peter Driessen, Dr. Thomas Darcie (University of Victoria) and Lightspeed Audio Labs investigating the internet as a virtual "jamroom"; September 2006.

66. Audio design consultant for Dr. George Tzanetakis's CFI Innovation Grant, 'Experimental Analysis Retrieval Lab for Audio-Based Environments (Earlaube); August 2006.

67. Assistant recording engineer for the Bryan Adams CD, "*Anthology*" on the A&M record label.

68. Recording engineer, digital editing for the National Youth Orchestra of Canada CD, "*Selections from the 2005 National Tour*" released independently; 2005.

69. Recording engineer, assistant recording engineer for the LEN CD, "*Diary of the Madmen*" on the Venus record label; 2005.

70. Recording engineer, assistant recording engineer for the Bryan Adams CD, "*Room Service*" on the Badman record label; 2004.

71. Recording engineer, assistant recording engineer for the Jakalope CD, "*It Dreams*" on the Orange record label; 2004.

72. Assistant recording engineer for the Bad Company DVD, "*In Concert: Merchants of Cool*" on the Sancturary record label; 2004.

73. Assistant recording engineer for the Mathew Good CD, "*White Light Rock & Roll Review*" on the Universal International record label; 2004.

74. Assistant recording engineer for the R.E.M. CD, "*Around the Sun*" on the Warner Bros. record label; 2004.

75. Assistant recording engineer for the R.E.M. EP, "*Bad Day*" on the WEA International record label; 2003.

8. **Teaching Duties at the University of Victoria**

    a.   Courses Taught

1. **2017-18**
   ELEC499 Design Project, Co-Supervisor with Prof. Peter Driessen;
   MUS306 Recording Techniques, F01;
   MUS406A/B Advanced Recording Techniques, F01/S01;
   MUS510 Computational Music and Audio Analysis, F01;
   MUS512 Music Technology Colloquium, S01.

2. **2016-17**
   MUS306 Recording Techniques, F01/S01;
   MUS406/506A Advanced Recording Techniques, F01;
   MUS406/506B Sound Recording Seminar, S01;
   MUS390 Special Studies: Sound Design for Animation, S01.

3. **2015-16**
   MUS306 Recording Techniques, F01;
   MUS406A Advanced Recording Techniques, F01;
   MUS406B Sound Recording Seminar, S01.

4. **2014-15**
   MUS306 Recording Techniques, F01;
   MUS406A Advanced Recording Techniques, F01;
   MUS406B Sound Recording Seminar, S01.

    b.   Graduate Student Supervision

Year	Student	Degree Program	Type of Supervision*
In progress	Colin Malloy	Candidate Ph.D (INTD)	Thesis (1†)
In progress	Bezal Benny	Candidate M.Mus	Project (1)
In progress	Christopher Chraca	Candidate M.Mus	Project (1)
In progress	Kaitie Sly	Candidate M.Mus	Project (1)
2018	Robert Pond	M.Mus	Project (1)
2018	Colin Malloy	M.Mus	Project (1)

    c.   JCURA Student Supervision

1. Trevor Naumann, *"Analysis of Vocal Production Techniques,"* 2018-19.

2. Jordie Shier, *"Insights into the Emergence of Drum Samples in Recorded Music,"* 2016-17.

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* (1) Advisor or co-advisor†;
(2) Member of supervisory committee;
(3) Chair of examination committee.

3. Sondra Moyls, *"Strange Sounds: A Historical Analysis of Audio Synthesis in Film Music and Sound Design,"* 2012-13.

4. Thor Kell, "*Three-dimensional control interface and composition for vibraphone, Microsoft Kinect and Max/MSP,"* 2010-11.

5. Dominique Ryser, *"Transcription and recording of the opera 'A Serrana', by Portuguese composer, painter and poet, Alfredo Keil,"* 2010-11.

9.   Administrative Activities

a.   University and Faculty Committees

1. Member, Senate Committee for Libraries, UVic Senate sub-committee, January 1, 2018 to June 30, 2018.
2. Member, Elected by the faculties (Fine Arts), UVic Senate, January 1, 2018 to June 30, 2018.
3. Member, Learning and Teaching Development Grant Adjudication Committee, May 2016.
4. Employee Co-Chair, Faculty of Fine Arts Joint Local Safety Committee, September 2013 to present.
5. Member (PEA), Appointment and Re-Appointment Committee of Dean of Fine Arts, February-March, 2012.

b.   Department/School Committees and Responsibilities

1. Search (Recruitment) Committee, elected representative, 2018-19
2. Curriculum Committee, elected representative, 2018-19.
3. Academic Program Review Committee, 2018.
4. Graduate Advisory Council, elected representative, 2018-19.
5. Search Committee, elected representative, 2017-18.
6. Steering Committee, elected representative, 2017-18.
7. Steering Committee, elected representative, 2016-17.
8. Steering Committee, elected representative, 2015-16.
9. Builidng Emergency Coordinator, 2015-present.

10.   Other Information

1. Invited and hosted Orion Series in Fine Arts guest Suzanne Ciani, who presented a masterclass and performance as part of the School of Music's New Music Festival, February 2-4, 2018. Masterclass was co-hosted and funded in part by the Garden City Electronic Music Society (GCEMS), a non-profit arts society dedicated to the advancement of electronic music and related media arts and technologies.

2. Organized Music Technology Meetup as part of LTC ICRR Grant. Twenty-one attendees including representation from all major music technology companies in Victoria; June 14, 2016.

3. Interviewed for TC-Helicons Mobile Musician magazine article, *"Road Bumps of Recording Bryan Adams on the Road"*; December 12, 2015.

4. Organized and hosted student Film Composition Workshop with the Emmy Award winning film composer, Larry Groupé; April 23-25, 2015.

5. Organized and hosted talk by Larry Groupé, the Emmy Award winning film composer, "Film Music: An in-depth look and discussion on the current state of composing in Hollywood today"; November 7, 2013.

6. "Active" participant, *Matrix 11 – Experimentalstudio-Akademie*, Freiburg, Germany; May 29 to June 4, 2011.

7. Nominee for the University of Victoria President's Distinguished Service Award; First Five Years – Outstanding Contribution; November 2009.

8. Interviewed on *"Eye on the Arts"* on CFAX 1070AM, Victoria's News Authority; September 17, 2009.

9. Interviewed on *"Musical Connections"* on CFUV 101.9FM, Victoria's Campus and Community Radio Station; July 8, 2009.

10. Interviewd on "On the Island", CBC Victoria's daily morning show while in Israel for a performance of Dániel Péter Biró's *HaDavar (The Word)*; May 9, 2009.