

Dr. William Klugh Connor III

Composer / Ethnomusicologist / Percussionist

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Current Position:

2022-Present

Lecturer (Performance Studies/School of Performance, Visualization, and Fine Arts)

Texas A&M University

College Station, Texas, United States

Responsibilities include developing and teaching ethnomusicology and music technology related courses (currently, including an introduction to performance studies, recording techniques, and music production practices), plus organizing events, demonstrations, interviews, guest lecturers, and workshops as part of the school's offerings of enhanced education opportunities. As part of the Visual Culture and Performance Studies section, additional activities include being a panelist for departmental publication peer feedback, working with the visiting scholars and performers panel, and assisting with developing the Visual and Material Culture, and Music and Sound curriculums.

Curriculum Vitae

Academic Degrees:

- Royal Holloway University of London 2012 Ethnomusicology – Ph.D.
- University of Hawai'i at Manoa 2007 Ethnomusicology – M.A.
- University of Virginia 2005 language studies program - Tibetan
- Hainan University, China 2004 language studies program - Mandarin
- North Carolina State University 2001 Ethnomusicology - Post Bac Studies
- Clemson University 1988 Physics (Acoustics / minor Music) – B.S.
- Furman University 1983 percussion performance program

Papers and Presentations:

- "Positively Monstrous! Layers of Meaning within raxil4's Bone Guitar Thing." M/C Journal, 24(5). <https://doi.org/10.5204/mcj.2822>
- "Fear of the Known: Evoking Narrative Elements in Lovecraftian Futurist Sound Composition" presented at (and expected to be published in October 2021 by) the 2021 *Monsters and Lovecraft 2nd Annual Global Interdisciplinary Conference*, hosted by Progressive Connexions, Vienna, Austria and online.
- "Constructing the Sounds of Devils: Dialectic Interactions between Culture, History, and the Construction of the Czech Vozembouch (revised)" published in *Czech Music Quarterly*, Praha, Issue 04, December 2020
- "Constructing the Sounds of Devils: Dialectic Interactions between Culture, History, and the Construction of the Czech Vozembouch" published in *Živá hudba*, Prague Academy of Performing Arts Folk Music Journal, Praha, Winter 2018
- "Performing the Sounds of Darkness: an Exploratory Discussion of Musical Instruments and the Gothic Aesthetic" published in *The Dark Arts Journal – University of Manchester's Gothic Studies Periodical*, University of Manchester Press, Vol.2:2 21 Oct 2016
- "Constructing the Sound of Spirituality: Sound, Purpose, and Tibetan Musical Instruments" published in *WylDSPirit*, Issue 5, Summer 2015. (non-academic)

Papers and Presentations (con't)

- “Constructing Cultural Values: Dialectic Interactions between Culture, History, and the Construction of the Czech Vozembouch” presented at and published in the proceeding of the 2015 Musicult Conference, hosted by the Istanbul Technical University, Istanbul, Turkey (ISBN 978-605-4841-93-6)
- “Copyrighting Fear: Live Improv, Recorded Composition, and Dread Falls Theatre's Immersive Performance Father Dagon” presented at 2015 Orpheus Doctoral Conference, Music for All: Ownership in Composition, Improvisation, and Performance, Ghent, BE.
- “The Sound of the Devil: the Czech Vozembouch, Yesterday and Today” published in *Wyldspirit*, Issue 4, Winter 2015. (non-academic)
- “Dread Falls Theatre's Father Dagon and the Embodiment of Lovecraftian Fear,” published in *The Gothic Imagination*, University of Stirling, July 29, 2014. <http://www.gothic.stir.ac.uk/blog/snaith-makes-dread-falls-theatres-father-dagon-and-lovecrafts-fiction-intertwining-parallel-universes-of-fear/>
- “Tlingit Shamanic Drumming and Drum Construction” published in *Wyldspirit*, Issue 3, Autumn 2014. (non-academic)
- “Trends in Bagpipe Construction within the Neo-Medievalist Gothic Music Community” presented at the 2014 Second International Bagpipe Conference, Edinburgh, UK
- “The Role of the Instrument Maker in Popular Music Studies,” *Ethnomusicology Review*, University of California at Los Angeles, October 15, 2013. <http://ethnomusicologyreview.ucla.edu/content/role-instrument-maker-popular-music-studies-will-connor>
- *Constructing Musical Associations through Instruments: The Role of the Instrument Maker in the Maker-Instrument-Player Network within the Neo-Medievalist Gothic Music Scene*. 2011. Royal Holloway University of London. Thesis submitted to partially fulfill the requirements to complete the degree of Doctorate of Philosophy in Ethnomusicology. <http://pure.rhul.ac.uk/portal/files/10140566/2012ConnorWKPhD.pdf>
- *Multiculturalism and Multi-Regionalism in Contemporary Tibetan Popular Music*. 2007. University of Hawai'i of Manoa. Thesis submitted to partially fulfill the requirements to complete the degree of Masters of the Arts in Ethnomusicology.
- “I am Tibetan!: Representation in Tibetan Pop Music (revised)” delivered at the 2006 Society for Ethnomusicology annual conference, Honolulu, HI USA
- “The Music I Make” delivered by invitation, 2006, at the English Corner Language Exchange Centre, Lhasa, Tibet, China.
- “I am Tibetan!: Representation in Tibetan Pop Music” delivered at the 2006 School of Hawaiian and Asia Pacific Studies annual conference, Honolulu, HI, USA
- “Intonarumori: Instruments of the Future” delivered at the 2003 North Carolina State University Music Students Mini Conference, Raleigh, NC, USA
- “Evolution of Tlingit Drums and Drumming Techniques” delivered at the 2002 southeast regional Society for Ethnomusicology conference, Tallahassee, FL, USA

