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Computing the Arts & Humanities Lecture Series

Creating the Invisible: Simple Concepts, Random Ideas and Parenthetical Ramblings about Sound Design**Jeffrey Stolet, University of Oregon School of Music**

Philip H. Knight Professor of Music and Director of Intermedia Music Technology

Johnston Hall 338
March 21, 2007 - 02:30 pm**Abstract:**

Sound, in all of its forms, can emotionally move us, can make us remember, or can scare us, to name only several possible impacts that sound can have on humans. Today, a sound designer working with modification and synthesis processes in the electronic domain has an overwhelming number of choices of techniques to apply to this work. I will discuss some of the basic sound design techniques that I have chosen for my work as well as the motivation behind those choices. In the process, fundamental principles that apply to many types of electronic sound creation are examined.

Speaker's Bio:

Jeffrey Stolet is a Philip H. Knight Professor of Music and Director of Intermedia Music Technology at the University of Oregon School of Music. Stolet's work has been presented in America and the world, and is available on the Newport Classic, Cambria, ICMC, SEAMUS and IMG Media labels. Presentations of Stolet's work include major electroacoustic and new media festivals such as the International Computer Music Conference (ICMC), the Society for Electro-Acoustic Music in the United States Conference (SEAMUS), the Mix Electro-Acoustic Music Festival in Beijing, the Shanghai International Electro-Acoustic Music Week in Shanghai, China, the Annual Electroacoustic Music Festival in Santiago de Chile, the Florida Electroacoustic Music Festival, Electronic Music Midwest, SIGGRAPH, the transmediale International Media Art Festival, Boston Cyber Arts Festival, Cycle de concerts de Musique par ordinateur (Paris, France), the International Conference for New Interfaces for Musical Expression (NIME) and the International Electroacoustic Music Festival "Primavera en La Habana," in Cuba, and venues such as the Museum of Modern Art in New York, the Pompidou Center in Paris, and the Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University as well as performances and major exhibitions at venues in Madrid, Barcelona and Seville, Paris, Reims, and Beauvais, London, Milan, Sydney and Paddington (Australia), Berlin, Cologne, Weimar, and Stralsund, Grenoble (Switzerland), Sao Paulo (Brazil), Toronto, and Tokyo, and New York, Boston, Washington, D.C., Los Angeles, San Francisco, Sacramento, Seattle, Portland, Milwaukee, Kansas City, and Cleveland. In addition, Stolet has collaborated with The New Media Center at the University of Oregon to transform an original electronic music textbook into Electronic Music Interactive, an Internet deliverable, multimedia document containing motion animations, sound, and glossary that has received rave reviews in the press (Electronic Musician, Keyboard Magazine, The Chronicle of Higher Education, and Rolling Stone Magazine).

Refreshments will be served.**This lecture has a reception.**