

I think of my music as layers of sound streams. When the streams oppose, tension is created, along with an expectation of resolution by their eventual unification or end. What fascinates me is the paradox in which many conflicting layers can actually lead the listener to a place of calmness as opposed to tension, where the expectation of resolution is lost and where they are free to explore the music at multiple levels as various layers come into focus.

To make musical streams interact, I use rhythmic tools: delay, polyrhythms, and aleatory. I also like to mask the meter with phasing, or the harmony with microtones and pitch bends. I've found that I can use the same set of tools with different parameters to create vastly different types of music. Adding a few sharp edges can add rhythmic excitement to an otherwise continuous stream, and resonance can make something that's otherwise very jagged start to shimmer.

Some of the music I write lives close to minimalism because, as a percussionist, that's where I was raised. I borrow its sounds and techniques, shrinking them to a smaller scale. I also find inspiration in spectral music, ambient electronic music, and contemporary jazz drumming, all places I've been able to find calmness within complexity.

At the heart of what I do is harmony, and composition for me is a way of framing sonorities: expanding them to make them spacious enough to live in and decorating them to keep things interesting.