

Curriculum Vitae September 2020

Dr Matthew R Rogalsky

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Education

- 2006 PhD, Music, City University London, London UK
Dr. Simon Emmerson, supervisor.
Dissertation: *Idea and Community: The Growth of David Tudor's Rainforest, 1965-2006.*
- 1995 MA, Music (Electroacoustic performance/installation), Wesleyan University, Middletown CT USA
Prof. Ronald J Kuivila, supervisor.
Thesis: *"...in rehearsals, or preparation, or setup, or from one performance to another": Live Electronic Music and Musicians of the Merce Cunningham Dance Company*
- 1991 BA, Fine and Performing Arts (Music Concentration), Simon Fraser University, Vancouver Canada
Composition studies with Martin Bartlett and Barry Truax.
Javanese gamelan studies with Martin Bartlett
Summer intensive studies in electronic music, programming and gamelan with Pauline Oliveros, George E. Lewis, Pak Cokro, I Nyoman Wenten, Hardja Susilo, and others.

Current employment

Associate Professor (Continuing Adjunct), Dan School of Drama and Music, Queen's University, Kingston Ontario Canada,
Cross-Appointed to The Department of Film and Media
Supervising Faculty, Cultural Studies Graduate Program

Courses taught:

Contemporary Cultural Performance in Practice (IDIS410, group intermedia performance course)
Arts In Society (IDIS210, survey course of contemporary art practices)
Electroacoustic Music Composition
(MUSC255 group class and MUSC352/355/452/455 individual lessons)
Introduction to Digital Recording, Editing and Mixing (MUSC156)
Sound Production (MAPP311)
The Science and Technology of Music (MUSC258)
World Musics (MUSC289), survey course of musical cultures worldwide
Soundscape Composition (MUSC476 special topics course)
Musics of the "Avant-Garde" (MUSC473 independent study course)
History of Electroacoustic Music (MUSC476 special topics course)

New courses approved but not yet offered:

Visual Music (MAPP489, due to be offered in Fall 2021)

Administrative responsibilities:

Director of The Dan School's Sonic Arts Studio (2007-present)
Responsible for overseeing organization and maintenance of the studio,
supervising student Studio Assistant, and ongoing development of facilities.
Composition Area Coordinator (2008-9 and 2014-15)
Renewal, Tenure and Promotion Committee (2008-2011, 2019-20)
Production Committee, Department of Film and Media (2018-present)
Production Committee Co-Chair, Cultural Studies graduate program (2019-present)
Steering Committee member, Cultural Studies graduate program (2008-2012)
School of Music Director's proxy, occasional Faculty Board meetings
Acting Director, School of Music (April 2013)
School of Music Website Coordinator (prior to creation of the Dan School)

Areas of academic/artistic research

My research has revolved around the history of electronic music and intermedia arts, with special interest in the work of David Tudor and his contemporaries, particularly those connected with the Merce Cunningham Dance Company, Experiments in Art and Technology, and Composers Inside Electronics. Related research areas include art and technology; collaboration and improvisational performance in the arts; sonic geographies, soundscape studies and acoustic ecology; issues of ephemerality in art incorporating new technologies; 20th and 21st c. music history and performance practice.

My work as a performing artist is primarily solo live electronic/electroacoustic concert music using combinations of commercial and home-brewed hardware and software, and a wide range of acoustic and electronic sources. This type of performance often involves a composed formal structure within which the detail is improvised, or may take the form of improvisation directed or restricted by a particular constellation of components. I frequently collaborate improvisationally with other musicians, using my own software instruments which allow me to make direct use of input from other players. I have made extensive use of the SuperCollider and Max/MSP programming environments, in combination with Arduino and other programmable microcontrollers.

I create installation artworks for gallery or site-specific exhibition, usually starting from sonic foundations but extending to video, and found and constructed objects, as well as homemade devices which access environmental variables. I also frequently turn to audio signals from readily available public sources such as terrestrial television or radio, or live data streams accessible through the internet which can drive ongoing processes.

I am currently embarked on a multi-year research project with historical geographer Dr Laura J Cameron, funded by the Social Sciences and Humanities Research Council of Canada. Together we are examining the life and work of early Canadian environmental sound recordist and ecological consultant William W.H. Gunn, in the context of "settler listening". Outcomes thus far include co-authored academic papers as well as artistic works of research-creation which have been exhibited at various sites in Canada.

