

Andrew Lane

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PROFESSIONAL EXPERIENCE

Communications Director

Connolly for a Safer Oregon, Salem, Oregon, 2004—2004.

Issue research and media management for state-wide Attorney General candidate's race. Research involved local, state, and national agencies to compile reports and position papers for the candidate. Manage all photographs, video, radio, internet, and printed materials, coordinating their distribution to individuals, counties, agencies, and press throughout the state.

Instructor in Electronic Music Techniques

University of Oregon, School of Music, 2003—2004.

A four-credit course offered at the 400 level. Topics covered include: Nature of Sound, Representation of Sound, Additive Synthesis, Subtractive Synthesis, Time-Variant Control and Combining, FM Synthesis, Direct Disk Recording and Multitracking, Effects, Mixing, Media, and Form. Lab software included: Reaktor, Peak, and Deck. Average class size of 34 students per term.

Instrument/Interface Designer

University of Oregon/Lane Music Services, Eugene, Oregon, 2003—Present.

Using tactile and infrared sensors, I have constructed several interfaces to be used as electronic instruments for composition and live performance. Facets of these designs include overall project management, electrical engineering, microchip programming, machine shop layout, Printed Circuit Board (PCB) layout, soldering, and all other aspects of production to completed project.

Director of Music

Springfield Lutheran Church, Springfield, Oregon, 2000—2003.

Coordinated weekly musical events in a congregation of 400 members. Duties included planning and leading weekly service music, directing the adult choir and music ensemble, and training staff for the installation and operation of sound and projection systems.

Strings Specialist

Eugene Waldorf School, Eugene, Oregon, 2000—2004.

Teach and administrate an elementary and middle school level music program. During my tenure, the participation level increased 185%, the amount of available music funds increased 250%, the number of instruments owned by the school increased 300%, and the overall quality of the program has vastly improved.

Suzuki Violin Instructor

University of Oregon, School of Music, Community Music Institute, 2000—2004.
Teach weekly private violin lessons and group lessons using the Suzuki method.
Typical student age was between three and ten years.

Music Publisher

Lane Music Services, Eugene, Oregon, 1999—Present.
Publication work includes transcriptions for *Musica Tuscana*, Mel Bay Publishing, *Just Jazz Guitar Magazine*, Kelton Publications, Tom Manoff, and various local artists and composers.

Private Violin/Viola Instructor

1995—Present.
Suzuki and traditional methods (Roland) used with students age 3—16.

Film Score Conductor for *Westender*

MOB Productions, Portland, Oregon, 2002.
Conductor for studio orchestra comprised of strings, brass, and harp. In preparation for the recording session I edited the score for arrangement, articulation, and notation. During the recording session I managed the musicians, conducted the orchestra, coordinated with the sound engineer, and listened to “takes” for quality and accuracy control.

Instructor in Composers on Computers

University of Oregon, School of Music, Northwest Suzuki Institute, 2001—2003.
Taught basic music theory and notation to Suzuki violin, viola, and cello students age 6—14. Notation was taught through Finale Notepad, Finale Print Music, and Finale, depending on student experience and ability.

Light and Sound Designer for *Guys and Dolls*

Springfield Performing Arts Camp, Springfield, Oregon, 2001.
Responsible for the design and implementation of all aspects of sound reinforcement and theatrical lighting. I also developed contracts for rental of equipment and organized volunteers to setup equipment.

Director of Music for *Godspell*

Judah Productions, Salem, Oregon, 1998.

EDUCATION

Master’s of Music in Intermedia Music Technology, University of Oregon, June 2003.
Terminal Creative Project: *Sky Canvas: an Interactive Audio-Visual Installation*.
Advisor: Dr. Jeffrey Stolet

Bachelor of Arts in Music, *cum laude*, Whitworth College, Washington, August 1999.

University Teaching Experience

Courses Taught at the University Level:

Electronic Music Techniques
Freshman Music Theory and Ear Training

Other Instructional Capabilities Include:

Recording Techniques
Algorithmic Music Programming
Interactive Arts
Collaborative Arts
Midi for Musicians
Art and Music Interface and Device Design (Physical Programming)
Finale/Sibelius (Notation)
Music History (General)
Vocal/String Ensembles (Conducting)
Studio Instruction (Viola/Voice)

SKILLS WITH MUSIC SOFTWARE AND HARDWARE

Experience includes designing, building, and using studios based on both Macintosh and Windows computers for the purpose of live recording, composition, notation, synthesis, digital audio production, sound design, and computer assisted instruction. Selected platforms include:

