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## Research/Teaching Statement

My research interests are inherently interdisciplinary. I focus on the creation of electroacoustic music and intermedia; compositional materials, strategies, and tools for processing and spatialization of sound and electroacoustic music, studio and on-location recording techniques, stereo and multi-channel mixing and diffusion techniques, interactive programming in Max/MSP, and related technologies. This combination of artistic and technical explorations has led to research in the history and aesthetics of acousmatic music, phenomenology, semiotics, developmental psychology, neurobiology, play, and psychoacoustics.

Shared meaning and signification of sound fascinate me in particular: the ways context and ambiguity, subjective narration, and the sonorous envelope (a pre-symbolic psychological stage of development) shape listeners' experiences. I am currently working on an article that uses aspects of Lacanian psychoanalysis to explore examples in electroacoustic music, building on and extending theories of acousmatic music, film theory, and feminist film theory proposed by Michel Chion, Brian Kane, Kaja Silverman, and others. David Schwarz has demonstrated the relevance of similar approaches to acoustic music.

My compositional process reflects these interests, particularly notions of atemporality and aspatiality, and of sound's role in dimensioning the listener's spatial and temporal experience. My works combine lively gesture, sound mass, and physically evocative sonic behaviors. They tend toward interplay between concrete and non-directive narrative, seeking an ambiguity of sound and context in which the sources of sounds are alternately obfuscated and revealed. My current composition project is a series of five pieces titled *Guitar Constructions*, to be released as an album (stereo versions) together with the software used in these pieces for audio processing, mixing, and diffusion (stereo and multi-channel). I am currently composing the last of the five pieces, for live electric guitar and electronics. These pieces metaphorically invoke the guitar-based popular music genres I grew up playing: Rock, Heavy Metal, and Progressive Rock. Each one also making a metaphoric or literal use of the idea of 'construction.' Audio sources range from the sound of the guitar, guitar amps and electronics, to sounds of heavy wood working tools, heavy machinery and machine shops, small electric tools, water and steam, and ambient sounds. *Guitar Construction* #1, #2, and #3 have been programmed at significant peer-reviewed national and international festivals and conferences including Ars Electronica, Bourges Festival Synthèse, Diffrazioni Multimedia Festival, Sound and Music Computing Conference, and Society for Electroacoustic Music in the United States. *Guitar Construction* #2 was a finalist in the Ars Electronica Forum Wallis international competition in 2016, and *Guitar Construction* #3 was awarded "special mention" at the Ars Electronica Forum Wallis competition 2018. I am also currently engaged in performing (as guitarist),

recording, and mixing a musical accompaniment for a book titled *Countach*, an international spy thriller, by Callen Clarke. The music encompasses the genres of progressive rock, electronic, film music and sound design, and middle-eastern music.

I have applied these research interests into teaching of a variety of subjects including electroacoustic music, intermedia, sound design, film music, interdisciplinary art, and music production. The potential interdisciplinary nature of music technology provides ample opportunities for the inclusion of my research interests into course content and discussion. Collaboration between music and other modes of artistic expression broadens the students' creative horizons, prompts students to view music composition through the lens of other arts, and deepens understanding and appreciation of other art forms and humanistic endeavors.

As a proponent of active and integrative learning I employ a variety of presentation tools including written material, lectures and discussions, listening, visuals and media, and hands-on practical application in order to support student learning and to cater to different learning styles. Technical and conceptual materials are presented through readings, lectures, discussions, and afford the opportunity to use multiple visual and aural modes of presentation. Whenever possible applicable material is immediately related to a specific practical application, and hands-on demonstration.

Creative output being the goal, I give students ample opportunities for creative work. Regularly required short directed assignments afford the student the opportunity to develop a 'portfolio' of techniques and ideas that can be incorporated in their own work. The narrow framework of assignments facilitates students' focus and increases self-criticism. Assignments in music technology and audio production reflect the cumulative nature of these courses, and allow progress to be easily assessed. Larger projects might include scoring music for a specific film cue, recording and mixing an ensemble or band, composing a complete work, or a public performance.

Feedback and critical assessment are important to students' success. Assignments are presented in class, and discussed as a group. I encourage class discussion and open and honest feedback in an atmosphere of mutual respect. This offers students an opportunity to more clearly understand the implications of their own work within a broader context, and helps them develop a language through which they can articulate their artistic intentions. As well as facilitating these discussions during class presentations, I provide students with written assessments. I try to avoid my personal subjective musical biases by offering positive feedback and criticism on specific objectives and the students' own artistic intentions.

My teaching philosophy begins with my personal belief that every human is creative and that creativity is the most fundamental articulation of human consciousness. Creativity is a process. Play is creativity in progress. As a teacher of the creative arts and music technology, my teaching follows two simultaneous paths, 1) helping students trust the creative process, 2) teaching students to master the technology interface in order to reach their full creative potential. Combining these, my goal is help students find their own artistic voice.