Related work since 2017 has included development of collaborative sound installations focusing on Indigenous languages of the Kingston/Katarokwi region, in partnership with the Kahswentha Indigenous Knowledge Initiative based at Four Directions, Queen's University, and audio recording and editing for Digital Storytelling workshops organized by the Indigenous Languages Nest community group.

I also undertake sound design and mixing for theatre productions, film and video soundtracks, and have engineering and production credits for musical projects ranging from acoustic chamber ensembles to garage rock bands, including albums nominated for Canada's Polaris Prize, Folk Music Awards, and JUNO awards. I play electric bass, acoustic/electric guitar, slide guitar and mandolin in various alt-folk/rock/improvisational ensemble configurations, notably with The Gertrudes, a Kingston Ontario-based band which combines folk and "old time" musical traditions with electroacoustic and experimental production techniques.

Editorial/curatorial/professional positions

2015-2020	Founding Board Member and President, Skeleton Park Arts Festival, Kingston Ontario Canada
2015-2018	Board Member, Modern Fuel Artist-Run Centre, Kingston Ontario Canada
2014-2016	Co-programmer, New Music Kingston concert series, Kingston Ontario Canada
2004-present	Member, Tone Deaf Collective (Tone Deaf Festival), Kingston Ontario Canada.
2008-2013	City of Kingston Arts Advisory Committee member, Ontario Canada.
2004-2009	Board Member, Modern Fuel Artist-Run Centre, Kingston Ontario Canada
2002-2005	Editorial board member, <i>ARiADAtexts</i> , University of East Anglia, Norwich UK.
1995-present	Member, Canadian Electroacoustic Community
1995-2005	Editorial advisory board member, <i>Musicworks</i> , Toronto Ontario Canada.
1988-present	Member, Society of Composers, Authors and Music Publishers of Canada.

Academic positions / teaching experience

2017-present	Associate Professor & Director of Sonic Arts Studio, Dan School of Drama and Music, Queen's University, Kingston Ontario Canada Cross-appointed to the Department of Film and Media (2019-) Supervising Faculty, Cultural Studies Graduate Program Frequent guest lectures for courses in Dept. of Geography, Dept. of Film and Media, and Cultural Studies program
2012-2017	Assistant Professor (Continuing Adjunct) & Director of Sonic Arts Studio, Dan School of Drama and Music, Queen's University, Kingston Ontario Canada
2007-2012	Assistant Professor (Non-Renewable Appointment) & Director of Sonic Arts Studio School of Music, Queen's University, Kingston Ontario Canada
2004-2007	Adjunct Instructor, School of Music, Queen's University, Kingston Ontario Canada
2002-03	Research Associate, School of Music, University of East Anglia, Norwich UK. Position funded by Arts and Humanities Research Board (UK). Position included two major online projects: <i>ARiADAtexts: a Journal of Advanced Research in Aesthetics in the Digital Arts</i> ; and the Sonic Arts Research Archive (SARA), a research database of composers and sound artists (www.ariada.uea.ac.uk). Research Associateship also included regular formal consultations with graduate students in conceptualization and software/hardware design for MA and PhD projects. [Unfortunately with the demise of the School of Music at UEA in 2011, the online projects were taken offline.]
2002	Visiting instructor, Norwich School of Art and Design, Norwich UK, working with students making sound installations. Sound art workshops for learning-challenged youths, Theatre Resource, Ongar, Essex UK.
2001	Visiting instructor, Norwich School of Art and Design, Norwich UK, working with students making sound installations. Guest lecturer, Norwich School of Art and Design, Norwich UK Guest lecturer, Dartington College of Arts, Devon UK Guest lecturer, University of East Anglia Music Dept, Norwich UK
2000	Workshop in use of microprocessors in live electronic performance and installations, plus seminar and performance for faculty and students, Dartington College of Art, Devon, UK.
1999	Lecturer, DA2 Digital Audio Winter School, Dartington College of Art, Devon, UK. Introduction to DSP software and use of microcontrollers for building live performance interfaces. Workshop in electroacoustic composition, Parkside Community College, Cambridge UK.

