

# marc faris

## composer/scholar

curriculum vitae  
(current November 1 2017)

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### Education:

#### **Duke University, 1998-2003, Ph.D. (Composition)**

Dissertation composition: *Cultural Studies* for brass quartet, rock quartet and amplified string quartet. (See also "Compositions")

Dissertation article: "'That Chicago Sound': Playing with (Local) Identity in Underground Rock." (See also "Articles and publications")

#### **Eastman School of Music, 1990-1994, B.M. (Composition)**

Senior project: *Symphony No. 1: Ragemusics and Dream Fragments* for actor, brass choir, SATB chorus, piano, electric guitar and percussion ensemble.

### Principal teachers:

Duke University: Scott Lindroth, 1998-2003 (dissertation advisor); Stephen Jaffe, 1999-2002

Eastman School of Music: Samuel Adler, 1990-1; Joseph Schwantner, 1991-2; Warren Benson, 1992-3; Robert Morris, 1993-4

### Awards, grants, residencies and fellowships:

#### **Composition Fellowship, North Carolina Arts Council, 2017-18, 2007-8 and 2003-4**

Supporting the composition and first performance of *An Alternative Community* ('03-'04); supporting revisions to *An Alternative Community* and other concurrent projects ('07-'08); supporting the composition of adaptation of *Bearwallow* by Jeremy Jones ('17-'18).

#### **Finalist, University Alumni Association Outstanding Teaching Award, 2014-2015**

#### **Artist in residence, Wildacres, 2013, 2007 (declined) and 2006**

Supporting the composition of *Warped+Wefted* and *Mountain Music*.

#### **Nominee, Harvard Society of Junior Fellows, 2004**

#### **Nominee, American Academy of Arts and Letters, 2003**

#### **Composer in residence, The Governor's School of North Carolina (East), 2002**

Working with high-school honors chorus on a commissioned work

#### **Composer in residence, Chamber Music Conference and Composers Forum of the East Summer Festival, 2001**

Working with amateur/non-professional musicians on a commissioned work

#### **ALEA III International Composition Competition (finalist), 2000**

For *Facing* (1999).

#### **William Klenz Composition Prize, 2000 and 2001**

For *Facing* (2000) and *Side 1* (2001).

#### **James B. Duke Society of Fellows, Duke University, 1998-2003**

Honor society for academic achievement.

#### **John & Linda Voorham Composition Scholarship, Eastman School of Music, 1992-4**

For academic and creative excellence.

#### **Lois B. Lane Merit Scholarship, Eastman School of Music, 1990-4**

For academic achievement.

**Teaching:****Teaching Assistant Professor, School of Music, East Carolina University, fall 2007-present (since fall '15, remote/DE appointment)**

- Music 1156, first-semester theory for majors, fall '07-fall '14
- Music 1166, second-semester theory for majors, spring '08-spring '15
- Music 2176, third-semester musicianship lab for majors, fall '07-fall '10
- Music x326/x336 (face-to-face, hybrid, and DE), lessons with undergraduate and graduate composers, spring '09-present
- Music 1326/1336, first-year composition seminar, spring '09-present (non-consecutive)
- Music 4446/6136, upper-level undergrad/grad seminar on music of the modern/postmodern era, spring '11
- MUSC 1008 (DE), music theory for non-majors (large-enrollment fine-arts elective), summer '15-summer '16
- Music 2226 (face-to-face, hybrid, and DE), history (stylistic, social, cultural) of American popular music since c. 1850 (large-enrollment fine-arts elective for non-majors), fall '07-present
- Honors 2011, interdisciplinary honors seminar on Appalachian/rural American culture, spring '14

**Visiting Assistant Professor, Duke University, fall 2003-spring 2007**

- Music 217, graduate special-topics seminar (readings in and analysis of experimental and popular music), fall '04
- Music 65, first-semester theory/ear-training, fall '03-spring '07
- Music 114, second-semester theory/ear-training, spring '04-spring '07
- Music 115, third-semester theory/ear-training, fall '03-fall '06
- Music 120, undergraduate special-topics seminar on popular music, summer '05 and '06
- Music 70, undergraduate music-appreciation course (team-taught, focusing on music beyond the canon), fall '03-spring '04
- Independent study in composition (acoustic and electronic)

**Guest Instructor, House Course Program, Duke University, spring 2003**

- "Genre/Canon in American Independent Rock," reading and discussion-intensive seminar for a general undergraduate population