Research Projects:

2018-Present

Conjuring the Sound of Cthulhu: Composition, Performance, and Musical Instruments in Lovecraftian Futurist Music

This project is a multi-faceted, synergetic academic and creative project involving literary research and output simultaneously produced alongside a series of new compositions, performances, and recordings exploring Lovecraftian Futurist composition methodologies. The primary focus is examining the relation of Lovecraftian Futurist creative endeavors to aesthetics, social commentary, and semiotics involved,

specifically regarding the musical instruments used and the sounds generated on them. Sonic exploration of the project engages with extended techniques performed on traditional instrumentation; plus, the use of repurposed, “ready-made” items; and project-specific, newly-built instruments. Three phases of compositional approaches are being developed, each with different notation, player interactions, and levels of “purity” related to Futurist aesthetics. Academic works being written or planned at this time address composers’ and performers’ choices in regards to instrument and timbre selection when attempting to evoke and represent Mythos fiction, and the expansion of Lovecraftian Futurist flow of influence to embrace and realize new multimedia works and performances within the art movement focusing on new expressions of contemporary social commentary. The project utilizes interviews with composers and performers, literary sources, instrumentation development and construction, technological experimentation, and a variety of creative output to engage discourse directly. This project is partially supported by Ronin Institute of Independent Research. (First academic output was a paper presentation at the *Monsters and Lovecraft 2nd Annual Global Interdisciplinary Conference*, Vienna, Austria, May 2021.)

2021-2022

The Media of Mediumship: Encountering the Material Culture of Modern Occultism in Britain’s Science, Technology, and Magic Collections

As part of a larger project organized and supported by U.K. Arts and Humanities Research Council, the Science Museum Group, University of London’s Senate House Library, University of Stirling, and East Anglia University, this project facet will involve composing, recording, and performing music for a podcast on various aspects of mediumship, including dramatized stories depicting the adventures of a medium detective; plus participation in related academic discourse surrounding the role of media in housing, disseminating, and representing mediums within various collections of historical data and parallel modern presentation. Interviews, journal articles, and sections of published books are expected to be among the academic output created by the project. <https://mediaofmediumship.stir.ac.uk/>

2014-2017

The Devil You Play: the Czech Vozembouch and Its Construction

Hosted by the Etnologický Ústav, Prague, CR., this project researched the evolution of the construction of the Czech *vozembouch* to better understand the dialectic interactions the instrument has with the cultural and social surroundings in which it is made and played. More specifically, the project is focused on the consistent adornment of anthropomorphic/zoomorphic wooden heads atop the instrument, and detailed the differences in performance techniques employed, construction materials incorporated, historical significance, concepts of timbre and sound generation in relation to Pagan rites, folk tales, performance settings, and modern used in both traditional and experimental music. The project utilized interviews, literary sources, internships with makers and performers, museum research, and field observation.

2007-2012

The Role of the Instrument Maker in the Maker-Instrument-Player Network within the Neo-Medievalist Gothic Music Scene

This project was partial fulfillment of the requirements for the degree of Ph.D. in Ethnomusicology from Royal Holloway University of London. The focus of the project was to gain a better understanding of the role of the musical instrument maker within the musical community in which they operate. Taking Actor-Network Theory as a tool for outlining the project's research questions and focusing on the makers of Early music style instruments operating within the Neo-Medievalist Gothic music scene, utilizing interviews, internships, literary sources, and field observation to inform the findings and subsequent dissertation and satellite papers.