- 1998 Visiting faculty member, Music Department, Wesleyan University, Middletown CT USA. Responsible for teaching two courses: *Worlds of Music*, and *Experimental Music: Listening, Composing and Performing*. Workshop in *SuperCollider* DSP software for live performance and installations, Edmonton Intermedia Arts Festival.
- 1991-93 Technician, School of Communication, Simon Fraser University, Vancouver Canada. Working under Barry Truax, responsible for one-on-one instruction of staff, faculty and graduate students in use of facilities, as well as maintaining and upgrading Sonic Research Studio and Media Analysis Lab, including digital and analog recording studios, maintenance of Otari and Tascam reel to reel tape machines, video editing suites and computer facilities (multiple platforms including Atari, PC, Mac, UNIX).

Research Grants and Awards

- 2020 Indigenous Initiatives grant, Queen's University, for first year of an annual Visiting Indigenous Artist program at the Sonic Arts Studio of the Dan School of Drama and Music (10K)
Fund for the Support of Artistic Production grant, Queen's University, to obtain two highly directional 'Audio Spotlight' loudspeakers for research into distanced performance strategies (5K)
- 2020-2024 SSHRC Insight Grant (held as collaborator with Dr Dorit Naaman, Dr Laura Murray and Dr Erin Sutherland, et al.). Title: A Totem Pole on a Pile of Garbage: Contending with Colonial and Environmental Violence in Kingston, Ontario. (301K)
- 2020 SSHRC Connections Grant (held as collaborator with Kirsten Greer, Nipissing University, et al.). Title: Place-Based Reparative Environmental Histories: Symposium 2.0. [Symposium postponed due to COVID-19]
- 2019 Adjunct Research Grant, Queen's University, Kingston (1.2K)
- 2019-2021 SSHRC Partnership Development Grant (held as collaborator with Dr Kirsten Greer PI, Nipissing University, et al.). Title: Reassembling Ontario's "Near North": Reparation through University-Museum-Indigenous Research Partnerships. (190K)
- 2018 Recipient of first annual Mayor's Arts Award from the City of Kingston, *Creator* category
- 2015 Second prize, Kingston Arts Council Juried Art Salon, for sound sculpture *The Motivational Speaker*
- 2014-2020 SSHRC Insight Grant (held as 50% collaborator with Dr Laura J Cameron, Dept. of Geography, Queen's University)
Title: Recording Nature: The Life Geography of William W.H. Gunn.
- 2009 Research Grant, Queen's University, Kingston
Visiting Artist in Residence Grant, Queen's University (for composer/sound artist Alvin Lucier)
- 2008 Travel grant, Canada Council for the Arts, for presentation of exhibition ANT/LIFE/ART/WORK
- 2007 "Mid-career" artist grant received from Ontario Arts Council.
Grant received from Fund for Support of Artistic Production, Queen's University, Kingston.
- 2005 Exhibition assistance grant received from Ontario Arts Council.
- 2004 Research Grant, Sessional Adjunct Fund for Scholarly Research, Queen's University, Kingston.
Travel grant, Canada Council for the Arts, for performance/exhibition touring in the Netherlands, Germany and the UK.
- 2001-02 Two grants received from Commissions East (UK) for *Perfect Imperfect* collaborative exhibitions with visual artist Chloë Steele.
- 2000 Doctoral Fellowship, Social Sciences and Humanities Research Council (Government of Canada). Three-year renewable fellowship beginning September 2000.
Research grant awarded by Getty Research Institute, Los Angeles.
Art for Architecture grant awarded by RSA (Royal Society for the encouragement of Arts, Manufactures and Commerce, UK) for development of collaborative public art installation with Scottish artist Alan Johnston.
Year of the Artist project grant awarded by Eastern Arts Board (UK) for development of intermedia installation work *The Smell of Money*, for Judge Institute of Management Studies, Cambridge UK.
- 1999 UK Overseas Research Scholarship for PhD studies at City University. Three-year renewable scholarship beginning October 1999.
Grant received from the estate of David Tudor.
- 1993-94 Canada Council Arts Grant "B".
- 1989 Honourable Mention, Vancouver New Music Society Young Composers Competition, for composition *Jealousy*.
Project Grant, Canada Council for the Arts.

- 1988 Marcia Scholarship in Electroacoustics, from School for Contemporary Arts, Simon Fraser University.
University Award, Simon Fraser University.
Project Grant, Canada Council for the Arts.
- 1987 University Award, Simon Fraser University.