**Co-instructor, Talent Identification Program, Duke University, Summer 2002**

- "Twentieth and Twenty-First Century Music," intensive seminar in history, aesthetics, and practical applications for gifted middle- and high-school-aged students

**Graduate Instructor, Duke University, fall 2000-spring 2002**

- Music 55, introduction to music theory, spring '00 and fall '01
- Music 20, writing-intensive seminar on underground popular music, fall '00 and spring '02

**Teaching Assistant, Duke University, fall 1999-spring 2000**

- Music 65, first-semester theory, fall '99
- Music 114, second-semester theory, spring '00

**Aural Skills Lab Instructor, Duke University, fall 1999-spring 2000**

- Music 65, first-semester theory, fall '99
- Music 114, second-semester theory, spring '00

**Invited lectures and seminars:**

- Sonoma State University – lecture on my recent work (including absorption of American traditional music in an art-music context) and readings of student works, spring '18 (in preparation)
- University of Wisconsin-Oshkosh – lecture on my work with pulsoptional and readings of student works, spring '17
- East Carolina University – lectures on my music and research, fall '07-spring '17 (non-consecutive)
- Indiana University South Bend – lecture on my work with pulsoptional and readings of student works, spring '12
- Adelphi University – lecture on my work with pulsoptional, chamber-music seminar, and readings of student works, spring '08 and spring '12
- Lawrence University – lecture on my work with pulsoptional, improvisation workshop, and readings of student works, spring '09
- East Carolina University – lecture on my work with pulsoptional, improvisation workshop, and readings of student works, spring '09
- East Carolina University – lecture on Morton Feldman, spring '08
- Duke University – lecture on my composition for Branford Marsalis and the Ciampi Quartet, fall '06
- North Carolina School of Science and Mathematics – lecture on my work with pulsoptional, fall '05
- City University (London, England) – lecture on my music, summer '05
- SUNY Purchase – lecture on my music, spring '05
- Greensboro College – lecture on pulsoptional's Cowell project, spring '05
- Tufts University – lecture on pulsoptional's Cowell project, spring '05
- Duke University – lecture on my work with pulsoptional, fall '04
- Duke University – lecture on Satie's *Parade*, presented to Barbara Dickinson's Diaghilev seminar, spring '01

**Compositions (including commissions and selected performance history):**

*All titles published by Fugu Fish Music (ASCAP)*

***Last Chance for Jimalong for two marimbas (2016, 8')***

Commissioned by Colin Williams; premiere TBD.

***Warped + Wefted for orchestra (2014, 22')***

Commissioned by NewMusic@ECU

Premiere: March 2014, Greenville, NC. Studio recording TBD.

***Fragment (September)/Hum for soprano, electric guitars, percussion and piano (2013), 16'***

Commissioned by Louise Toppin

Premiere: September 2014, Chapel Hill. Studio recording TBD.

***This World May Lose Its Motion: Fantasy-Variations on Two Appalachian Ballads for classical guitar and orchestra (2012), 20'***

Commissioned by NewMusic@ECU and the East Carolina University Symphony Orchestra.

Premiere: March 2012, Greenville, NC (Elliot Frank, guitar).

***Revisions/additions to An Alternative Community for multiple ensembles and live video manipulation (2010-11)***

Premiere (new version): March 2011, Greenville, NC.

***Nonalignment Pact for solo piano (2009), 2'30"***

Commissioned by pulsoptional for the *For John* [McDonald] piano album

Premiere: March 2010, Boston, MA. Studio recording TBD.

