

Lauren Hayes

ASSISTANT PROFESSOR · SOUND STUDIES

School of Arts, Media and Engineering, Stauffer B232, 950 S Forest Mall, Tempe, Arizona, 85287-5802

☎ (480) 727-9408 | ✉ lauren.s.hayes@asu.edu | 🏠 www.pariesa.com | <https://artsmediaengineering.asu.edu/profile/lauren-hayes>

Background

Education

PhD Creative Music Practice

AUDIO-HAPTIC RELATIONSHIPS AS COMPOSITIONAL AND PERFORMANCE STRATEGIES

- Funded by HSS College Award and Funds for Women Graduates
- Examined by Prof. Simon Emmerson and Prof. Raymond MacDonald

University of Edinburgh

2009–2013

MSc Digital Composition and Performance

DISTINCTION

University of Edinburgh

2007–2009

MA Mathematics and Philosophy

2:1 (HONS.)

University of Edinburgh

1998–2002

Academic Experience

Assistant Professor

SCHOOL OF ARTS, MEDIA AND ENGINEERING

Arizona State University

2016–present

Visiting Assistant Professor

SCHOOL OF ARTS, MEDIA AND ENGINEERING

Arizona State University

2015

Lecturer

SCHOOL OF ARTS AND CULTURES

- Temporary, undergraduate.

Newcastle University

2014

Lecturer

REID SCHOOL OF MUSIC

- Temporary, undergraduate.

University of Edinburgh

2012–2013

Project Supervisor and Tutor (Teaching Assistant)

REID SCHOOL OF MUSIC

University of Edinburgh

2008–2014

Honors and Awards

2021 **Artist of the Month for April**, Huddersfield Contemporary Music Festival (hcmf//)

2020 **Best Paper Award**, International Conference on New Interfaces for Musical Expression (NIME), with Adnan Marquez-Borbon

2018 **Award for Composers (Nomination)**, Paul Hamlyn Foundation

2017 **International Showcase**, Huddersfield Contemporary Music Festival (hcmf//)

- 2016 **Best Paper Award**, International Computer Music Conference (ICMC), International Computer Music Association
- 2016 **Mayo Symposium Scholarship Grant for Artists**, Arizona Commission on the Arts
- 2015 **Women Make Music Award**, Performing Rights Society Foundation (PRSF), with Dr Xenia Pestova and Dr Franziska Schroeder
- 2014 **Francis Chagrin Award**, Sound and Music, UK
- 2013 **Invited Keynote Talk**, Sound, Sight, Space and Play (SSSP), De Montfort University, De Montfort, UK, with Dr Christos Michalakos
- 2002 **Daniel Garrad Prize**, Distinction in Philosophy of Science, University of Edinburgh

Research Interests

Digital Composition and Performance
 Interdisciplinary Improvisation
 Site-Specificity in Musical Systems
 Sound Art
 Sound Studies
 Music in Health and Well-Being
 Haptic Technology
 Embodied / 4E Cognition and Interaction
 Creative Music Practice

Teaching Interests

Sound Studies
 History of Electronic Music
 History of Improvisation
 Real Time Musical Performance Systems and Design
 Embodied Music Cognition
 Creative Practice Research
 Interdisciplinary Improvisation
 Methodology

Research Products

The promotion and tenure guidelines for the School of Arts, Media and Engineering mandate that within the CV, research products (publications, performances, etc.) be organized by product category (major, standard, minor, and supporting). These are indicated as superscript tags: maj, std, min & sup. Pre-AME items are not categorized.

Journal Publications (published, refereed)

Hayes, L. and Marquez-Borbon, A. 2021. Addressing NIME's Prevailing Sociotechnical, Political, and Epistemological Exigencies. *Computer Music Journal*. MIT Press.¹ [Q1 Music, Q2 Media Technology 2017]^{Maj}

Lyu, Y, Mechtley, B, Hayes, L, and Sha, X W. 2020. Tableware: Social Coordination Through Computationally Augmented Everyday Objects Using Auditory Feedback. In *International Conference on Human-Computer Interaction* (pp. 332–349). Springer, Cham.^{Min}

Hayes, L. 2019. Beyond Skill Acquisition: Improvisation, Interdisciplinarity, and Enactive Music Cognition. *Contemporary Music Review*. London: Taylor & Francis. [Q2 Music 2017]^{Maj}

Hayes, L. 2019. Investigating Autopoiesis in Site-Responsive Sonic Art. *Interference: A Journal of Audio Culture*. 7.^{Std}

¹This publication was an invitation to expand on the peer-reviewed NIME 2020 paper which was awarded Best Paper Award in 2020 after being juried by the New Interfaces for Musical Expression (NIME) paper chairs.

Luo, X and Hayes, L. 2019. Vibrotactile Presentation of Fundamental Frequency Improves Melodic Contour Identification with Cochlear Implant Simulation. *Frontiers in Neuroscience: Auditory Cognitive Neuroscience*. [Q1 Neuroscience 2019]^{Std}

Hayes, L. and Stein, J. 2018. Desert and Sonic Ecosystems: Incorporating Environmental Factors within Site-Responsive Sonic Art. *Applied Sciences*, 8(1).^{Std}

Hayes, L. 2017. From Site-Specific to Site-Responsive: Sound Art Performances as Participatory Milieux. *Organised Sound*, 22(1). Cambridge: Cambridge University Press. 82–92. [Q1 Music 2017]^{Maj}

Hayes, L. 2017. Sound, Electronics and Music: a radical and hopeful experiment in early music education. *Computer Music Journal*. 41(3). MIT Press. 36–49.² [Q1 Music, Q2 Media Technology 2017]^{Maj}

Hayes, L. 2013. Haptic Augmentation of the Hybrid Piano. *Contemporary Music Review*, 32(5). London: Taylor & Francis. 499–509. [Q2 Music 2017]^{Maj}

Hayes, L and Michalakos, C. 2012. Imposing a Networked Vibrotactile Communication System for Improvisational Suggestion. *Organised Sound*, 17(1). Cambridge University Press. 36–44. [Q1 Music 2017]^{Maj}

Book Chapters (published, refereed)

Hayes, L. 2022. Why should we care about the body? On what enactive-ecological musical approaches have to offer. In L. O’Keeffe I. Nogueira (Eds.) *The Body in Sound, Music and Performance*. Routledge. [forthcoming]^{Std}

Hayes, L. Loaiza, J. 2021. Exploring attention through technologically-mediated musical improvisation: an enactive-ecological perspective. In Maren Wehrle, Elizaveta Solomonova, Diego D’Angelo (Eds.) *Mediation and Access. A New Approach to Attention*. De Gruyter. [forthcoming]^{Std}

Hayes, L. 2019. PARIESA: Practice and Research in Enactive Sonic Art. In J.L. Contreras-Vidal, D. Robleto, J.G. Cruz-Garza, J.M. Azorín, C.S. Nam (Eds.) *Mobile Brain-Body Imaging and the Neuroscience of Art, Innovation and Creativity*. Springer.^{Min}

Conference Papers (published, refereed)

Hayes, L. and Marquez-Borbon, A. 2020. Nuanced and Interrelated Mediations and Exigencies (NIME): Addressing the Prevailing Political and Epistemological Crises. In *Proceedings of New Interfaces for Musical Expression 2020*. Birmingham, UK. [Best Paper Award].^{Maj}