Publications

Books

- 2008 *When he was in high school in Texas, Eric Ryan Mims used a similar arrangement to detect underground nuclear tests in Nevada.* Exhibition catalog with DVD. Kingston: Agnes Etherington Art Centre, 2006.

Articles

- 2020 (forthcoming) "Departures: Rainforest Since David Tudor", essay invited by Christina Penetsdorfer, Curator, Museum der Moderne, Salzburg Austria, for exhibition *Teasing Chaos* (scheduled for opening in 2021, and touring to other major European exhibition spaces).
- 2019 (forthcoming) * "Reflections on the *Challenging Canada 150: Settler Colonialism and Critical Environmental Sciences* Symposium—Settler colonialism and listening practice: decentering with Bill Gunn and *Challenging Canada 150*." Co-authored with Laura J. Cameron. *Historical Geography* (2021).
- 2017 * "Soundwalking Salzburg, Forty Years Later", *Leonardo Music Journal* LMJ27. Co-authored with Laura J Cameron.
* "A Day in Algonquin Park: William W.H. Gunn and the Circadian Audio Portrait", *Organised Sound* (2017), thematic issue on alternative histories of electroacoustic music. Co-authored with Laura J Cameron.
* "Earwitnessing: Critical reflections on sonic historical geographies", *Critical Historical Geographies*
- 2013 "The Art of David Tudor 1963-1992", commissioned major essay for CD box set of the same title released by New World Records (80737).
- 2012 * "In A Nature Region". Chris Myhr, ed., "Broadcasting for Reels: Sounds (Extra)Ordinary." Exhibition catalogue, Centre for Art Tapes, Halifax NS. Co-authored with Laura J Cameron.
- 2010 * "'Nature' as an Organizing Principle: Approaches to chance and the natural in the work of John Cage, David Tudor and Alvin Lucier." *Organised Sound* (2010) 15 (Cambridge University Press: Cambridge), 133-136.
* "Into the Magic Soundbox". *Emotion, Space and Society* 3, 129-130. Co-authored with Laura J Cameron.
- 2009 * "Finger Exercises for Oscillators: István Anhalt on Electronic Music." *Circuit : musiques contemporaines* (2009) 19:3 (University of Montréal Press: Montréal), 77-84.
"Matt Rogalsky builds a radio-fed choir of candy-coloured electric guitars", interview with David McCallum, *Musicworks* (2009) 109, 22-23.
- 2008 "Jem Finer." *Musicworks* (2008) 100 (Toronto), 29-35.
- 2007 * "Audience is a verb: A conversation with Darren Copeland." *Canadian Theatre Review* (2007) 129 (Toronto), 53-55.
- 2006 * "Conserving Rainforest 4: Aural Geographies and Ephemerality." *Social and Cultural Geography* (2006) 7:6 (Routledge: New York), 909-926. (co-authored with Dr Laura Cameron).
"Merce Cunningham Dance Company." *Musicworks* (2006) 95 (Toronto), 50.
- 2005 * Sound works *2 minutes and 50 seconds silence (for the USA)*, *A little bird told me*, and *Auricle*, with written documentation, in *Digital Poetics and Politics: The Work of the Local in the Age of Globalization*. *Public* (2005) 31 (Toronto).
- 2004 * "David Tudor's Rainforest: An Evolving Exploration of Resonance." *Leonardo Music Journal* Vol. 14 (co-authored with John Driscoll).
Book review: "Yodel-ay-ee-oo: A Secret History of Yodeling Around the World, by Bart Plantenga." *Musicworks* 90 (Toronto)
- 2003 * "Maintain radio silence: listening to the gaps between the words 2000-2003." *Digital Creativity* Vol. 14 No.2 (Lisse).
- 2002 * "Ellipsis: a downloadable installation." *ARIADAtexts* 2 (Norwich: www.ariada.uea.ac.uk).
- "David Tudor/John Cage: Rainforest III/Mureau." CD review, *Musicworks* 82 (Toronto).
- 2001 "Feeding Forward: David Tudor's *Untitled*." *Resonance* Vol. 9 No. 2 (London).