- Smile and Nod Knowingly* for English horn, alto saxophone, electric guitar, electric bass, piano, drum set, and electronics (2008), 10'**  
 Commissioned by pulsoptional  
 Premiere: February 2009, Greenville, NC. Subsequent performances in Appleton, WI, and Chicago; continued performances through subsequent seasons. Release TBD.
- For Jennifer Fitzgerald* for violin and piano (2008), 16'**  
 Commissioned by John McDonald and Tufts University  
 Premiere: October 2008, Boston, MA. Encore: May 2009, Boston, MA. Studio recording TBD.
- Silver Smile* for English horn, bassoon, electric guitar, electric bass and drum set (2007), 9'**  
 Commissioned by pulsoptional  
 Premiere: April 2007, Durham, NC. Subsequent performances in Chapel Hill, Charlottesville, New York.
- Soundscape for the play *A Shadow of Himself** (d. Jody McAuliffe) (2007), 75'**  
 Commissioned by Duke Theater Studies  
 Premiere: April 2007, Durham, NC.
- Soundscape for the play *House of Desires** (d. Rafael Lopez-Barrantes) (2006), 90'**  
 Collaboration with pulsoptional  
 Commissioned by Duke Theater Studies  
 Premiere: October 2006, Durham, NC.
- Mountain Music* for soprano saxophone and string quartet (2006), 15'**  
 Commissioned by the Ciopmi Quartet and Branford Marsalis  
 Premiere: November 2006, Durham, NC. Subsequent performances in London and Rotterdam. Studio recording TBD.
- Soundscape for the play *The Special Prosecutor** (w. and d. Jody McAuliffe) (2006), 90'**  
 Collaboration with pulsoptional  
 Commissioned by Duke Theater Studies  
 Premiere: April 2006, Durham, NC.
- Social Movements* for flute (C and alto) and piano (2006), 12'**  
 Commissioned by Christopher Chaffee and the Dayton Chamber Music Guild  
 Premiere: October 2006, Troy, OH. Numerous subsequent performances nationally.  
 Released on *Four Prayers* (Open G), 2015.
- aesthetics.politics.literacy* for variable instrumentation and electronics (2005), 45'**  
 Commissioned by the Ackland Art Museum (UNC Chapel Hill)  
 Premiere: June 2005, Chapel Hill, NC.
- I Heart Rosa Luxemburg...* for English horn, alto saxophone, electric guitar, electric bass percussion and electronics (2005), 9'30"**  
 Commissioned by pulsoptional  
 Premiere: April 2005, Durham, NC. Subsequent performances in Chapel Hill, Charlottesville, New York (6), Greenville, NC, Appleton, WI, and Chicago. Released on *pulsoptional* (FFR-001), 2007.
- Soundscape for the play *Safe House** (d. Jody McAuliffe) (2004), 75'**  
 Commissioned by Burning Coal Theater Company  
 Premiere: December 2004, Raleigh, NC.
- Arrangements of *What's This* and *Fabric** for Henry Cowell, for oboe, bassoon, marimba, electric guitar, electric bass, piano, and electronics (2004), 6' total**  
 Commissioned by pulsoptional, with support from the Henry Cowell Performance Initiative (American Music Center)  
 Premiere: October 2004, Durham, NC. Subsequent performances in Boston, Ithaca, NY, Rochester, NY, and Greensboro, NC

- deviations (from crossing the bow shock) for bass trombone and electronics (2004), 7'***  
 Commissioned by Aaron Misenheimer/Gold Branch Music for the NC Bass Trombone Project  
 Premiere: October 2004, Greensboro, NC. Subsequent performances around North Carolina, nationally and internationally.
- An Alternative Community for multiple ensembles and live video manipulation (2004), 60'***  
 Text by Charles Jester; video compiled by Bill Noland  
 Supported by a Composer Fellowship from the North Carolina Arts Council  
 Premiere: October 2004, Durham, NC. Currently in revision for performances in 2010 and 2011.
- What Chaos Received Bounds for violin, bassoon, electric guitar, electric bass, piano and drum set (2004), 5'***  
 Commissioned by pulsoptional  
 Premiere: April 2004, Durham, NC. Subsequent performances (in original and alternate arrangements) internationally. Released on *pulsoptional* (FFR-001), 2007.
- Soundscape for the play Why Things Burn (d. Jody McAuliffe) (2003), 55'***  
 Commissioned by Duke Theater Studies  
 Premiere: November 2003, Durham, NC, at the national conference of the American Society of Theater Research.
- Cultural Studies for brass quartet, rock band, and amplified string quartet (2003), 25'***  
 Premiere: October 2003, Durham, NC, as part of Duke University's *Encounters: With the Music of Our Time* series.
- Petites Bagatelles for prepared piano (2003), 8'***  
 Commissioned by Jennifer Fitzgerald  
 Premiere: August 2003, Patzcuaro, Mexico.
- Soundtrack for the film First Note (w. and d. John Meyers) (2003), 15'***  
 Premiere: Summer 2003, Music Educator's National Conference convention. In wide circulation on DVD through MENC.
- The hours, keepers of Heaven for large choir (2002), 8'***  
 Text by Larry Eigner  
 Commissioned by the North Carolina Governor's School  
 Premiere: July 2002, Winston-Salem, NC.
- "... move on the colored flood" for oboe, violin, viola and contrabass (2001), 6'***  
 Commissioned by the Chamber Music Conference and Composers' Forum of the East  
 Premiere: August 2001, Bennington, VT.
- table of content for flute (C and alto), clarinet, viola, cello, piano and percussion (2001), 8'30"***  
 Premiere: February 2002 in a masterclass by eighth blackbird.
- Seizuresound for electronic sound and multiple playback sources (2000) [installation]***  
 Commissioned by the transmissions oo3 festival  
 Premiere: July 2000, Chapel Hill, NC.
- SIDE 1 for woodwind quartet, brass quartet, string quartet, electric guitar and drum set (2000), 18'***  
 Premiere: November 2000, Durham, NC
- VLC for solo 'cello (2000), 9'***  
 Commissioned by Wayne Smith  
 Premiere: April 2001, Durham, NC. Subsequent performances in Washington, DC, and Amherst, MA.
- Facing for soprano and string quartet (1999), 11'30"***  
 Premiere: March 2000, Durham, NC. Subsequent performances in Boston (at the ALEA III International Composition Competition) and Rochester, NY.