Lyu, J. and Hayes, L. 2020. Exploring Social Coordination through Computationally Augmented Artifacts using Auditory Feedback. In *Proceedings of The 26th International Symposium on Electronic Art (ISEA)*. Montreal.^{Min}

Hayes, L. 2018. Live Electronic Music Performance: Embodied and Enactive Approaches. In *Proceedings of the 5th International Conference on Movement Computing (MOCO)*. Genoa.^{3 Min}

Hayes, L and Rajko, J. 2017. Towards an Aesthetics of Touch. *Proceedings of the 4th International Conference on Movement Computing (MOCO)*. London. [<45% acceptance rate].^{Std}

Isaac, G, Hayes, L and Ingalls, T. 2017. Cross-Modal Terrains: Navigating Sonic Space through Haptic Feedback. In *Proceedings of the International Conference on New Interfaces for Musical Expression*. Copenhagen. (24% acceptance rate).^{Min}

²This publication was an invitation to expand on the peer-reviewed ICMC 2016 paper which was awarded Best Paper Award in 2016 after being juried by the International Computer Music Association (ICMA).

³This extended abstract accompanies the performance that was presented at the conference.

- Hayes, L. 2016. Sound, Electronics and Music: an evaluation of early embodied education. In Proceedings of the 2016 International Computer Music Conference. [Best Paper Award].^{Std}
- Hayes, L. 2015. Enacting Musical Worlds: Common Approaches to using NIMes within both Performance and Person-Centred Arts Practices. In Proceedings of the International Conference on New Interfaces for Musical Expression. Baton Rouge, USA. 299–302.^{Maj}
- Hayes, L. 2015. Skin Music (2012): an Audio-Haptic Composition for Ears and Body. In Proceedings of the 2015 ACM SIGCHI Conference on Creativity and Cognition. ACM. 359–360.^{Maj}
- Hayes, L. 2012. Performing Articulation and Expression through a Haptic Interface. In Proceedings of the 2012 International Computer Music Conference. 400–403.^{Min}
- Hayes, L. 2011. Vibrotactile Feedback-Assisted Performance. In Proceedings of the International Conference on New Interfaces for Musical Expression. Oslo, Norway. 72–75.^{Min}

Conference Abstracts

- Hayes, L. 2020. Beyond Skill Acquisition: Improvisation, Interdisciplinary, and Enactive Music Cognition. Creativity and Improvisation in Thought, Practice, and Mind, University of Nebraska, Omaha, NE, USA. POSTPONED DUE TO COVID-19^{Sup}
- Hayes, L. 2020. Sound, Electronics, and Music: A Radical and Hopeful Experiment in Early Music Education. Music Technology Pedagogy Summit, Westminster College, Salt Lake City, UT, USA.^{Sup}
- Hayes, L. 2020. Sounding Out Spaces: Investigating Autopoiesis In Site-Responsive Sonic Art. CHIMEFest 2020: CIRCULATIONS: Symposium on Live Audio Feedback in Art, University of Chicago, IL, USA.^{Sup}
- Hayes, L. and Stein, J. 2018. Sounding Out Spaces: Site-Responsive Sonic Art. Alliance for the Arts in Research Universities (a2ru) 2018 National Conference, Athens, GA, USA.^{Sup}
- Hayes, L. 2018. Enacting Musical Worlds through New Technologies: Haptics, Music Perception, Improvisation, and Emergence. Enactivism: Theory and Performance, Department of Philosophy, University of Memphis, TN, USA.^{Sup}
- Luo, X., Long, S., Gerard, K., Isaac, G., and Hayes, L. 2018. Using Vibro-tactile Stimulation to Improve Cochlear Implant Performance in Pitch-related Listening Tasks. Mid-Winter Meeting of the Association for Research in Otolaryngology, San Diego, CA, USA.^{Sup}
- Hayes, L. 2017. Shimmera. Proceedings of the 2016 Conference Body of Knowledge: Embodied Cognition and the Arts, University of California, Irvine, CA, USA.^{4 Sup}
- Hayes, L. 2017. Sound Art and Creativity. The 2nd International Conference on Neuroscience and the Arts, Valencia Spain. [invited talk]^{Sup}
- Hayes, L. 2017. Site-Responsive Sonic Art. Sound+Environment, Hull University, Hull, UK.^{Sup}
- Hayes, L. 2015. Site-Responsive Performance. SONICA Festival, Glasgow, UK. [invited artist talk]^{Sup}
- Hayes, L. 2012. (A)live Electronics: Multimodal and enactive approaches to digital music from the performer's perspective. Interactive Keyboard Symposium, Goldsmiths, University of London, London, UK.
- Hayes, L. 2012. Multimodal and enactive approaches to digital music from the performer's perspective. Music Research Seminar, University of Edinburgh, Edinburgh, UK.
- Hayes, L. 2012. Haptic Augmentation of the Hybrid Piano. Symposium for the Performance of Electronic and Experimental Composition (SPEEC) 2012. University of Oxford, Oxford, UK.

⁴This abstract accompanies the performance that was presented at the conference.

Hayes, L. 2011. Vibrotactile Feedback for Digital Music Performance. Sound Thought, Glasgow, UK.

Musical Commissions

Hayes, L. 2020. Solo in collaboration with Kendra Sollars (visual artist). Interference Series, Flagstaff [virtual performance]^{Min}

Hayes, L. 2019. *Moon via Spirit* for voice and live electronics. Huddersfield Contemporary Music Festival (hcmf//) 2019, Huddersfield, UK.^{5 Maj}

Hayes, L. 2017. *Mini Savior Opt.* for voice and live electronics. Huddersfield Contemporary Music Festival (hcmf//) 2017, Huddersfield, UK.^{6 Maj}

Hayes, L. 2015. *15 Seconds* for voice and live electronics. Hamilton Mausoleum, SONICA Festival, Hamilton, UK.^{7 Maj}

Hayes, L. and Michalakos, C. 2015. *Mustek* for augmented instruments. EFG London Jazz Festival, King's Place, London, UK.^{8 Maj}

Hayes, L. 2015. *Patience* for toy piano and live electronics. Performed by Xenia Pestova, Radical dB, Zaragoza, Spain.^{9 Sup}

Musical Performances

Hayes, L. 2021. *Moon via Spirit* for live electronics. New Interfaces for Musical Expression (NIME), New York University Shanghai, Shanghai, China [virtual conference]^{Std}

Hayes, L. 2021. *Moon via Spirit* for live electronics. NoiseFloor: Experimental Music and Moving Image, Staffordshire University, Stoke-on-Trent, UK [virtual festival]^{Std}

Goeringer, L., Hatekeyama, A., Hayes, L. Warren, K., and Wu, C. 2021. *Hello? Can you hear me?* NYC Electroacoustic Improvisation Summit, Brooklyn, NY [virtual festival]^{Std}

Hayes, L. 2021. Solo. OPTION Series, Experimental Sound Studio, Chicago, IL, USA [virtual performance & interview]^{Std}

Hayes, L. 2021. Solo. Live Vids for Covid, The Fuse Factory Electronic and Digital Arts Lab, Columbus, OH, USA [virtual performance]^{Min}

Hayes, L. 2021. Solo. Norcal Noisefest [virtual festival]^{Min}

Hayes, L. 2021. Solo. DISCO Fridays, UK [virtual performance]^{Sup}

Hayes, L. 2021. Solo. Executive Summary, USA [virtual performance]^{Sup}

Hayes, L. 2020. *Moon via Spirit* for live electronics. The 2020 Joint Conference on AI Music Creativity, KTH Royal Institute of Technology, Stockholm, Sweden [virtual conference]^{Std}

Hayes, L. 2020. *Moon via Spirit* for live electronics. International Society for Music Information Retrieval Conference (ISMIR) 2020, Montreal, Canada [virtual conference]^{Std}

Hayes, L. 2020. Solo. Acorn Series, Experimental Sound Studios, Chicago [virtual performance]^{Min}

Hayes, L. 2020. Solo. Iklectik Offsite, London [virtual performance]^{Min}

⁵ Jointly commissioned by FluCoMa & hcmf// and broadcast on BBC Radio 3's *New Music Show*.