- 2000 "Apartment House: Indeterminacy." *Musicworks* 75 (Toronto).
- 1999 "David Tudor's *Virtual Focus*," *Musicworks* 73 (Toronto).
 "Merce Cunningham Dance Company at the Barbican." *Musicworks* 73 (Toronto).
 "Music of Harry Partch at the Barbican." *Musicworks* 73 (Toronto).
- 1998 "David Tudor's *Virtual Focus*." ISEA 1998 Proceedings (Chicago).
 "Martin Bartlett: Burning Water," article for booklet with Bartlett CD "Burning Water." Periplum Recordings PP101 (Seattle).
 "Les musiques de la compagnie." Essay commissioned for the Cunningham Company's 1998 Paris Opera season program book. Opéra National de Paris 1998 (Paris).
- 1997 "Martin Bartlett, Xenomelophilic." *Musicworks* 69 (Toronto).
 "Archäologie, Zum projekt eines David-Tudor-Archivs" ("Notes from a Summer at Stony Point.") *MusikTexte* 69/70 (Köln).

Conferences, seminar papers, research presentations and artist talks

- 2021 (upcoming, postponed from 2020) The Listener: A Portrait of W.W.H. "Bill" Gunn's Life in Sound (with Laura J Cameron), for Queen's University Biological Station Seminar Series, Queen's University.
- 2019 William WH Gunn's *A Day In Algonquin Park*, octophonic surround remastering of Gunn's 1955 mono LP, presented as part of 75th anniversary celebration of the Algonquin Park Wildlife Research Station.
- 2017 "Settler colonialism and listening practice: decentering with Bill Gunn and *Challenging Canada 150*", co-authored with Laura J Cameron and presented as part of conference Challenging Canada 150, Nipissing University, October 10-17 2017.
 "David Tudor's *Rainforest: An Overview*". Lecture-demonstration for graduate students of Eastman Audio Research Studio, Eastman School of Music, Rochester NY, January 24 2017.
- 2016 "David Tudor's *Virtual Focus Table*", invited presentation and discussion, symposium "Over, Under, Around, and Through the Music of David Tudor," Department of Music, Wesleyan University
 "Object Lessons", invited artist talk, symposium "Over, Under, Around, and Through the Music of David Tudor," Department of Music, Wesleyan University
 Artist talk, *Mois Multi* Festival, Québec City
- 2015 Speaker on panel "Field experiments: collaborative practices in art and environment", International Conference of Historical Geographers, Royal Geographical Society, London UK
- 2014 "Becoming a Composer Inside Electronics," invited presentation and panel discussion, Department of Music, Brown University
- 2013 Artist talk, Mercer Union Gallery, Toronto Ontario Canada
- 2011 "Discipline: a new media installation." Colloquium presentation, School of Music, Queen's University, Kingston Ontario Canada.
- 2010 Invited artist/academic (artist talk and seminar on recording and use of impulse responses), Experimenting with Geography workshop, Institute of Geography, University of Edinburgh.
- 2008 Panel discussion on audio art, with Frances Dyson, Linda Duvall, Germaine Koh, Dierdre Logue and Sarah EK Smith as part of Conversation Pieces exhibitions, Agnes Etherington Art Centre, Kingston Ontario Canada.
- 2007 "Conserving *Rainforest*: David Tudor and Composers Inside Electronics," for panel on "The Ethics of Collaboration," University of Chicago Society of Fellows in the Liberal Arts, Chicago Illinois.
 "'Not an oak tree': Experiments in Art and Technology's global idealism, 1966-71," paper delivered at conference "New World Coming: The Sixties And The Shaping Of Global Consciousness", Queen's University, June 2007.
 "Sonic Geographies": Research presentations and arts projects in collaboration with Laura Cameron, Department of Geography, University of Glasgow, and Department of Geography, University of Edinburgh.
 Panel participant, "New Music, Sound and Political Activism," Open Ears Festival, Kitchener Ontario Canada.
- 2006 Artist talk, Hornby Island Arts Council, Hornby Island BC Canada.
 Artist talk, Western Front, Vancouver BC Canada.
 Artist talk, Agnes Etherington Art Centre, Kingston Ontario Canada.
- 2005 "Conserving *Rainforest*: Oral geographies, aural histories and ephemerality", Department of Geography seminar series, Queen's University, Kingston Ontario Canada (with Laura Cameron).
- 2004 "Conserving *Rainforest*: Oral geographies, aural histories and ephemerality", 30th Congress of the International Geographical Union, Glasgow, UK (with Laura Cameron).