**Performance activity:**

**pulsoptional**, new-music ensemble and composers collective, 1999-present.

Electric guitar, percussion, keyboards, electronics, conductor.

Repertoire focused on new work by members of the collective and newly-commissioned works by American composers, as well as work from the experimental tradition.

Emphasizes active engagement with new audiences, programs that draw connections across accepted genre/style boundaries, unconventional performance environments, and innovative outreach/education initiatives.

Selected recent programs:

“puls:plus,” performances and residencies at University of Wisconsin-Oshkosh, Adelphi University, Indiana University South Bend, East Carolina University, Lawrence

University, NC School of Science and Mathematics, and elsewhere; '09-'17 seasons

“In Memory of Jennifer Fitzgerald,” performances and residencies at Twisted Branch (Charlottesville), Philippine Consulate (New York), artist’s warehouse (Queens), Adelphi University, and Duke University, spring-fall '08

“Three or Four,” collaborative electroacoustic composition with improvised elements, various venues across North Carolina, fall-spring '06

“Oh Henry: New Arrangements of Piano Music by Henry Cowell,” performances and residencies at Ringside (Durham, NC), Tufts University, A/V Space (Rochester, NY), and Greensboro College, fall '04-spring '05.

“Movie Night: New Music for Silent Films,” performances at various venues in Durham, NC, Ithaca, NY, Rochester, NY, Boston, fall '04.

“Amplified,” concerts at NC School of Science and Mathematics featuring new works by collective members and others (Christopher Adler, Panaiotis Kyriakos, and Judith Shatin), spring '04 and spring '05.

“I Am Talking About Performing in a Room,” new works by collective members in response to Alvin Lucier’s *I Am Sitting in a Room*, and a real-time realization of Lucier’s famous piece, Duke University, spring '04.

“Note the Options/Opt the Notions: Music, Memory, and Resistance,” collaborative composed/improvised performance with composer/pianist John McDonald, Duke University, spring '04.

**Red Pen Rebellion**, old-time string band, 2012-2015.

Banjo and vocals; repertoire focused on North Carolina and Virginia tunes.

**The Sames**, noise-pop band, 2001-2006.

Electric guitar, vocals, electronics.

**sq/speedQueen**, experimental rock/improv duo, 1994-present.

Electric guitar, vocals, percussion, electronics.

**Electric guitar**, in numerous contemporary-classical, experimental, and free-improvisational concerts, 1994-present.

**Conducting**, various ad-hoc and professional ensembles, 1993-present.

**Discography:**

*Smile and Nod Knowingly* and *Silver Smile* (label TBD, projected release 2018).

*Social Movements*, in *Four Prayers* (performed by Christopher Chaffee and Joshua Nemith), Open G Records 3, 2015.

*Ecstatic Volutions in a Neon Haze* (performing with pulsoptional), Innova Records 694, Christopher Adler, 2009.

*Long Wires*, Carbon CR113, sq, 2007.

*I Heart Rosa Luxemburg... and What Chaos Received Bounds*, in *pulsoptional*, Fugu Fish Recordings FFR001, 2007.

*Round*, Carbon CR111, sq, 2006.

*You Are the Sames*, Pox World Empire POXCD14, The Sames, 2005.