Digital Editing and Multitrack Sequencer/Recording Software:

Audacity
Deck
Digital Performer
Logic
Peak
Pro Tools
Sound Forge
Studio Vision Pro
Vegas
Wave Lab

Digital Synthesizer Software:

Kyma
MetaSynth
MAX/MSP/Jitter (MIDI, Digital Audio, and Video)
Reaktor
Reason

Computer Assisted Musicianship Skills Software:
Practica Musica

Notation Software:
Finale
Sibelius

Unique Hardware:
Sony DMX-R100
Yamaha Mixing Boards
Capybara
Eight Speaker Surround Array

SKILLS WITH COMPUTERS AND RELATED SOFTWARE

Operating Systems:
Linux
Windows
MAC OS (up through 10.3)
Unix (basic understanding)

Programming Languages:
Basic
C++ (analyst)
Web scripts (Javascript, ActionScript)

Office Productivity:
Microsoft Office (Word, Excell, Access, Power Point, Visio)
Correl Wordperfect
Adobe Pagemaker
Adobe In-Design
Adobe Acrobat

Artistic:
Adobe Photoshop
Final Cut Pro
iMovie

Web Design:
Macromedia Dreamweaver
Macromedia Flash

LIST OF SELECTED WORKS AND THEIR PERFORMANCE HISTORY

Electroacoustic

American Poem (0-360 B.P.M) (installation) [Max/MSP] (2004). A pace-variable metronome for United States' city names: over 3200 city names are placed randomly in a quadraphonic speaker system while the rhythm of the names remains metronomic. Every city name on the United States map (as printed by AAA) was recorded and indexed. This work was in collaboration with sculptor Charles Goldman (Brooklyn, New York).

- Phillip Feldman Gallery, Pacific Northwest College of Art, 2004-2005.

Farewell (3') [Max/Reaktor] (2004). A live interactive work with *2Air2Ped* and steel drum synthesizer.

Sky Canvas (installation) [MAX/MSP/Jitter] (2003). A multimedia environment created through custom programming that allows individuals to participate actively in the creation of tonal and visual material.

- Adell McMillan Gallery, University of Oregon, 2003.

Bystanders (~7') [Max] (2002). A live interactive audio work with primitive visuals. *Bystanders* was performed live by volunteers from the audience, making this my first "unprepared performers" work.

- University of Oregon, FMO Concert Series, 2002.

French's Dome (12') [digital audio] (2002). A concerto for Kyma/Capybara synthesizer and digital audio.

- KLCC, New Dreamers, 2002.

YAN [soundtrack] (2002). An accompaniment for animation.

Stations (5'30") [viola/MAX/Kyma] (2001). An interactive digital audio piece for viola involving my first pitch tracker.

Sonata for Mixing Bowl and MGB (3') [digital audio] (2001). A short *concrète* work using my car's tailpipe and a rather large stainless steel bowl from the kitchen.

Electronic Devices

2Air2Ped (2004). Custom controller with two infrared sensors and two pedals. The gestures of my hands and the use of foot pedals by my feet is converted to midi.

BlueAir (2004). Custom midi sensor that radiates blue light while tracking movement. Developed for the University of Oregon.

IRDrums (2004). Commissioned infrared instrument played like toms, but without impact. Used by a local high school's Winter Percussion Theater ensemble.

- Willamette High School (Oregon) Winter Percussion Competition Season, 2004.

PedalBox (2004). Midi interface converting multiple pedals to a midi signal.

Photography

Triptych Violins [film/digitaldarkroom] (2002). Three-phase portraits of my viola.

ViolaPlayer [film/digitaldarkroom] (2002). From a self-portrait while I played my viola.

Cobble [film/digitaldarkroom] (2002). Hand-laid street in blue.

Chapala 2002 [film] (2002). Photographs from the Lake Chapala region of Mexico.

Video

FireDance (2003). Abstract video with music by David Ozab.

- Lewis University, Electronic Music Midwest, 2004.
- San Diego State University, SEAMUS, 2004.
- University of Oregon, 2004.

The Trouble with Barry (2003). Producer of a comical dramatic short.

Music Video (2003). Video to the music of Yann Tiersen.

Suzuki Strings Promotional Video (2002). A short web-targeted video.

- University of Oregon, Web use, 2002.

Web Art

HTML Code Realized [webart] (2002). An exploration of HTML itself as artistic material.

Man Asleep [webart] (2002). Two looks at a photo from Chapala, Mexico and a postcard.

Postcard Museum [webart] (2002). A flash realization of a concept postcard museum.