Research Projects (con't)

2003-2007

Multiculturalism and Multi-Regionalism in Contemporary Tibetan Popular Music

This project was partial fulfillment of the requirements for the degree of Master of the Arts in Ethnomusicology from University of Hawai'i at Manoa. The focus of the project was to gain a better understanding of the ways in which Tibetan traditional musical elements found within contemporary Tibetan popular and rock music being performed in China, most specifically the instrumentation that often included folk and/or religious instruments alongside standard rock instruments, evoked (different) identifying cultural traits among Tibetans and non-Tibetans. The project utilized interviews, internships, literary sources, and field observation to inform the findings and subsequent dissertation and satellite papers.

1998-2001

Evolution of Tlingit Drums and Drumming Techniques

The project researched the evolution of the construction of the Tlingit shaman drum to better understand the dialectic interactions the instrument has with the cultural and social surroundings in which it is made and played. Most specifically, the project focused on the ancestral representation on the skin of the instrument, but also is researching the differences in performance techniques employed, construction materials incorporated, historical significance, concepts of timbre and sound generation in relation to religious rituals, folk tales, performance settings, and modern used in both traditional and experimental music. The project utilized interviews, literary sources, internships with makers and performers, museum research, and field observation (festivals, concerts, street markets, artisan shops, et cetera) to inform the findings and subsequent papers. In part, this project was supported by the US Library of Congress.

Teaching Experience:

- 2018-2022 – Education First (teacher placement company) Institutes List: East China University of Political Science and Law (primary location), Dong Hua University, Li Xin University, Shanghai University of International Business and Economics (all campuses in Songjiang, Shanghai, China), plus East China Normal University and East China University of Science and Technology. Courses taught: Critical Thinking, Advanced Academic Writing, Practical Academic Writing, Advanced Exam Studies (for graduate entrance exams), Introduction to Culture and Critical Thinking. Courses developed: Culture Awareness through Music, Culture through Science Fiction, Business Writing. Currently in development: Advanced Ethnomusicology Theory and Music Appreciation, Culture through Gothic Literature.
- 2010-2011 – Introduction to World Music and Ethnomusicology (tutor), Dr. Henry Stobart, Royal Holloway University of London
- 2006-2007 – Sound and Organology of Instruments (teaching assistant: lectures), as part of Sound of Ethnomusicology, Dr. Byongwon Lee, University of Hawai'i
- 2006-2007 – Tibetan Religious and Folk Instruments (teaching assistant: lectures), as part of Music of China, Dr. Frederick Lau, University of Hawai'i
- 2005-2006 – Music of Jose Maceda (teaching assistant: lectures and interactive demonstration), as part of Music of the Philippines, Dr. Ric Trimillos, University of Hawai'i
- 2004-2005 – Performance Art and Sonic Installations (teaching assistant: lectures, advising, and performances), as part of Sound Sculpture Design, Mr. Thomas Wasson, University of Hawai'i
- 1999-2000 – Italian Futurist Music and the Instruments of Luigi Russolo (teaching assistant: lectures and concert), as part of 20th Century Music History, Dr. Randolph Foy, North Carolina State University
- 1999-2000 – Introduction to World Music (teaching assistant: lectures), Dr. Jonathan Kramer, North Carolina State University

Selected Workshops:

- 2019 – Improvising Musical Instruments in Improvised Music, part of the Shanghai 2019 Improv Festival, Shanghai, China
- 2012 – Improvised Performance Techniques and Conducting Improvised Ensembles (with Dr. Anthony Donovan and Mr. Matt Chilton), sponsored by the Luton Experimental and Improvised Music Club, Luton, U.K. 2012 – Lecture and Demonstration in Dialectic Computer-Percussion Electro-Acoustic Improvisation Performance (with Dr. Anthony Donovan and Mr. Matt Chilton), sponsored by Dorkbot London, London, U.K.
- 2012 – Lecture and Demonstration in Dialectic Computer-Percussion Electro-Acoustic Improvisation Performance (with Dr. Anthony Donovan and Mr. Matt Chilton), part of the Limehouse Town Hall Lecture and Performance Series, London, U.K.
- 1997 – Dialectic Improvisation between Music and Movement: a workshop in electro-acoustic music and contact improv dance (with Ms. Julee Synder), Amsterdam School of Music and Dance, The Netherlands
- 1996 – Dialectic Improvisation between Music and Movement: a workshop in electro-acoustic music and contact improv dance (with Ms. Julee Synder), the North Carolina Governor's School of the Arts, U.S.A.