⁶ Commissioned performance as part of the hcmf// 2017 International Showcase and broadcast live on BBC Radio 3's *Hear and Now*.

⁷ A commission by SONICA Festival comprising four sold out solo performances in Hamilton Mausoleum.

⁸ A Seriously Talented EFG London Jazz Festival 10th Anniversary Commission.

⁹ Commissioned by pianist Xenia Pestova.

- Hayes, L. 2020. Solo. Diabolical Records, Salt Lake City, UT, USA.^{Min}
- Hayes, L. 2020. *Moon via Spirit*. MOXSONIC: Missouri Experimental Sonic Arts Festival. University of Central Missouri, MO, USA.^{Min}
- Hayes, L. 2020. Solo. Noise Quest [virtual performance]^{Sup}
- Hayes, L. 2020. Solo. Jefferson Park [virtual performance]^{Sup}
- Hayes, L. 2020. Solo. Decentralized Sonic Quarantine Network [virtual performance]^{Sup}
- Hayes, L. 2020. Solo. The Lunchbox, Phoenix, AZ, USA.^{Sup}
- Hayes, L. 2020. *Mini Savior Opt.* for live electronics. Stop! Silence! Now! Aside Theatre, Phoenix, AZ, USA.^{Sup}
- Hayes, L. with Elizabeth K Bayer, Josh Bennett, Megan DeJarnett, Gabby Isaac, Keith Kelly, Brett Reed. 2020. Solo and collective improvisations. OME Presents Lauren Sarah Hayes, The Lost Leaf, Phoenix, AZ, USA.^{Sup}
- Hayes, L. 2019. Solo evening-length performance for hybrid analogue-digital live electronics & piano and live electronics. Electric Spring 2019, Huddersfield, UK.^{Std}
- Wu, C., Hayes, L., Ferguson J. R. Embodied Sonic Meditation. 2019. Movement Computing (MOCO) 2019, Arizona State University, AZ, USA.^{Min}
- MacDonald, R. & Friends. Lie Still My Sleepy Fortunes. 2019. Edinburgh Festival, Edinburgh, UK.^{Min}
- Hayes, L. 2019. *Mini Savior Opt.* for live electronics. Turn Up Multimedia Festival, University of Arizona, Tucson, AZ, USA.^{Sup}
- Hayes, L. 2018. Solo performance for enactive live electronic ecosystem. MOOGFEST, Durham, NC, USA.^{Maj}
- Hayes, L. 2018. *Mini Savior Opt.* for live electronics. The 43rd International Computer Music Conference (ICMC) 2018, Daegu, Korea.^{Std}
- Hayes, L. 2018. *Mini Savior Opt.* for live electronics. 5th International Conference on Movement Computing (MOCO). Casa Paganini, InfoMus, Genoa.^{Std}
- Conz, R., Goeringer, L., Hayes, L., Hatakeyama, A., Marquez-Borbon, A., Pietruszewski, M., Rawlinson, R. Vasquez, E. 2018. Laboratory for Laptop and Electronics Audio Performance Practice (LLEAPP) 2018. Arizona State University, AZ, USA.^{Min}
- Hayes, L. 2018. *Visitor Ion Map* improvisation for voice, live electronics, and enactive performance system. 16th Biennial Symposium for Arts and Technology, Ammerman Center for Arts and Technology, Connecticut College, CT, USA.^{Min}
- Hayes, L. 2018. *Simian or Pivot?* improvisation for voice, live electronics, haptic feedback, and enactive performance system. Alliance of Women in Media Arts and Technology Conference (AWMAT) 2018, University of California: Santa Barbara, CA.^{Min}
- Rajko, J., Hayes, L. et al. 2018. *Me, My Quantified Self, and I*. Multimedia performance and installation. Unexpected Gallery, Phoenix, AZ, USA.^{10 Min}
- Hayes, L. 2017. *A Vision Import* for hybrid analogue/digital live electronics. Your Brain on Art: International Conference on Mobile Brain-Body Imaging, Valenica, Spain.^{Min}
- Hayes, L. and Pietruszewski, M. 2017. *Margaret* improvisation for hybrid analogue/digital live electronics and pulsar synthesis. Ambient Audiences: Sonic Structures, The Fruitmarket Gallery, Edinburgh, UK.^{Min}

¹⁰This was a large-scale work produced and directed by Jessica Rajko, and presented over three evenings. I contributed as performer, musician, and haptic technologist.

Hayes, L. 2017. *Riot Map Vision* for hybrid analogue/digital live electronics. New Music Gathering, Bowling Green University, Ohio, USA.^{Min}

Hayes, L. 2017. Improvisation for live electronics. Oh My Ears Festival, Mesa Arts Center, Mesa, AZ, USA.^{Sup}

Hayes, L. 2017. *Riot Map Vision* for hybrid analogue/digital live electronics. Southwest Electronic Music Festival, Arizona State University, AZ, USA.^{Sup}

Hayes, L. 2016. *Contactora* for hybrid analogue/digital live electronics. Society for Electro-Acoustic Music in the United States (SEAMUS) International Conference 2016, Georgia Southern University, Statesboro, GA.^{Maj}

Hayes, L. 2016. *From Sin Waves to Robots* live improvisation. Fiftieth Anniversary of Experiments in Art and Technology (EAT) 2016. Stony Brook University, NY, USA.^{Std}

Hayes, L. and Pietruszewski, M. 2016. *Lauren Sarah Hayes and Marcin Pietruszewski* improvisation for hybrid analogue/digital live electronics and pulsar synthesis. Sonorities Festival of Contemporary Music, Queens University Belfast, UK.^{Std}

Hayes, L. 2016. *Shimmera* for hybrid analogue/digital live electronics. Electronic Music Midwest, Lewis University, IL, USA.^{Min}

Hayes, L. 2016. *Shimmera* for hybrid analogue/digital live electronics. A Body of Knowledge: Embodied Cognition and the Arts, University of California: Irvine, CA, USA.^{Min}

Hayes, L. 2016. *n-seconds* for live electronics. Trunk Space, Phoenix, AZ, USA.^{Sup}

Guzzanti, P. and Hayes, L. 2016. Collaborative improvisation for live electronics and dancer. Jam Jar Series / Moving On Music, Black Box Theatre, Belfast, UK.^{Sup}