*E.P., Pox World Empire POXCD6, The Sames, 2002.*

*DRONE-ON THIS; Or, Why the "New Minimalism" Is Underground Rock's Biggest Lie, Carbon CR42, marc faris, 2001.*

*07.29.00, Carbon CR35, sq, 2001.*

*\_moments imaginaire (8988), Carbon CR26, sq, 2000*

## Arts administration:

**Co-founder and Administrative Director, pulsoptional, 1999- present.**

pulsoptional is a non-profit new-music ensemble and composers collective that advocates for innovative approaches to musical and cross-disciplinary activity, and actively promotes the work of its members and other artists who share its goals through high-energy, genre/boundary-defying events, innovative outreach and educational efforts, and a commitment to providing access to cutting-edge expression for a broad and diverse audience.

- Provide partnered leadership on all collective activities, including performances, rehearsals, communications, technology consulting, Website development, and long-range planning.
- Plan, develop, and implement budget and operational strategies.
- Plan and lead seminars, workshops, and lecture/demonstrations for students and audience members.
- Serve as liaison with press, public, promoters and venue administrators.
- Strategize to raise and maintain profile of ensemble and composer members.
- Lead grant writing and donor development efforts.
- Coordinate and manage publicity and promotional activities.

**Administrative Assistant.** transmissions festival, Chapel Hill, NC, 1998-9.

- Planned, developed, and implemented budget, staff duties, and operational strategies for three-day experimental music and film events.
- Coordinated preparation and distribution of promotional materials.
- In consultation with Director, contracted artists from the US, Canada, Europe and Asia; arranged travel plans and booked other performances.

**Performance Coordinator.** Pyramid Arts Center, Rochester, NY, 1994-5.

- Coordinated and managed a series of experimental music and theater performances for non-profit gallery serving much of western New York.
- Designed, created, prepared and distributed promotional materials.
- Served as sound and lighting technician for several events.

## Book projects in progress:

*The Sound Under the Mountain: Punk and Appalachia* [working title]. Examination of the history and impact of punk, "new old-time," and other outsider musics in/around the Southern Appalachian region. Proposal requested by West Virginia University Press. Proposal in preparation (second revision).

Music fundamentals/basic theory textbook targeted to old-time/traditional music community. Proposal requested by Native Ground Books & Music (Asheville publishing house specializing in WNC vernacular practices). Accepted. Manuscript in preparation.

### Selected scholarly articles (presented and/or published):

- "Safe Spaces, Extreme Music: Finding Protest and Refuge in Asheville's Punk and Metal Scenes." Presented at Appalachian Studies National Conference (March 9-12, 2017; Blacksburg, VA). Currently in revision for publication as book chapter.
- "The Sound Under the Mountain: Place and Politics in Appalachian Outsider Music." Presented at Appalachian Studies National Conference (March 17-20, 2016; Shepherdstown, WV). Currently in revision for publication as book chapter.
- "Building an Ivory Cabin on a Mountain So High: The Old-Time Music Camp and the (Re)presentation of Southern Appalachian Music." Presented at Appalachian Studies National Conference (March 27-29, 2015; Johnson City, TN).
- "Wayfaring Strangers: Old-Time Culture and Indie-Rock Logic in the Post-Commercial Popular Marketplace." Presented at Appalachian Studies Association National Conference (March 28-30, 2014; Huntington, WV) and Popular Culture Association/American Culture Association International Conference (April 16-19, 2014; Chicago, IL). Currently in revision for publication.
- "Composing Inclusivity: Notes on the Path Toward a 'Socially Conscious' Art Music Paradigm." Presented at Downtown Dialogues on the Humanities, Greenville, NC (sponsored by East Carolina University, Division of Research and Graduate Studies), November 30, 2009.
- "Dancepunk, Electroclash, and the Politics of Originality in Indie Rock," 2009 (unpublished draft).
- "'That Chicago Sound': Playing with (Local) Identity in Underground Rock." In *Popular Music and Society*, 27:4, Winter 2004: 429-454.
- "Composing a New Music Ensemble in North Carolina: Local Audiences and the Black Mountain College Experimental Tradition" (co-authored with Jennifer Fitzgerald). Presented to the South Central Graduate Student Consortium, University of Virginia, September 13, 2003.
- "The Guitar's Turned Off, the Gas Tank's Empty': American Indie Rock as Narrative/Ideology/Genre." Presented to the American Musicological Society, Southeast Chapter Meeting, Duke University, February 8, 2003; to the McGill Graduate Music Symposium, McGill University, March 22, 2003.