Performance/Sonic Art Projects and Sound Design Experience:

Current projects:

2007-Present

Seesar (Composer / Percussionist / Producer)
Shanghai, China

Seesar is an ongoing project composing and producing dark ambient soundscapes influenced by the works of author H. P. Lovecraft using various Futurist aesthetics. All works are written for and performed on percussion, homemade instrumentation, and household items.

Releases:

- 2021 Vanquishing the Fungal Vampire (VA – Ambient Online)
- 2020 Nyarlathotep – Jason Wayne Sneed and Seesar Live at LOFAS (JWS Recordings)
- 2020 Foramen Porta Magnum Innominandum (VA - M.A.D.)
- 2020 Occult Realm – Slightly Luminous (VA - Big Cypress Swamp Records)
- 2020 Worshipping R'Taq (remix) (VA - Midnight Radio)
- 2020 Return of the Pugilist (VA - Ambient Online)
- 2020 Devoured by Stars (Silber Records)
- 2020 Cool Air (VA – Ambient Online)
- 2019 Ghou-Kin (Sombre Soniks)
- 2019 Even Death May Die (Silber Records)

Performance Projects and Sound Design (con't)

- 2019 DA 18 – Hypnos (VA – Sombre Soniks)
- 2019 DA 17 – Ascension at the Vulsian Burial Mound (VA – Sombre Soniks)
- 2018 DA 15 – Dawn of the Coleopterous Era [with Sceptre Fretpin] (VA – Sombre Soniks)
- 2017 This Is Darkness Dark Ambient Volume One (VA – This Is Darkness)
- 2017 Seminations Volume IV (Seesar special with music and interviews) (Sombre Soniks)
- 2017 At the Mountains of Madness – A Tribute to H. P. Lovecraft (VA – Cian Orbe Records)
- 2017 Ambient Online Compilation (VA – Ambient Online)
- 2017 DA 13 – Opening the Thirteen Gates (of the Nerconomicon) (VA – Sombre Soniks)
- 2017 Do What Thou Will Volume II – The Abominable Transformation (VA – Sombre Soniks)
- 2017 Horticultural Cultivation Techniques of the Burmese Tcho Tcho (Dagon Records)
- 2017 Interzone: Music from Dread Falls Theatre's Immersive Performance Inspired by William S.

Burroughs (Dagon Records)

- 2016 DA 11 – Mists over Boleskine House (with John Garcia) (VA – Sombre Soniks)
- 2016 Terra Relicta Presents Vol 01 – Audience with Cxaxukluth (Terra Relicta)
- 2016 Oxgerma Kathule: Original Soundtrack (Dagon Records)
- 2016 The Silver Key (reissue with bonus tracks) (Dagon Records)
- 2015 DA 10 – The Cerenerian Sea (with Mu) (VA - Sombre Soniks)
- 2015 DA 09 – Turning the Silver Key (alternate version) (VA - Sombre Soniks)
- 2014 The Silver Key (Schtum Logic Records)
- 2014 Flight of Raptontis (Sombre Soniks)
- 2014 DA 07 – Oxgerma Kathule (Tentacle Mix) (VA – Sombre Soniks)
- 2013 DA 06 – Tainted (VA - Sombre Soniks)
- 2012 DA 05 – Sphinx of the Ice Fields (with Steve Mason) (VA - Sombre Soniks)
- 2011 Under a Big Red Sun _ Gease of Tsathoggua (alternate version) (VA – Zos Kia Sounds)
- 2011 Do What Thou Wilt Volume I – Sebek and the Saracenic Rituals of de Vermis Mysteris (VA - Sombre Soniks)
- 2010 PAS Musique Presents: (VA – Culture Asylum)
- 2010 DA 02 – By the Light of Alhazred's Lamp (VA - Sombre Soniks)

2011-Present

Dread Falls Theatre

Sound Designer / Percussionist / Composer

London and High Wycombe, UK

Releases:

- 2017 Father Dagon podcast series (fourteen episodes, each with original tracks, plus three crowdfunding reward tracks – Dread Falls Theatre)
- 2017 Original Soundtrack from Father Dagon live show (with Anton Mobin, Akoustik Timbre Frekuency, raxil4, and Seesar) (pending release in 2021 on Dagon Records)

2013-Present

New Leaders of the Eldritch Cult

Collective Organizer

London, UK; Portland, OR, USA; and Shanghai, CN

New Leaders of the Eldritch Cult is a collective of composers, performers, writers, and directors who produce creative material influenced by the works of H. P. Lovecraft using methodologies and sensibilities put forth by Italian Futurist artists, most specifically Luigi Russolo, for use in sound design, backing tracks for film and audio books, music releases, and various live performances. Currently, the collective has 25 active members located worldwide. Releases available through Dagon Records, Sombre Soniks, and Alrealon Records, as well as online through digital aggregators.

