

REAL-TIME AUDIO PROCESSING FOR THE PERFORMING ARTS

with Alexander MacSween
and Stéphane Claude

June 5 to 9, 2010



Through his many collaborations with performing artists, Alexander MacSween has developed an original approach to real-time audio processing. He creates elaborate soundscapes and rich musical textures that draw from the voices of actors, the feet of dancers, and other elements of performance. His tools vary, from basic devices such as guitar effects pedals, to more complex systems such as digital processors and computer software.

This workshop has been created for professionals in various disciplines wishing to explore working with sound in real-time—electronic or digital processing of the sounds created within performance environments. This workshop is for artists who want to better their technical expertise, and for technicians who are interested in exploring creative approaches to sound processing.

Please note that the content of the workshop may be revised to suit the needs of the participants. Workshops will be given in French (although instructors are bilingual).

OVERVIEW

- An overview of the evolution of sound processing in various art forms and the simultaneous technological advancements;
- A presentation of Alexander MacSween's creative process and his approach to technology;
- An introduction to sound processing with Ableton Live;
- A brief introduction to a few basic peripheral audio processing devices, including mixing boards;
- The creation of a short project or of a sound performance based on a chosen text;
- A closing presentation of the projects created in the context of the workshop followed by an informal discussion on the difficulties and happy surprises gleaned from the experience.

SOFTWARE USED ON MAC OS X

- Ableton Live

PREREQUISITES

- ⇒ To know how to use a computer;
- ⇒ To bring personal tools (personal laptop, software or sound equipment) if available;
- ⇒ Be a professional artist, creator or cultural worker;
- ⇒ Be a self-employed worker or a salaried employee in an enterprise not subject to 1 % Training Investment*;
- ⇒ To attend every session workshop.

* Any enterprise whose total payroll is \$1,000,000 or more is subject to 1 % Training Investment (Emploi-Québec Program).

NUMBER OF PARTICIPANTS

10 persons

COST

\$115 – Payment required before May 17.

SCHEDULE

The workshop will take place over 5 consecutive days: Saturday June 5 through Tuesday June 8, from 10 am to 5 pm, and on Wednesday June 9, from 2 pm to 5 pm.

INSTRUCTOR

Musician, composer and sound artist, **Alexander MacSween**, has collaborated on many dance, theatre and film projects. He has worked with Marie Brassard (Quebec), André Gingras (Netherlands), Brigitte Haentjens / Sybillines (Quebec), Interlude T/O (France), Robert Lepage (Quebec), Montréal Danse (Quebec), José Navas / Compagnie Flak (Quebec), and T.r.a.n.s.i.t.s.c.a.p.e (Belgium). As a drummer, Alexander is active in the worlds of rock, improvisation and electronic music. He has played with Paolo Angeli, Tim Berne, Michel F. Côté, Bionic, Frank Gratkowski, The Nils, and Sam Shalabi. He is a member of Martin Tétreault's Quatuor de tourne-disques and of the group Foodsoon, with Bernard Falaise and Fabrizio Gilardino. Alexander has also created solo pieces and sound installations. His work has been presented in several festivals, including CitySonics (Belgium), Sonorama (France) and Mutek (Quebec). He also gives workshops on real-time sound processing for the performing arts presented by the CECN (Belgium) at various European centres, including Le Fresnoy (France), ArtZoyd (France) et TechnoCité (Belgium).

ASSISTANT

Stéphane Claude is an electronic, acoustic composer and sound engineer. His research is based on integrating a conceptual and physiological framework of audio recording and sound installation for different diffusion contexts in the electronic arts. His interests gravitate around the communication of a formal aesthetic, of a transductive experience of the electronic medium, an exploration of digital signal processing, the parameters of acoustic and sound in spaces. He is the co-founder of the art research unit Ælab with artist and professor Gisèle Trudel. The work of Ælab has been shown recently in Montreal, Berlin, Karlsruhe, Madrid, Rotterdam, Budapest, Paris, Beijing, Toronto, Winnipeg, Los Angeles, Sao Paulo, Riga, Rovaniemi. As an audio consultant, he participates in the conception, production and integration of presentation spaces, of specialized analog and digital creation and production studios for artist run centers, institutions and independent sites. <www.aelab.com>

REGISTRATION

Before Monday, May 17, 2010, at 5 pm

Please submit your registration request to:

Annie Tremblay, Lab services Coordinator

phone: 514 844-3250, ext. 230
lab@oboro.net

fax: 514 847-0330
www.oboro.net

POLICY

Reservation / Payment

Reservations can be done by phone or email. Full payment must be made for inscription to be valid. You can pay by credit card (Visa or MasterCard), cheque or in cash. Inscription to a workshop is not transferable.

Cancellation / Refunding

OBORO does not refund inscription fees except in case of illness (with a medical note) or of absolute necessity. In such cases, inscription fees are transferable to another workshop or service offered by the New Media Lab.

Workshop Cancellation

OBORO reserves the right to cancel workshops at any time and without advance notice. In this case, inscription fees are totally refunded.