### Research interests and themes:

**Southern Appalachian music and culture:** constructions and receptions of place; social and economic history of the region; internally/externally received ideals for performance and musical meaning; transmission and evolution of ballads, fiddle tunes, and other forms; underground musical communities and "Appalachian-ness"

**Underground rock and free improvisation:** developing critical theories of undertheorized musics, notions of originality and legacy, local scenes as sites of musical and social analysis, genre and identity construction, competence as a stylistic marker, alternative economics, historical studies, iconography

**Experimentalism and minimalism:** American and British traditions since 1950, the phenomenon of "populist experimentalism," changing notions of virtuosity in composition and performance, questions of influence, concept vs. formal concerns, exoticism and gender

**Audio theory:** histories and theories of recording technologies, early concepts of phonography, digital vs. analog sound, synaesthesia

**Musical semiotics:** applications of linguistic theories and Peirce's tripartite model

### Professional affiliations and service:

**American Music Center/American Composers Forum**, member, '02-present

**The College Music Society**, member, '01-present

**ASCAP**, member, '99-present

**Dean's Advisory Council for Online Education**, College of Fine Arts and Communications, East Carolina University, '14-'17

**Downtown Dialogues on the Humanities Committee**, East Carolina University, '14-'16

**Faculty Senate**, senator for School of Music, '14-'16; alternate senator for School of Music, '12-'14

**Special Events Committee**, East Carolina University School of Music, '12-'15

**Educational outreach**, composition workshops for 5- to 9-year-olds, Greenville Montessori School, '12-present

**Reader**, W.W. Norton, online supplements (3<sup>rd</sup> edition) and chapter revisions (4<sup>th</sup> edition) to *What's That Sound?* by Covach, spring '12 and spring '13

**Lead judge**, Pitt County Arts Council, Regional Artist Project Grants in Music, fall '12

**Panelist**, ECU Film Studies, *Everyday Sunshine: The Story of Fishbone* film screening and discussion with director Chris Metzler, spring '12

**Music Entrepreneurship Program Committee**, East Carolina University, fall '11

**Ad Hoc Assessment Committee**, East Carolina University School of Music, fall '11

**Reader**, Oxford University Press, manuscript of *American Popular Music: From Minstrelsy to MP3* (3<sup>rd</sup> edition) by Starr and Waterman, fall '09

**Reviewer**, *American Record Guide*, '09-'11

**Technology Committee**, East Carolina University School of Music, '08-'12

**Peer reviewer**, *Popular Music and Society*, '00-present

**Peer reviewer**, *The Musical Quarterly*, '00-'05

**Panelist**, ECU Student Union, *Afro-Punk* film screening and discussion with director James Spooner, '08

**DE Music Fundamentals Task Force**, East Carolina University School of Music, '08

**Adjudicator**, North Carolina Arts Council Music Composition Fellowship, '05

**Adjudicator**, Durham Arts Council Season Grant Panel, '04-'06

**Co-author**, Duke University Center for Instructional Technology Consortium Grant, '02 and '04

### Technology experience and proficiency:

**General:** sound design and amplification, recording engineering, network management, website development and administration.

**Music software and environments:** Sibelius, Finale; Digital Performer, ProTools, Cubase, Peak; Csound; Max/MSP, LiSa, Ableton Live.

**Instructional technology:** MacGAMUT, Practica Musica and other CAI programs for aural skills, PowerPoint, Blackboard, Mediasite, Sharepoint, SabaMeeting.

**Other software:** Microsoft Office Suite, AppleSuite, Google apps, graphic design (Illustrator, Photosop, Quark Xpress), web design (WordPress, Dreamweaver, Flash, Fireworks, HTML, Java, PHP, MySQL, CSS).

### Other experience:

**Performer:** Guitarist and banjoist with 20+ years' experience. Recorded and performed in many idioms, in ensemble and solo settings. Extensive conducting experience.

**Foreign languages:** Fluent reading knowledge and basic conversational ability in French. Basic reading ability in German, Spanish and Italian. Some speaking ability in Japanese and Thai.

**Writing Studio tutor:** Non-directive assistance with individual papers and general writing ability, including work with non-native speakers (ESL/EFL) and differently-abled learners.