Releases:

- 2021 The Thing in the Basement (New Leaders of the Eldritch Cult featuring Seesar) (Sombre Soniks)
- 2016 The Art of Eldritch Noise (New Leaders of the Eldritch Cult featuring Seesar) (Dagon Records)

2018-Present

Silence Wave and Dead Time Factory

Sonic Artist/Percussionist

Shanghai, CN

- *Silence Wave* is a trio of sonic artists working with purchased and homemade electronic instruments, homemade percussion, repurposed items, and extended techniques on electric bass to realize new works composed and conceived by the members, often site-specific immersive soundscape performances.

Performance Projects and Sound Design (con't)

Dead Time Factory is a troupe of multimedia artists lead by choreographer An Bin, including movement artists, poets, mechanical and electrical engineers, film makers, costume designers, makeup artists, and sonic artists.

Silence Wave and Dead Time Factory often work together, although some performances are only one group or the other. Performances include installations, festival concerts, workshops, and multimedia presentations in galleries, live houses, museums, and abandoned or disused buildings.

Selected performance and release list (role(s) in performance in parentheses):

- 2021 – Dangerous Music Festival (China-Indonesian Live/Online Performances) (sonic art)
- 2021 – Shanghai Picnic Arts Festival at *The Tank*, West Bank Arts Museum (sonic art, video art)
- 2020 – Secret Interference Source (boxed set of interactive and sonic art) (Yum Records)
- 2020 – Diving Bell (sonic art) (Silber Records)
- 2020 – “Whispers in the Walls” (sonic art, promenade art) Ming Shi, Shanghai, China
- 2019 – “Meditative Productivity”: Exploring Repetition, Creativity, and Fulfillment in Daily Life (sonic art, movement art)
- 2019 – “Who We Are”: Negotiating Identity Politics Within Ourselves (a special project conceived, directed, and performed by Lin Yingchi) (sonic art, movement art, spoken word, technology arts, technology-linked live performance (Hong Kong-Shanghai))
- 2019 - “A Dark Listening”: Experiencing the Elements through Movement, Poetry, and Sound (sonic art, movement art), New Ming Theatre, Shanghai, China
- 2019 - “Can You Read the Mind?” (sonic art, video art), Extra Time Gallery and Live House, Shanghai, China
- 2019 - “Abandoned Sounds” (sonic art, movement art), Metamorphosis Festival, Shanghai, China
- 2019 - “Sigh” (sonic art, movement art), Knock Your Bones Festival, Songjiang, China
- 2019 - “Creatures in the Mirror, Words on the Floor” (sonic art), New Art Expo Shanghai, Dongjing, China
- 2019 - “Leviathan” (sonic art, movement art), Yu Yin Tang Live House, Shanghai, China
- 2018 - “Forest of Stones” (sonic art), 167 Gallery, Songjiang, China
- 2018 - “Y”: a commentary on physical and digital reading media (performance art, sonic art), Shen Books and Artist Salon, Shanghai, China
- 2018 - “The Loch Ness Monster on Vacation in My Mind” (movement art, sonic art), DA+ Gallery, M50 Galleries, Shanghai, China

1984-Present

Freelance Musician

Drummer / Percussionist / Sonic Artist

Various Collaborations (modern composition, improvised music, rock projects, film soundtracks, audio book background music, Medieval music, traditional and World folk music, Italian Futurist music projects) with a multitude of artists on a professional level as an equal contributor (not a session musician), including Steve Beresford (jazz/improvised music), Lol Coxhill (jazz/improvised music), John Russell (improvised music), Sandeep Mishra (traditional South Indian music, improvised music), Alpesh Moharir (traditional South Indian music, improvised music, jazz fusion), Laetitia Sadier/Monade (rock music), Nameless and Unexplained (improvised music), Panjara Trio (Iranian traditional music, improvised music), Ampersand (modern composition sound sculpture project), John Garcia (composer, improvised music, traditional Columbian music), Akoustik Timbre Frekuensi (dark ambient soundscapes, all percussion), Cementimental (electronic and percussion duets), Kotodama (electronic and percussion duets), Sonic Pleasures (Italian Futurist composition), Pat Thomas Trio (jazz and improvised music), London Improviser's Orchestra (conducted improvised music), Kay Grant (voice and percussion duets), Damo Suzuki (improvised rock music), Steve Mason (electronic and percussion duets), Gral (Medieval music), Bohemian Bards