Ferguson, J. R. and Hayes, L. *Cigar Boxes*. New Interfaces for Musical Expression 2015, Louisiana State University, Baton Rouge, LA.^{Maj}

Hayes, L. and Smith, E. 2015. *Type Two Fun* for bass and electronics. BBC Jazz on 3 [live broadcast], Live from the Edinburgh Festival, Edinburgh, UK.^{Std}

Hayes, L. 2015. *Lucky Dip* for hydrophones, swimming pool, and live electronics. ARTELPHX Festival, Phoenix, AZ, USA.^{Std}

Hayes, L. 2015. *Patience* for toy piano and live electronics. Performed by Xenia Pestova, St. Catherine's, London, UK.^{Min}

Hayes, L. 2015. *transient* for prepared piano and live electronics. Something Said Only Once (SSOO), Flagstaff, AZ, USA.^{Min}

Hayes, L., Pestova, X., and Schroeder, F. 2015. *Fluxtrio*. Embodied Audio-Visual Interaction Group (EAVI) XIV, Goldsmiths, University of London, UK.^{Min}

Ferguson, J. R., Hayes, L., and Michalakos, C. *Colloidal Shiver*. New Interfaces for Musical Expression 2014, Goldsmiths, University of London, London, UK.^{Std}

Invited Musical Releases

Embrace (2021), released by Superpang

<https://laurensarahhayes.bandcamp.com/album/embrace>

Mini Savior Opt. (2021), released by Unsilent Desert Press

<https://unsilentdesertpress.bandcamp.com/album/mini-savior-opt>

Manipulation (2016), released by Pan Y Rosas Discos

<http://www.panyrosasdiscos.net/pyr195-lauren-sarah-hayes-manipulation/>

Contactora (2013), released by Absence of Wax

https://archive.org/details/LaurenSarahHayes_Contactora/Contactora.aif

Invited Musical Compilations

It's Raining Pulsars (2021) on Pulsar.scramble vol. 3, released by \$ pwgen 20
<https://pwgen20.bandcamp.com/album/pulsar-scramble-vol-3-2>

Bolshevik Pool Party (2021) on Sunwarped Vol. 1, released by Sunwarped
<https://sunwarped.bandcamp.com/album/sunwarped-vol-1>

Crummiest Coup (2021) on Tour Mode, released by Superpang
<https://superpang.bandcamp.com/album/tour-mode>

Figurine-Operated String (2019) on Music and/as Process, released by Music and/as Process
<https://musicandasprocess.bandcamp.com/album/music-and-as-process>

Invited Audio-Text Releases

Lucky Dip (2015/2021), published by Lateral Addition
<https://www.lateraladdition.org/?page=1#65>

Installations

Hayes, L. and Stein, J. 2017. *Sounding Out Spaces: Garden Ecologies* an ecosystemic site-responsive sonic art installation. Clark Park Community Garden, Tempe, AZ, USA.^{Std}

Hayes, L. and McConnell, J. 2016. *Skin Music II* an audio-haptic installation. EMERGE Festival: The Future of Big Analytics, Arizona State University, AZ, USA.^{11 Sup}

Hayes, L. 2016. *Scorched Earth* (ohrenhoch remix 2016) a sonic art installation. Ohrenhoch, der Geräuschladen, Berlin.^{Sup}

Film Music

Hayes, L. 2021. Jimmy Pegg (curator) and IKLECTIK (co-producer), *IKLECTIK [off-site] presents, Experimental Arizona*. Contributing artist to this film.

Hayes, L. 2014. *Contacto* [Absence of Wax] used as film soundtrack for *Myszochujek* [dir. Kristof Babaski]. Official selection at Glasgow Short Film Festival 2015, Slamdance 2015, Leeds International Film Festival 2014, Schnit International Shortfilmfestival 2014, Encounters 2014, OTTAWA International Animation Festival, EIFF 2014, and Pictoplasma Berlin Festival 2014.

Doctoral Thesis Abstract (peer reviewed)

Leonardo ABstracts Service [LABS], 2020

Hayes, L. 2014. Audio-Haptic Relationships as Compositional and Performance Strategies. [PhD Thesis]. University of Edinburgh.^{Sup}

Doctoral Thesis

Hayes, L. 2014. Audio-Haptic Relationships as Compositional and Performance Strategies. [PhD Thesis]. University of Edinburgh.

¹¹Jack McConnell was an undergraduate student research assistant.

Commentary (published, invited)

Hayes, L. 2017. Some Thoughts on Friction and Physicality Within Past and for Future NIME Research. In NIME Reader. Springer. 189–191.^{Sup}

Reviews (published)

Hayes, L. 2017. Robert Henke - Lumiere II.2 Tivoli Vredenburg, Grote Zaal at ICMC 2016. Utrecht, Netherlands. Array: The Journal of the ICMA. [concert review]^{Sup}

Residencies

Ars Bioarctica, Finnish Bioart Society and the Kilpisjärvi Biological Station, Faculty of Biological and Environmental Sciences, University of Helsinki. Art-science residency with Tobias Feltus. 2017.

AirTime by Serious and Creative Scotland. Artistic week-long residency at Tollbooth, Stirling. 2014.

McFall's Electronics Project. Musician in residence with McFall's Chamber creating piece for string quartet, live electronics and vibrotactile feedback system. 2013.

Studio for Electro-Instrumental Music (STEIM), Amsterdam. Artistic residency developing wireless vibrotactile technology. 2012.

ElektronMusicStudion, Stockholm, Sweden. Invited guest composer. 2011.

Invited Guest Talks

SENTIENCE

CENTRE FOR THE INTERDISCIPLINARY STUDIES IN SOCIETY AND CULTURE

lecture [virtual]
2021

Listening Session

LONDON SOUTH BANK UNIVERSITY

listening talk [virtual]
2021

MAX/Ableton Educator Event

ABLETON REGIONAL GROUP

lecture [virtual]
2021

MAX/Ableton Educator Event

ABLETON REGIONAL GROUP

lecture [virtual]
2021

Guest Composer Programme

NATIONAL YOUTH ORCHESTRA (NYO) OF GREAT BRITAIN

lecture [virtual]
2021

Max Meet Up

NOTAM, OSLO, NORWAY

lecture [virtual]
2021

MIND + BODY + SPACE

BUILDING 21, MCGILL, CANADA

lecture & workshop
[virtual]
2021

Music Technology Seminar

DEPARTMENT OF MUSIC, GEORGIA SOUTHERN UNIVERSITY, STATESBORO, GA, USA

lecture [virtual]
2021

Concordia Electroacoustic Studies Students' Association (CESSA)