- Research presentations for conference "Digital Poetics and Politics: The Work of the Local in the Age of Globalization," Queen's University, Kingston Ontario Canada.
- 2003 Artist talk, Hochschule für Gestaltung, Karlsruhe, Germany
Artist talk, Modern Fuel Gallery, Kingston Ontario Canada.
Artist talk, Carleton University Art Gallery, Ottawa Ontario Canada.
- 2001 "David Tudor's Rainforest: An Evolving Exploration of Resonance" (with John Driscoll). Paper given as part of symposium *The Art of David Tudor: Indeterminacy and Performance in Postwar Culture*, The Getty Research Institute, May 17-19 2001.
Artist talk, Edinburgh College of Art, Edinburgh UK
- 1999 "David Tudor's *Rainforest*", talk for workshop presented by The Music Gallery, Toronto Ontario Canada.
- 1998 "Using SuperCollider DSP software for live performance and installations," guest lecture, Music Department, University of East Anglia, Norwich UK: .
- 1997 Artist talk and performance, Graduate Seminar, Music Department, University of East Anglia, Norwich UK.
Artist talk and performance, Integrated Arts Program, Bard College, Annandale-on-Hudson, New York.
- 1996 Artist talk and performance, Electronic Arts Festival, Western Front, Vancouver Canada.
Workshops in use of microprocessors for interactive performance and installations, Electronic Arts Festival, Western Front, Vancouver Canada.

Audio work with artists & filmmakers

- 2019 Sound design for sculptural installation *Sprawl*, by Joan Scaglione, first shown at Modern Fuel Gallery, Kingston Ontario Canada.
Scoring, music editing and sound design for *Who Is Bruce Kaufmann?*, documentary/portmanteau film about the poetry scene in Kingston Ontario as seen through the eyes of poet and organizer Kaufmann, directed by Greg Tilson.
- 2017 Composition / sound design and mix for *Ocean View* and other video works by Gary Kibbins
Live music recording and mix for *Live In Kingston*, feature film by Jason Middaugh
- 2016 Sound mix for *Revolution Begins At Home*, documentary by Clarke Mackey
- 2014 Sound mix for *Anna and the Tower*, video installation by Lynne Marsh.
Sound mix for *Til the Cows Come Home*, documentary by Lenny Epstein
- 2012 Sound mix for *Girl Sitting on Blue Chair*, video installation by Gary Kibbins. Grand prize winner, Images Festival 2012, Toronto Ontario Canada.

Sound design for theatre

- 2020 *The Green Rooms* (Directors Sarah Garton Stanley and Chantal Bilodeau, three days of online events with collaborating sites Queen's University, NAC English Theatre, The Banff Centre, and numerous other partners.
- 2019 *Citation* (Author and Director Lisa C. Ravensbergen, audio walk storytelling composition for FOLDA Festival, Kingston Ontario)
Wani/Lost (Author and Director Lisa C. Ravensbergen, for Soundings Festival, Queen's University / The Isabel)
- 2018 *Happy Days* (Samuel Beckett, Director Craig Walker, for Theatre Kingston)
Concord Floral (Jordan Tannahill, Director Greg Wanless, for Queen's University / Theatre Kingston)
Oversight of student Jeremy Kerr's sound design
- 2015 *The Mountaintop* (Katori Hall, Director Rebecca Benson, for Theatre Kingston)
- 2014 *Venus In Fur* (David Ives, Director Brett Christopher, for Theatre Kingston)

Partial Discography

Solo releases

(forthcoming in 2021) *Revisitations*. Double-CD release on XI Records, curated by Phill Niblock. <https://xirecords.org>

Memory Like Water, XI Records 131 (double CD), documenting performance works 1996-2006 (2007).

Eliane, Zeromoon Records zero153 (2012)

The Joy of Listening It's Yours (as "Modular Arithmetic"), Otoacoustic Records 2014

Works on compilations, and collaborative releases

"Her Stars Are My Eternity" and "All of Her Eternities", both remixes of work by Kyle Bobby Dunn, released on FHTE-B, digital and cassette release from Dunn (2019)

"David Tudor – Rainforest IV", track on DVD accompanying book *Singuhr – Hoergalerie 2007-2014: Sound Art In Berlin* (Kehrer Verlag 2016)

"Diatonic Guitars", *Musicworks* CD 109, 2009

"Kash (harp)" (with René Vermette), *Reverie: Noise City 2004-2005*, Front Records 003, Vancouver (2005).