(Medieval music), John Butcher (jazz/improvised music), Dave Tucker (rock, improvised music), and others.
Performance Projects and Sound Design (con't)

Selected Releases:

- 2021 费史, 樑, Will Connor - 为了即兴 (Fish Pond Records)
- 2017 Anton Mobin / Will Connor - Four Days from Tomorrow (Middle Eight Recordings)

Upcoming Releases:

- 2021 Chilton/Connor/Donovan + Guests performing a selection of John Zorn's Game Pieces (pending release on Tzadik Records)

Selected past projects and details of specific current projects:

2014-2018

Father Dagon

Dread Falls Theatre

London, Bristol, Manchester, Nottingham, UK

Sound Design for Dread Falls Theatre's production of Father Dagon, a Lovecraft-influenced immersive theatre performance. Duties included organizing background compositions, composing and utilizing new works, coordinating and integrating live musicians with pre-recorded background music and other performers, liaising between the director and musicians, producing CD-ready tracks for a post-production release to reflect the musical contents of the live performance, coordinating technical aspects of the performance with company's technical team and the venue, and music-related event promotion.

2012-2016

PerKelt

Percussionist / Assistant Manager

London, UK

PerKelt is an ongoing Celtic Medieval Speed Folk performance group. Percussion played includes Tlingit *Ixt* frame drum, Iranian mazhar frame drum, Irish bodhran, Egyptian tabla, and other home-built and traditional drums and percussion.

Releases (with Connor):

- 2016 *Dancer in the Wind* (self-released)
- 2013 *Dowry of a Troll Woman* (self-released)

2014

Las Maravillas

The Dreamery

London, UK

Duties included overall sound design for an immersive performance, coordination of live music elements, working with sound sculpture artist Saif Bunni on developing ideas for the show and inclusion of his work in the sound design, music team leader, liaising between the music team and the administrative team hiring live musicians and additional composers, oversee completion of sound design instigation and installation on site and at rehearsals.

2014

Interzone

Dread Falls Theatre / Guerrilla Zoo

London, UK

Sound design, and performing both as live musician and actor within Dread Falls Theatre's interactive performance as part of Guerrilla Zoo's event celebrating 100 years of William Burroughs writings. Duties included, live music performance using household items and traditional percussion as part of the overall soundscape of the event as well as developing the associated character who was part of Dread Falls Theatre's production. Post production related music was also provided as part of the overall

W. Connor, CV

performance for the participants.
Performance Projects and Sound Design (con't)

2008-2013

Percussionist

Vultures Quartet (improvised music and modern composition ensemble)

London, UK

Releases:

- 2013 Sui Generis (with Schuyler Tsuda) (Zoharum Records)
- 2012 With Friends Like These... (VA – Kaparte / Tursa Recrds)
- 2011 Tourbillon D'Obscurite (with Phillippe Petit) (Sub Rosa Records)
- 2011 Kuomyou – Dark Music for Japan Earthquake Relief (VA – Catapult Records)
- 2011 Under a Big Red Sun (VA – Zos Kia Sounds)
- 2010 Vulture vs Ampersand (Born in Mind Records)
- 2010 PAS Musique Presents: (VA – Culture Asylum)
- 2009 Dictaphonia Microcassette Project Volume 03 (Hal McGee recordings)
- 2009 56:29 (Born in Mind Records)

2008-2013

Alternate Percussionist (European tours)

P.A.S. Musique (improvised and modern composition ensemble)

London, UK (and New York, NY, USA)

Releases (including Connor):

- 2008 The Lyre Speaketh (Alrealon Records / PAS Records)
- 2008 The Lyre Speaketh DVD (PAS Records)
- 2009 Time is a Constant Relapse (Alrealon Records)
- 2011 P.H.A.S.T.I. (P.A.S. Musique with Hati) (Zoharum Records)

2010-2013

Drummer

Second Head (pagan punk rock project)

London, UK

2010-2013

Drummer / Percussionist

Daniel Thompson Trio / Daniel Thompson Percussion Trio (improvised music ensembles)

London, UK

2012-2013

Percussionist

Why Camels Have No Wings (improvised electro-acoustic ensemble)

London, UK

Releases:2013 (eponymous) (self-released)

2013

The Wake

Dread Falls Theatre

High Wycombe, UK

Sound design, and performing both as live musician and actor within Dread Falls Theatre's immersive supernatural murder mystery, written and directed by Victoria Snaithe as part of the Mayor's Annual Charity Event for the town of High Wycombe, UK, performed at the Hell Fire Caves, West Wycombe, UK. Winner of the 2013 Mayoral Kite Mark Award

Performance Projects and Sound Design (con't)

2012, 2013, 2014

The Goblin King Masquerade Ball

Dread Falls Theatre

London, UK

Sound design, and performing both as live musician and actor within Dread Falls Theatre's interactive performance as part of Guerrilla Zoo's event The Annual Goblin King Masquerade Ball. Duties included, live music performance using Medieval percussion as a diegetic part of the presentation as well as the overall soundscape of Dread Falls Theatre's production.