DEPARTMENT OF MUSIC, CONCORDIA UNIVERSITY, MONTREAL, CANADA

lecture [virtual]
2021

UNO Music Technology Guest Lecturer Series feat. Lauren Hayes

UNIVERSITY OF NEBRASKA, OMAHA, SCHOOL OF MUSIC, NE, USA

lecture / recital [virtual]
2020

Don't Call Me a Female Composer—Gender Imbalance in Electronic/Electroacoustic Music [POSTPONED DUE TO COVID-19] CENTER FOR THE STUDY OF WOMEN IN SOCIETY AND SCHOOL OF MUSIC AND DANCE, EUGENE, OR	<i>lecture / performance</i> 2020
Fluid Evolution: New Developments for an Ageing Instrument for Improvisation UNIVERSITY OF HUDDERSFIELD, CERENEM, HUDDERSFIELD, UK	<i>lecture</i> 2019
Human and the Machine A2RU X MOOGFEST, ATHENS, GA, USA	<i>panel</i> 2018
Beyond Curriculum Roundtable: New Perspectives in Music Education ABLETON LOOP, FUNKHAUS, BERLIN	<i>panel</i> 2017
A Sense of Touch: Haptics in New Musical Instruments ABLETON LOOP, FUNKHAUS, BERLIN	<i>lecture & discussion</i> 2017
Who's Afraid of the Big Bad Electroacoustic Music? NEW MUSIC GATHERING, BOWLING GREEN UNIVERSITY, OHIO, USA	<i>panel</i> 2017
Electronic Music NEW MUSIC GATHERING, BOWLING GREEN UNIVERSITY, OHIO, USA	<i>panel</i> 2017
Fifty Years of Experiments in Art and Technology Colloquium FEAT, STONY BROOK UNIVERSITY, NY, USA	<i>panel</i> 2016
Creating Sound in Context LIGHTHOUSE GALLERY, SONICA FESTIVAL, GLASGOW, UK	<i>lecture</i> 2015
Invited Artist Talk EARZOOM FESTIVAL, LJUBLJANA, SLOVENIA	<i>lecture</i> 2013
Invited Workshops	
Site-Responsive Sonic Art SCOTTSDALE, AZ, USA	<i>Canal Convergence</i> 2021
Co-Constructing a NIME Performance Pedagogy ORGANIZED BY A MARQUEZ-BORBON, J P MARTINEZ AVILA, & M P ASTUDILLO, SHANGHAI, CHINA	<i>NIME [virtual]</i> 2021
Site-Responsive Sonic Environments WITH TODD INGALLS, DURHAM, NC, USA	<i>MOOGFEST</i> 2018
Music for Ears and Bodies: Haptics, Vibrotactile Feedback and Touch WITH GABRIELLA ISAAC (GRADUATE STUDENT), DURHAM, NC, USA	<i>MOOGFEST</i> 2018
The Brain on Music: Music, Improvisation and Technology for Health and Well-being WITH THE BRAIN CENTER, UNIVERSITY OF HOUSTON, TX, USA	<i>University of Houston</i> 2018
From Finger-Tinglers to Bass Shakers – Vibrotactile haptics for feeling sound WITH ABLETON, BERLIN, GERMANY	<i>LOOP</i> 2017

Improvising Electronics Workshop
UNIVERSITY OF HUDDERSFIELD, UK

hcmf//
2017

Conference Workshops Organized

Co-Constructing Events in Responsive Environments

WITH XIN WEI SHA, JESSICA RAJKO, ET AL, ARIZONA STATE UNIVERSITY, AZ, USA

MOCO
2019

Composing Ecosystemically in Responsive Environments with Gestural Media, Objects and Textures

WITH BRANDON MECHTLEY, TODD INGALLS, ET AL, ARIZONA STATE UNIVERSITY, AZ, USA

TEI

2019

Laboratory for Laptop/Live & Electronic Audio/Art Performance Practice

ARIZONA STATE UNIVERSITY, AZ, USA

LLEAPP
2018

Workshop on Design Strategies for Audio-Haptic Composition

DAEGU, SOUTH KOREA

ICMC
2018

Aesthetics of Touch: Performance Practices and New Media Design

WITH JESSICA RAJKO, UNIVERSITY OF CALIFORNIA, SANTA BARBARA, CA, USA

AWMAT
2017

Improvisation with Electronics Workshop

INVITED WORKSHOP WITH CHRISTOS MICHALAKOS, UNIVERSITY OF SHEFFIELD, UK

Sound Junction
2014

Inventor Composer Coaction

UNIVERSITY OF EDINBURGH, UK

ICC
2012

Conference Panel Participation

Uncommon Senses III: The Future of the Senses

ROUND TABLE ON HAPTICS WITH DAVE BIRNBAUM, KERSTIN LEDER MACKLEY, DAVID PARISI, MARK PATERSON, JESSICA RAJKO, MONTREAL, CANADA

Concordia University
[Virtual]
2021

Society for Electro-Acoustic Music in the United States (SEAMUS) 2021 National Conference

PANEL ON TELEMATIC FOR THE PEOPLE: MAKING MUSIC ONLINE IN LESS THAN IDEAL CONDITIONS WITH ISAAC SCHANKLER
2021

Virtual Conference

Andrew C. Smith

Feminist Perspectives on Computer Music Practice

INVITED PANEL MEMBER, DAEGU, KOREA

ICMC
2018

The Politics of Sensation: Towards and Aesthetics of Touch

PANEL SELECTION WITH JESSICA RAJKO [REMOTE PRESENTATION], TORONTO, CANADA

XIX ISA World Congress of
Sociology
2018

Essays with Significant Discussion of my Work

Mainsbridge, M. 2022. Body as Instrument: Designing Gestural Systems for Performance. Bloomsbury [forthcoming]

Redhead, L. 2012. Young British Women New Directions in Sound Art. Terz Magazin.

Holmboe, R. 2012. Klaverets tunge tradition [The heavy tradition of the piano]. Seismograf.

Groth, S. K. 2011. Det du lysnar på hörs i P2 [What you are listening to on P2]. Seismograf.

Press

- 2021 **Review of *Embrace*,** <https://reader.exacteditions.com/issues/93776/spread/1> *The Wire Magazine*
- 2021 **The Best Phoenix Albums of 2021 (So Far),** <https://www.phoenixnewtimes.com/music/the-best-phoenix-albums-of-2021-so-far-citrus-clouds-playboy-manbaby-violet-choir-> *Phoenix New Times*
- 2021 **A non-explanation of Lauren Sarah Hayes' music,** www.hcmf.co.uk/a-non-explanation-of-lauren-sarah-hayes-music/ *hcmf.co.uk*
- 2021 **Instrumental: Lauren Sarah Hayes – Xeon,** www.mixitallup.com/2021/04/02/lauren-sarah-hayes-xeon/ *Mix It All Up*
- 2021 **'It opened my mind to the possibilities of what music could be',** www.chicagoreader.com/chicago/pan-rosas-discos-jefferson-park-exp-keith-helt/Content?oid=87963573 *The Chicago Reader*
- 2021 **ORGAN: Five Music Things – Cult of Dom Keller, the experiments of Lauren Sarah Hayes, your monthly dose of Danny Elfman, the glow of Growing, Arc Mountain...,** www.organthing.com/2021/03/22 *The Organ*
- 2021 **The Best Experimental Music on Bandcamp: February 2021,** <https://daily.bandcamp.com/best-experimental/the-best-experimental-music-on-bandcamp-february-2021> *Bandcamp Daily*