"Two Minutes Fifty Seconds Silence (for the USA)" *A Call for Silence*, Sonic Arts Network (UK) CD (2004).

"S (The Archers)", *ARIADA 2003*, Sonic Arts Research Archive CD1, UK (2003).

"Kraak 28.10.2002", *Kraakgeluiden Document 1*, Unsounds CD 06U, Netherlands (2003).

"Tudor Loops", *Apollo and Marsyas: An anthology of new music concerts at Het Apollohuis 1980-1997*, Het Apollohuis ACD 090217, Netherlands (2002).

"Tudor Loops", *Feedback*, London Musicians' Collective CD RES9.2, UK (2002).

"Kool Kash", *State of the Union 2.001*, EMF CD 028, USA (2001).

"Virtual Focus", *MusicWorks* CD 73, Canada (1999).

"Tudor Loops", "Resonate", *Schrattenberg '93-'98*, Hotel Pupik CD, Austria (1999).

"Song (without words)", *The Songlines Anthology*, Songlines CD SGL 4201-2, Canada (1996).

As performer

Rhys Chatham & His Guitar Trio All-Stars, *Guitar Trio is My Life!!* Table of the Elements 813 (2008)

Old Haunt, *Empty Heart*, Otoacoustic Records 2014

Old Haunt, *Refuge*, independent release 2015

The Gertrudes, *Neighbourhood*, 2013

The Gertrudes, *Till the Morning Shows Her Face To Me* 2011

The Gertrudes, *Hard Water*, Apple Crisp Records 2009

The Gertrudes, *EP*, Apple Crisp Records 2008

The Gertrudes, *Dawn Time Riot*, Apple Crisp Records 2008

Dirtminers, *Meat and Electricity*, Animalville Records, 2007

Dirtminers, *American Typewriter*, Animalville Records, 2006

The Plastic Billionaires, *Subprime*, 2008

The Plastic Billionaires, *Bankrupting Tiger Mountain (By Credit Default Swap)*, 2009

[+ many other titles, information available on request]

As audio engineer/producer

Slow Man Tofu (David Parker), *Soft Melody Maker*, independent release 2019

Slow Man Tofu (David Parker), *Steer*, independent release 2019

The Meringues, *The Meringues*, independent release 2018

Old Haunt, *Refuge*, independent release 2015

Old Haunt, *Empty Heart*, Otoacoustic Records 2014

The Gertrudes, *Neighbourhood*, 2013

The Gertrudes, *Till the Morning Shows Her Face To Me* 2011

The Gertrudes, *Hard Water*, Apple Crisp Records 2009

The Gertrudes, *EP*, Apple Crisp Records 2008
The Gertrudes, *Dawn Time Riot*, Apple Crisp Records 2008
PS I Love You, *Meet Me At the Muster Station*, Paper Bag Records 2010 (Polaris Prize 2011 long-listed)
PS I Love You, *Death Dreams*, Paper Bag Records 2012 (Polaris Prize 2012 long-listed)
PS I Love You, *For Those Who Stay*, Paper Bag Records 2014
Gary Rasberry, *What's the Big Idea*, independent release 2012 (nominated for Canadian Folk Music Awards and JUNO Awards in Best Children's Album categories)
Gary Rasberry and the Woodshed Orchestra, *The Very Next Day*, 2014
Charles Hayward, *Trademark Ground*, Otoacoustic Records 2012
The Plastic Billionaires, *Subprime*, 2008
The Plastic Billionaires, *Bankrupting Tiger Mountain (By Credit Default Swap)*, 2009
[+ many other titles, information available on request]

As mastering engineer

Sarah Peebles et al, *Delicacies in the Garden of Plenty*, benefit album, Second Harvest Food Rescue 2020
Sarah Peebles, *Delicate Paths*, unsounds Records 2014
Sheesham and Lotus, *Everytime*, independent release 2008
Sheesham and Lotus, *Five Miles from Town*, independent release 2010
Old Haunt, *Refuge*, independent release 2015
[+ many other titles, information available on request]