2012

Window Shopping

Rebecca Bogue with Vultures Quartet

London, UK

The *Window-Shopping* project was conceived by Rebecca Bogue and developed with Vultures Quartet; and featured movement art and sonic art performances in the windows of empty business within shopping districts in Edmonton, London, UK, in view of and interacting with pedestrian shoppers. This project was partially funded by the Arts Council of England and the Borough of Edmonton.

2010-2012

Drummer / Percussionist

Labmit (all percussion improvised and modern composition trio)

London, UK and Barcelona, ES

2011-2012

Drummer / Percussionist

WARY (improvised music ensemble)

London, UK and Amsterdam, NL

2012

ATTACK!

Dread Falls Theatre

London, UK

Sound editor and performing as actor within Dread Falls Theatre's physical theatre performance in multiple locations and dates, including Guerrilla Zoo's Annual Goblin King Masquerade Ball and various Halloween events.

2012

Gridlocked:

Performance at SARC's Sonorities Festival

Belfast, NI, UK

Gridlocked conceived by programmer/musician Matt Chilton in which live music samples were taken from improvised percussion performance by Will Connor and manipulated through a MAX MSP and PD series of subroutines, then further manipulated using interactions between movement artist Victoria Snaith and light pathways transmitted to the computer, using a live web camera feed, the incoming sound of which was governed and used for interactive collective improvisation by computer sound artist, Cavan Fayans.

2008-2011

Drummer

The Atomic Crashdown (rock and improvised music project)

London, UK

Performance Projects and Sound Design (con't)

2009-2011

Percussionist

Jo Quail (Gothic/Classical cello percussion duets)

London, UK

Releases (with Connor):

- 2010 From the Sea (self-released)

2011

Domestic Tinnitus

Dread Falls Theatre

London, UK

Sound design and live music performance for Dread Falls Theatre's production of Domestic Tinnitus in which music played an extremely prominent interactive role, composed with and performed by myself and an accompanying live musician (each performance included a collaboration with a different musician for each performance). The music was performed live with a small on-stage role. Directed, written by, and starring Victoria Snaith.

2011

Percussionist

Shugoran (improvised Lovecraftian Futurist music ensemble)

London, UK

2005-2008

Percussionist

Fukagudolan (improvised music collaboration collective)

Honolulu, HI; Raleigh, NC, USA; and London, UK

2007 Percussionist

The Abel Cohen Butoh Experience

Honolulu, HI, USA

Live performances of percussion and sound design assistance for butoh dance troupe lead by dancer/director Abel Cohen.

2006

Women Generals of the Yang Family – Chinese Jingju Opera

University of Hawai'i

Honolulu, HI, USA

Live percussion performance within a jingju ensemble lead by Dr. Fred Lau and Zhang Laoshi. Duties included nabo (handheld Chinese cymbals) performance, reacting to and cuing live drama performances on stage.

2005

Ravayana

Musical Theatre Performance

Honolulu, HI, USA

Live music performance along with small role in M. A. Richard's experimental music theatre piece, Ravayana. Additional duties included sound design assistance and consulting, technical assistance, and other live music and composer coordination and hiring.

Performance Projects and Sound Design (con't)

1998-2003

Percussionist / Brass / Assistant Sound Designer

Center for Transgressive Behaviours

Raleigh, NC, USA

Live performances of percussion and sound design assistance for experimental performance art troupe lead by directors/writers/performers Craig Hilton, Staffan Pearsson, and John Dawkins. Worked on 25 of 29 productions during the five-year period I worked for the company.