- 2020 **Translating arts classrooms**, <https://asunow.asu.edu/devils-in-the-details/translating-arts-classrooms> ASU Now
- 2020 **ASU professor shares research at conference and performs at musical festival**, <https://asunow.asu.edu/20200302-asu-professor-shares-research-conference-and-performs-musical-festival> ASU Now
- 2019 **Transylvania to provide front-row seat to national digital arts, music scene**, <https://www.transy.edu/1780/2019/09/transylvania-to-provide-front-row-seat-to-national-digital-arts-music-scene/> 1780
- 2018 **Artists and engineers are taking a cross disciplinary LLEAPP at ASU**, <http://www.statepress.com/article/2018/04/spartcult-how-art-and-engineering-coincide-in-producing-new-creatives> State Press
- 2018 **Report: Ableton LOOP 2017**, <https://www.amazona.de/report-ableton-loop-2017/> AMAZONA.de
- 2017 **Studying the textures of sound**, <https://herbergerinstitute.asu.edu/news/asu-assistant-professor-share-digital-music-research-loop-2017> Herberger News
- 2017 **hcmf// Review of Mini Savior Opt.**, http://www.heraldscotland.com/arts_ents/15690045.Scots_composer_James_Dillon_on_why_being_mixed_up_is_really_no_bad_thing/ The Herald, Scotland
- 2017 **Lauren Hayes gets in touch with electronic music**, <http://www.statepress.com/article/2017/10/spartcult-assistant-professor-researches-haptic-technology> State Press
- 2016 **Studying the textures of sound**, <https://asunow.asu.edu/20160128-creativity-studying-textures-sound> ASU Now
- 2016 **ASU professor creates a multisensory music experience with digital sounds**, <https://cronkitenews.azpbs.org/2016/03/28/asu-professor-creates-multisensory-music-experience-digital-sounds/> Cronkite News
- 2015 **SONICA 2015 Review of 15 Seconds**, <http://www.fluid-radio.co.uk/2015/11/sonica-2015-2/> Fluid Radio
- 2015 **SONICA 2015 Review of 15 Seconds**, <http://thequietus.com/articles/19247-things-learned-at-sonica-review> The Quietus
- 2015 **Sonica festival takes new sounds to new places**, <https://www.list.co.uk/article/74603-sonica-festival-takes-new-sounds-to-new-places/> The List
- 2015 **Hamilton Mausoleum to host Sonica Festival with synth artist Lauren Hayes**, <https://www.dailyrecord.co.uk/news/local-news/hamilton-mausoleum-host-sonica-festival-6773886> The Daily Record
- 2014 **Hopeful Oscillation**, <https://web.archive.org/web/20140127111909/www.actsofsilence.com/album-review/hopeful-oscillation/> Acts of Silence
- 2012 **Summerhall Art & Music exhibitions**, <https://www.list.co.uk/article/46556-summerhall-art-and-music-exhibitions/> The List
- 2011 **Sound Festival, various venues, Aberdeen and Banchory**, https://www.heraldscotland.com/life_style/arts_ents/13038930.sound-festival-various-venues-aberdeen-banchory/ The Herald
- 2011 **Mústek: Review**, New Music Scotland
- 2008 **The Laurel Tree / Burnt Island / Iain Macaulay**, <https://www.isthismusic.com/the-laurel-tree-burnt-island-iain-macaulay> Is This Music?

Interviews

- 2021 **Lauren Sarah Hayes: On Improvising With Live Electronics**, <https://hcmf.co.uk/lauren-sarah-hayes-on-on-improvising-with-live-electronics/> *hcmf//*
- 2018 **Interview in Voyage Phoenix**, <http://voyagephoenix.com/interview/check-lauren-sarah-hayess-artwork/> *Voyage Phoenix*

Podcasts

- 2021 **Crucial Listening**, <https://attnmagazine.co.uk> *ATTN:Magazine*
- 2017 **Inventions For Radio: The New BBC Radiophonic Workshop presents Lauren Sarah Hayes**, <http://listeningtoladies.com/episode13> *Listening To Ladies*
- 2014 **Episode 13: Lauren Sarah Hayes**, <https://www.concertzender.nl/inventions-for-radio/> *Concertzender*

Research Support

Amounts shown indicate full budget amount. My percentage share is indicated in each case.

FUNDING FROM FEDERAL AND STATE AGENCIES

- 2016 **City of Tempe | City of Tempe and ASU Partnership Grant**, Sounding Out Spaces, Contribution: 100%, PI, Co-PI: Julian Stein *\$5,000*
- 2015 **Creative Scotland, Youth Music Initiative**, Sound, Electronics & Music, Contribution: 100%, PI, Co-PI: Nancy Douglas *\$10,000*
- 2014 **Creative Scotland, Youth Music Initiative**, Sound, Electronics & Music, Contribution: 100%, PI, Co-PI: Nancy Douglas *\$34,000*

FUNDING FROM INTERNAL SOURCES

- 2017 **Seed Grant | Herberger Research Council**, Wearable rehabilitation systems for visual activity sensing and audio/haptic feedback, Contribution: 50%, Co-PI, PI: Robert LiKamWa *\$12,000*
- 2017 **Interdisciplinary Project Collaboration Grant | Herberger Research Council**, LLEAPP: Laboratory for Laptop and Electronic Audio Performance Practice, Contribution: 100%, PI *\$4,610*
- 2016 **Interdisciplinary Project Collaboration Grant | Herberger Research Council**, HEAR-ME: A Multi-sensory Investigation into Enhanced Music Perception of Cochlear Implant Users, Contribution: 50%, PI, Co-PI: Xin Luo *\$4,964.94*

FULL PROPOSALS FROM FEDERAL AND STATE AGENCIES PENDING FUNDING

- 2021 **NIH: Resubmission**, Prosody Production Training with Multisensory Feedback for Cochlear Implant Users, Contribution: 5%, Co-PI, PI: Xin Luo *\$408,195*

FULL PROPOSALS DECLINED FOR FUNDING

2020	NSF: HCC , Brain-Body Interfaces to promote creativity and musical training on children through embodied improvisation [Multi-institution grant], Contribution: 100% [amount shows full ASU share], Co-PI, PI: Jose Contreras-Vidal	\$600,003
2020	NIH , Prosody Production Training with Multisensory Feedback for Cochlear Implant Users, Contribution: 5%, Co-PI, PI: Xin Luo	\$408,195
2020	NIH: Resubmission , Using Vibrotactile Stimulation to Enhance Cochlear Implant Performance, Contribution: 5%, Co-PI, PI: Xin Luo	\$408,195
2020	NEA , Sound Health Network, Contribution: 10%, Co-PI, PI: Sandra Stauffer	\$300,000
2020	NEA , Laboratory for Laptop and Electronic Audio Performance Practice (LLEAPP), Contribution: 100%, PI	\$47,842
2019	NIH , Using Vibrotactile Stimulation to Enhance Cochlear Implant Performance, Contribution: 5%, Co-PI, PI: Xin Luo	\$409,013
2019	NIH , Assaying neuromodulatory effects of inclusive musical training on children using mobile brain-body imaging and music technologies, ASU Contribution: 60%, PI, Co-PI: Sha Xin Wei	\$930,529
2019	NEA , Sounding Out Spaces: Desert Ecologies, Contribution: 100%, PI	\$43,530
2019	NEA , HEAR-ME (Haptic Electronic-Audio Research into Musical Experiences), Contribution: 80%, PI, Co-PI: Xin Luo	\$43,530
2019	Women and Philanthropy , Haptic Electronic-Audio Research into Musical Experiences (HEAR-ME), Contribution: 80%, PI, Co-PI: Xin Luo	\$97,724
2018	NEA , Sounding Out Spaces: Desert Ecologies, Contribution: 100%, PI	\$100,001
2018	NSF , Planning Grant: Engineering Research Center for Art, Technology, Health, Engineering and Science (ATHENS), Contribution: 25%, Co-PI, PI: Jose Contreras-Vidal	\$72,965
2018	Arizona State University Foundation (ASUF) , Diversity and Inclusion Lunch - TEI 2019, Contribution: 33%, Co-PI, PI: Althea Pergakis	\$4,999
2018	DOD-ARMY: Army Medical Research Acquisition Activity (USAMRAA) , Enhancing Hearing Function of Cochlear Implant Users through Vibro-tactile Stimuli, Contribution: 25%, Co-PI, PI: Xin Luo	\$730,766
2017	NEA , Media Arts: Sounding Out Spaces: Desert Ecosystems, Contribution: 100%, PI	\$100,001
2017	NSF , SCH: INT: Low-power signal processing and resource-constrained dynamical modeling, Contribution: 20%, Co-PI, PI: Pavan Turaga	\$1,998,833
2017	Arizona State University Foundation (ASUF): Women and Philanthropy , Engendering Multi-sensory Person-Centered Arts Practice in Autism, Contribution: 50%, PI, Co-PI: Todd Ingalls	\$64,379

