As a performer, scholar, educator, and technologist I find myself in an evolving intersection of academic and artistic pursuits driven by technology. I have a wide variety of academic experiences, from serving as the head of department at a guitar program in Mumbai, India, for three years at a private college (where I developed a strong working understanding of music education in diverse cultural and academic settings) to playing music in academic environments for many years in as varied locations as Cornish College of the Arts (Seattle, WA) to the University of Central Missouri (Warrensburg, MO) while pursuing a master's degree, and even going back to my experiences at Orange County High School of the Arts in Southern California. These experiences and opportunities have led me to realize my love of creating and theorizing music with and about technology, scholarship, and teaching.

As a guitarist, I have often felt frustrated by the limitations of conventional guitar design. Traditionally, guitars rely on external devices and controllers to facilitate sonic manipulation and timbral processing, resulting in a fragmented relationship between performer and instrument. This separation limits the guitar's potential as an adaptive, interactive performance partner. My research aims to overcome these limitations by developing interactive systems that integrate directly with the guitar, enhancing its functionality and opening new possibilities for performance.

In learning the visual programming environment Max, I have begun to develop idiosyncratic interfaces using TouchOSC, creative audio signal processing to replace my pedals, audio sample manipulation, and combined in a "gamification" for performance. For future projects, I wish to go further and design devices that allow the guitar to respond in real-time to gestures, sound, and environmental input, to manipulate audio and integrate motion sensors, pressure sensors, and touch interfaces. These systems, embedded into the physical instrument,

will enable new forms of interaction, allowing performers to control sound and processing through physical gestures.

In addition to the embedded elements, I plan to create wearable devices that will serve as performance companions, where the technology itself adapts and responds to the guitarist's movements. My aim is to create a dynamic system where these devices transcend passivity and become active agents in the performance. The goal is not only to enhance the guitar's practical functionality but also to redefine the relationship between performer and instrument. Ultimately, I hope to push the boundaries of guitar design, creating an instrument that is both a creative partner and a dynamic force that amplifies personal expression.

My master's thesis, *Producer as Performer*, explored how music production functions as an act of performance shaped by bodily expression, technological mediation, and perception. This work has laid the foundation for my ongoing exploration of the intersections between performance, technology, and creativity. I am interested in a program that offers a strong structural foundation while fostering openness to new ideas, guiding me toward the full realization of my scholar-artist identity. Being a scholar-artist to me means creating a connection between creative and intellectual pursuits that integrates artistic expressions within academic research. I aim to cultivate my scholar-artist identity through creative experimental practices and scholarly work grounded in technology-driven performance research.

Drawing from my life experience, my scholarly and creative interests are both a continuation of my musical journey and a foundation for the next stage. The research ideas I've outlined for your program are starting points, serving as a foundation for deeper exploration and refinement. I approach this opportunity with a mindset of openness, embracing the possibility of new directions and pathways that may emerge throughout the program.