1997-2002

Drummer

BAAMPHF!!! (math punk project)

Raleigh, NC, USA

Releases:

- 2001 Masters of Ji Jia Temple (self-released)

2000

Drummer

Thor and the Ass Boys (heavy metal project)

Raleigh, NC, USA

Releases:

- 2000 Search and Destroy (aka X Marks the Spot) (TPOS Records)
- 2000 Keeping the Dogs Away (Carmichael Records)

1997-1999

Drummer / Percussionist

Kraze Rock's Aunt B-Yatch Jazz Funk Trip-Hop Attack Unit (Jazz, funk, Trip-hop, and improvised music ensemble)

Raleigh, NC, USA

1999

Drummer / Brass

The Super Spies (punk rock and improvised music project)

Chapel Hill, NC, USA

1995-1997

Drummer / Percussionist

Feralyminal Lycanthropizers (improvised music and performance art ensemble)

Raleigh, NC and Berlin, DE

1995-1996

Drummer

17956 (math punk project)

Raleigh, NC, USA

1996

Drummer

Squid Giblet Thunder Chicken (math punk project)

Raleigh/Chapel Hill, NC, USA

Performance Projects and Sound Design (con't)

1994-1995

Drummer / Percussionist

Dzu-Teh (live performance jungle/drum and bass ensemble)

Raleigh, NC, USA

1995 Percussionist

Djalma Butoh Troupe

Raleigh, NC, USA (roaming)

Live performances of percussion and sound design assistance for butoh dance troupe lead by Ephia Gburek and Jeff Gburek.

1994

Drummer / Percussionist

The ON! Trio (jazz and improvised music ensemble)

Raleigh, NC, USA and Berlin, DE

1987-1993

Drummer

one3four (math punk project)

Clemson/Columbia, SC, USA

Releases:

- 1991 Automation Organism (self-released)
- 1991 Jazz Monsters (self-released)
- 1991 La Diabla (from the 1987 rock opera) (self-released)
- 1990 Unit M (self-released) 1990 Unit F (self-released)
- 1989 Too Much Jolt (self-released)
- 1989 Cyrptonumerology (self-released)
- 1988 2/5 (self-released)
- 1988 Red Tape (self-released)

1991-1992

Brass

The Filter Kings (rock and modern composition project)

Columbia, SC, USA

1987-1990

Drummer / Percussionist

Wusspig

Clemson/Columbia, SC, USA

Live performances of percussion and sound design assistance for experimental performance art troupe lead by directors/writers/performers Erik Frankwich, Sam York, and Mike Benson.

1984-1987

Drummer

Sleestaks (rock project)

Clemson, SC, USA

Releases:

1986 (eponymous) (self-released)

Performance Projects and Sound Design (con't)

1984-1986

Drummer

Box Gradhu (Gothic rock project)

Clemson/Greenville, SC, USA

1982-1984

Drummer / Percussionist

Pigeon Frequency Chamber Orchestra (improvised music and modern composition ensemble)

Clemson, SC, USA

Additional Relevant Experience:

1998-2003

Sound Reinforcement Engineer

Freelance

Raleigh, NC, USA

Engineered Front of House and monitor sound reinforcement systems during live and studio performances, set-up and striking of equipment, recording or performances, and equipment repair.

2001-2003

Instrument Purchasing Agent

Indoor Storm Musical Instrument Company

Raleigh, NC, USA

Managed domestic and international sales, inspection of musical instruments, attended trade shows to evaluate new products, international customer service.

2001-2002

Percussion Instructor

Raleigh Community School of Music for Underprivileged Children

Raleigh, NC, USA

Peripatetic percussion instruction for beginning students aged 12-30yo.

2002

Percussionist

Amsterdam School of Music and Dance

Amsterdam, Netherlands, EU

Provided improvised music for contact and modern dance classes.

2002

Percussionist

North Carolina Governor's School for the Arts

Raleigh, NC, USA

Provided improvised musical accompaniment for contact and modern dance classes.

1987-1988

Acoustical Engineer Assistant

James S. Brawley and Company

Pendleton, SC, USA

Generated computer assisted speaker array design, calculated frequency balance for long and short throw sound reinforcement clusters, undertook clerical duties, on site testing and installed clusters and reinforcement electronics.

Awards and Grants:

- 2022 Innovation & Impact Award (Finalist) – Outstanding Social and Cultural Impact: Radio Drama Sound Design during the Pandemic (University of East Anglia)
- 2019 Best New Teacher – Shanghai, China (Education First)
- 2007 Foreign Language and Area Studies Grant (Chinese)
- 2006 Foreign Language and Area Studies Grant (Tibetan)
- 2006 Donald Matsumori Achievement in Music Award
- 2006 Geraldine Pedrini Memorial Scholarship for Ethnomusicology
- 2006 Excellence in Chinese Studies Award (nominee)
- 2005-2006 School of Asian and Hawaii-Pacific Studies tuition waiver
- 2005 Beau Gard Dixon Memorial Ethnomusicology Scholarship
- 2005 Foreign Language and Area Studies Grant (Chinese)