2017 **Arizona State University Foundation (ASUF): Women and Philanthropy**,
Realtime interactive media for movement training, Contribution: 33%, Co-PI, PI:
Todd Ingalls \$98,230

2016 **NEA**, Sounding Out Spaces, Contribution: 100%, PI \$99,813

LIMITED SUBMISSION PROPOSALS DECLINED FOR ADVANCEMENT

2018 **NEA**, Research Labs: Haptic Electronic Audio Research into Musical Experience
(HEAR-ME), Contribution: 50%, PI, co-PI: Xin Luo

2017 **NEA**, Research Labs: Music, Improvisation and Technology for Health and
Well-being, Contribution: 50%, PI, Co-PI: Todd Ingalls \$146,928

COLLABORATOR ON EXTERNAL PROPOSALS

2020 **NEH**, NEH Collaborative Research Grant, PI: Rebecca Cypess

2018 **SSHRC**, Partnership Development Grants, PI: Doug Van Nort

Service

Professional Memberships

2019- **European Science Foundation**, College of Expert Reviewers

2018- **International Computer Music Association**, At-Large Director

2016- **New BBC Radiophonic Workshop**, Member

Service Related Awards

2020 **ASU Sun Award**, for exemplary service, demonstrating leadership, & innovation

Conference Chair

Tangible Embedded and Embodied Interaction, TEI 2019

PAPER CHAIR

*Arizona State University,
AZ, USA
2018–2019*

Conference Program Committee

New Instruments for Musical Expression, NIME 2021

PROGRAM COMMITTEE - META REVIEWER FOR PAPERS

*NYU Shanghai
2021*

Sound and Music Computing Conference, SMC 2020

SCIENTIFIC PROGRAM COMMITTEE

*Torino, Italy
2020*

New Instruments for Musical Expression, NIME 2020

PROGRAM COMMITTEE - PAPERS

*Birmingham, UK
2020*

Sound and Music Computing Conference, SMC 2019

SCIENTIFIC PROGRAM COMMITTEE

Malaga, Spain

2019

New Instruments for Musical Expression, NIME 2019

PROGRAM COMMITTEE - PAPERS

Porto Alegre, Brazil

2019

New Instruments for Musical Expression, NIME 2018

PROGRAM COMMITTEE - PAPERS

Virginia Tech, VA, USA

2018

New Instruments for Musical Expression, NIME 2017

PROGRAM COMMITTEE - PAPERS

Copenhagen, Denmark

2017

Research Proposal Evaluation

Mitacs Accelerate

RESEARCH PROPOSAL EVALUATOR

Canada

2020

Swiss National Science Foundation (SNSF)

INTERNATIONAL PROPOSAL EVALUATOR

Switzerland

2020

European Science Foundation (ESF)

RESEARCH FOUNDATION FLANDERS (FWO) JUNIOR AND SENIOR RESEARCH
PROJECTS EVALUATOR

Belgium

2019

European Science Foundation (ESF)

RESEARCH FOUNDATION FLANDERS (FWO) JUNIOR AND SENIOR POSTDOCTORAL
FELLOWSHIP EVALUATOR

Belgium

2019

Professional Awards Juror

Best Paper Award

INTERNATIONAL COMPUTER MUSIC ASSOCIATION

New York, NY, USA

2019

The Oram Awards

PRS FOUNDATION AND THE NEW BBC RADIOPHONIC WORKSHOP

Macclesfield, UK

2018

The Oram Awards

PRS FOUNDATION AND THE NEW BBC RADIOPHONIC WORKSHOP

Margate, UK

2017

Journal Reviewer

- 2020 **Leonardo Journal**, MIT Press
- 2020 **Journal of New Music Research**, Routledge
- 2020 **Journal of Interdisciplinary Music Studies**, JIMS
- 2019 **Multimodal Technologies and Interaction**, MDPI
- 2019 **Leonardo Music Journal**, MIT Press
- 2018 **IEEE Transactions on Haptics**,
- 2018 **IEEE Transactions on Human-Machine Systems**,

Conference Reviewer

- 2021 **International Computer Music Conference, ICMC 2021**, Santiago, Chile *Papers*
- 2021 **International Computer Music Conference, ICMC 2021**, Santiago, Chile *Music*
- 2021 **New Instruments for Musical Expression, NIME 2021**, NYU Shanghai *Music*
- 2020 **International Computer Music Conference, ICMC 2020**, Santiago, Chile *Papers*
- 2020 **New Instruments for Musical Expression, NIME 2020**, Birmingham, UK *Music*
- 2019 **New Instruments for Musical Expression, NIME 2019**, Porto Alegre, Brazil *Music*
- 2017 **Conference on Human Factors in Computing Systems, CHI 2018**, Montreal, Canada *Papers*
- 2017 **Electroacoustic Improvisation Symposium, EIS 2018**, Brooklyn, NY, USA *Music*
- 2017 **ACM Tangible Embedded and Embodied Interaction, TEI 2018**, Stockholm, Sweden *Papers*
- 2017 **New Instruments for Musical Expression, NIME 2017**, Copenhagen, Denmark *Music*
- 2017 **International Computer Music Conference, ICMC 2017**, Shanghai, China *Papers*
- 2017 **International Conference on Movement and Computing, MOCO 2017**, London, UK *Papers*
- 2017 **Sound and Music Computing, SMC 2017**, Espoo, Finland *Papers*
- 2017 **Sound + Environment 2017**, Hull, UK *Papers & Artworks*
- 2016 **Designing Interactive Systems, DIS 2016**, Brisbane, Australia *Papers & Notes*
- 2016 **International Festival and Conference on Sound in the Arts, Science and Technology, ISSTA 2016**, Derry/Londonderry, Ireland *Papers*

2016	International Computer Music Conference, ICMC 2016 , Utrecht, Netherlands	<i>Papers</i>
2016	New Instruments for Musical Expression, NIME 2016 , Brisbane, Australia	<i>Papers, Music, & Installations</i>
2015	International Computer Music Conference, ICMC 2015 , Texas, USA	<i>Papers</i>
2015	Balance-Unbalance, BunB 2015 , Arizona, USA	<i>Papers</i>
2015	New Instruments for Musical Expression, NIME 2015 , Louisiana, USA	<i>Music</i>
2014	New Instruments for Musical Expression, NIME 2014 , London, UK	<i>Papers & Music</i>
2012	Network Music Festival , Birmingham, UK	<i>Music</i>

College Level

AME & Music Liaison Committee FOR MUSIC AND INTERDISCIPLINARY DIGITAL MEDIA PERFORMANCE DEGREES	<i>2018–2019</i>
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School Level

Search Committee MEDIA COMPUTING CLINICAL FACULTY	<i>2020</i>
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Graduate Program Committee DESIGNING AND APPROVING DEGREE PROGRAMS FOR MEDIA ARTS & SCIENCES PHD AND MA DIGITAL CULTURE	<i>2019–present</i>
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AME Doctoral Admissions Committee FOR GRADUATE ADMISSIONS TO THE MEDIA ARTS & SCIENCES PHD DEGREE PROGRAM	<i>2019–present</i>
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International Program Liaison ENGAGING INTERNATIONAL NETWORKS	<i>2019–present</i>
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Search Committee EXPRESSIVE ROBOTICS AND MECHATRONICS TENURE TRACK FACULTY	<i>2018–2019</i>
--	------------------

Search Committee EXPERIENTIAL COMPLEX SYSTEMS TENURE TRACK FACULTY	<i>2017</i>
--	-------------

AME Masters Admissions Committee FOR GRADUATE ADMISSIONS TO THE MA DIGITAL CULTURE DEGREE PROGRAM	<i>2017–present</i>
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AME Listening Group FOUNDER AND MENTOR FOR OFFICIAL ASU STUDENT GROUP	<i>2016–present</i>
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Student Research Supervision

Graduate Students

Jay Williams [Graduated]

MA DIGITAL CULTURE

*Fall 2020-Spring 2021
Advisor*

Eric Cureno

MA ETHNOMUSICOLOGY

*Fall 2020-present
Co-Advisor*

Noemy Esparza-Isaacson

MFA INTERMEDIA & DIGITAL TECHNOLOGY

*Fall 2020-present
15Hr Review Committee,
MFA Committee & Applied
Project Advisor*

Ri Lindegren

MFA DANCE & INTERDISCIPLINARY DIGITAL MEDIA AND PERFORMANCE

*Spring 2020-present
Committee*

Shomit Barua

PHD MEDIA ARTS AND SCIENCES

*Spring 2020-present
Second Advisor*

Dan Shannon-Spence [Graduated]

MA DIGITAL CULTURE

*Spring 2020
Advisor*

Taylor Cohen [Graduated]

MA DIGITAL CULTURE

*Spring 2019-Spring 2020
Advisor*

Yanjun Luo

PHD MEDIA ARTS AND SCIENCES

*Fall 2018-present
Second Advisor*

Oswaldo Emiddio Vasquez Hadjilyra

PHD MEDIA ARTS AND SCIENCES

*Spring 2018-present
Contributing & Committee*

Shaun Ylatupa-Mcwhorter [Graduated]

MA DIGITAL CULTURE

*Spring 2017-Spring 2019
Advisor*

Gabriella Isaac [Graduated]

MA DIGITAL CULTURE

*Fall 2017
Contributing*

Brenda McCaffrey

PHD MEDIA ARTS AND SCIENCES

*Dec 2016 - May 2018
Contributing &
Comprehensive Exam
Committee*

Garrett Johnson

PHD MEDIA ARTS AND SCIENCES

*Spring 2016-present
Contributing & Committee*

External Graduate Students

Chris Hadley

PHD INTEGRATED COMPOSITION, IMPROVISATION, AND TECHNOLOGY, UC IRVINE

*Fall 2020-present
Committee*

Patty Preece

MA, CENTRAL QUEENSLAND UNIVERSITY, AUSTRALIA

*Spring 2020–present
Advisor*

Stanzi Vaubel [Graduated]

PHD MEDIA STUDY, UNIVERSITY AT BUFFALO (SUNY BUFFALO)

*Spring 2019–Summer 2020
Committee*

Aude Gouaux-Langlois [Graduated]

MA SOUND STUDIES AND SONIC ARTS, UNIVERSITY OF THE ARTS, BERLIN (UDK)

*Spring and Summer 2018
Secondary Advisor &
Examiner*

Undegraduate Students

Reyna Poonawala

BA DIGITAL CULTURE

*Fall 2021-present
Barrett Honors Thesis*

Isabel Estes

BA DIGITAL CULTURE

*Spring 2021-present
Barrett Honors Thesis*

Reyna Poonawala

BA DIGITAL CULTURE

*Fall 2020
Honors Enrichment
Contract*

Jacob Janezic

BA DIGITAL CULTURE

*Fall 2020 - Spring 2020
Honors Thesis Advisor*

Christian Cuciniello

BA DIGITAL CULTURE

*Fall 2020
Independent Study*

Isabel Estes

BA DIGITAL CULTURE

*Spring 2020
Honors Enrichment
Contract*

Elisabeth Partin

BA DIGITAL CULTURE

*Fall 2019
Second Honors Thesis
Advisor*

Joshua Staples

BA DIGITAL CULTURE

*Fall 2019
Honors Thesis Advisor*

Jacob Janezic

BA DIGITAL CULTURE

*Fall 2019
Honors Enrichment
Contract*

Anthony John Arellano [Graduated]

BA DIGITAL CULTURE

*Spring 2019
Independent Study*

G. Cooper Jones [Graduated]

BA DIGITAL CULTURE (MEDIA PROCESSING)

*Spring 2018–Fall 2018
Honors Thesis Advisor*

*Fall 2018
Honors Enrichment
Contract*

Dominic Bonelli [Graduated]

BS ELECTRICAL ENGINEERING

*Spring 2019–Fall 2019
Honors Thesis Advisor*

*Spring 2019
Honors Enrichment
Contract*

*Spring 2018–Fall 2018
Independent Study*

Jack McConnell [Graduated]

BA DIGITAL CULTURE (MUSIC)

*Fall 2017–Spring 2018
Independent Study*

Mark Guzman [Graduated]

BA DIGITAL CULTURE (MUSIC)

*Fall 2017–Spring 2018
Independent Study*

*Spring 2016
Honors Enrichment
Contract*

James Gosnell [Graduated]

BA DIGITAL CULTURE (MUSIC)

*Spring 2017
Independent Study*

Garrett Burnett [Graduated]

BA DIGITAL CULTURE (MUSIC)

*Spring 2015
Honors Enrichment
Contract*

Select Student Press Mentions

- | | | |
|------|--|----------|
| 2021 | Grad student combines film and digital culture to expand the Black experience in film , https://news.asu.edu/20210420 | ASU News |
| 2020 | ASU graduate lands dream job at gaming division , https://news.asu.edu/20201230-asu-graduate-lands-dream-job-gaming-division | ASU News |