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## EDUCATION

- Master of Fine Arts, Sound Design, 2004, University of North Carolina School of the Arts

Thesis: *Computer Applications in Sound Design*

Thesis Advisory Committee:

David E. Smith (Chair)  
Henry Grillo  
Lisa Weatherman

- Bachelor of Fine Arts, Theatre Arts, 2001, Utah State University

## UNIVERSITY EMPLOYMENT

- **University of North Carolina School of the Arts, Winston-Salem, North Carolina**

2004 – Present Professor in the School of Design and Production

- Served as Director of the BFA and MFA Sound Design Program 2018 - Present
- Taught courses in sound design and technology to sound majors
- Advised students working on UNCSA productions
- Arts Advisor for Students
- Served as a recruitment and enrollment leader for the School of Design and Production for the 2023-2024 academic year
- Served as an Instructional Technology Project Manager with the Provost office to adapt all UNCSA classrooms for virtual delivery during the COVID-19 pandemic.
- Faculty Council Chair 2011-2012
- Served on Faculty Council 2010 – 2012
- Served as a Judicial Hearing Board Member
- Served on a committee to develop a system for faculty rank
- Faculty Rank Committee 2012-2014

- Developed and administered a summer continuing education program for the School of Design and Production including a course in sound design.
- Served on the Career Development Committee from 2006 – Present.
- Participant in ARTStem, a project with the Kenan Center for the Arts that aims to develop art/science collaborations between UNCSA and Reynolds High School faculty.
- Served on the UNCSA 2006 Quality Enhancement Plan committee.
- Worked as an Associate of the Center for Design Innovation

2015 – Present      Quality Enhancement Plan Director

- Led the development and implementation of UNCSA's QEP in connection with the ten-year reaffirmation of its accreditation with the Southern Association of Colleges and Schools.

2016 – 2021      Assistant Dean of Design and Production

- Primary responsibility was serving as the Production Manager for UNCSA. I coordinated production schedules, venues, and budgets. I liaised with the Deans from each school on campus regarding their production needs. I was also involved in coordinating the peer production evaluation process. Aside from that I served as an advisor to the Dean of Design and Production on various matters and as his representative to the University as Co-Producer of most productions at UNCSA.

2001 – 2004      Part-time Faculty in the School of Design and Production  
(Graduate Assistant)

- Taught sound courses to sound majors and non-majors
- Taught computer graphics to design majors
- Taught workshops in computer technologies for sound design
- Designed and maintained computer systems and software in a 12 computer audio pre-production facility.

- **University of North Carolina Greensboro, Greensboro, North Carolina**

2006      Adjunct Faculty in the Department of Theatre

- Taught a course in sound design and technology.

## **SOUND DESIGN EXPERIENCE**

- **Theatre Sound Design Credits**

- **Children's Theatre of Charlotte, Charlotte, NC**

*Best Christmas Pageant Ever: The Musical* – 2024 Dir. Jennifer Poarch  
*School of Rock: The Musical* – 2024 Dir. Adam Burke  
*Elephant and Piggie* – 2024 Dir. Alicia Tafoya  
*Best Christmas Pageant Ever the Musical* – 2023 Dir. Ron Chisholm  
*Narnia the Musical* – 2023 Dir. Adam Burke  
*Allie Kazan and the Magic Mansion* (Premiere) – 2023 Dir. Adam Burke  
*Best Christmas Pageant Ever the Musical* – 2022 Dir. Ron Chisholm  
*Annie* – 2022 Dir. Corey Mitchell  
*Shrek!* – 2022 Dir. Adam Burke  
*Dragons Love Tacos* – 2022 Dir. Melissa Ohlman-Roberge  
*Grimzz Fairy Tales* (Premier) – 2020 Dir. Christopher Parks  
*Best Christmas Pageant Ever The Musical* – 2019 Dir. Ron Chisholm  
*Peter Pan* – 2019 Dir. Jenny Male  
*Three Little Birds* – 2019 Dir. Shondrika Moss  
*Best Christmas Pageant Ever The Musical* – 2018 Dir. Michelle Long  
*Matilda The Musical* – 2018 Dir. Adam Burke  
*The Lion, the Witch, and the Wardrobe* – 2018 Dir. Adam Burke  
*Best Christmas Pageant Ever The Musical* – 2017 Dir. Adam Burke  
*Mary Poppins* – 2017 Dir. Michael Bobbitt  
*Go Dog Go* – 2017. Dir. Mark Sutton  
*Best Christmas Pageant Ever The Musical* (Premier) – 2016 Dir. Adam Burke  
*A Year With Frog & Toad* – 2016. Dir. Ron Chisholm  
*Schoolhouse Rock* – 2016. Dir. Michael Bobbitt  
*Ella's Big Chance* (Premier) -- 2015. Dir. Adam Burke  
*Elephant and Piggie* – 2015. Dir. Ron Chisholm  
*The Cat in the Hat* – 2015. Dir. Adam Burke  
*101 Dalmations* (Premier) – 2014. Dir. Janet Stanford  
*The Reluctant Dragon* – 2014. Dir: Adam Burke  
*Petite Rouge* – 2014. Dir. Ron Chisholm  
*Tarzan* – 2013. Dir: Michelle Long  
*Pinkalicious* – 2013. Dir: Ron Chisholm  
*The Secret Garden* – 2013. Dir: Michelle Long  
*You're A Good Man Charlie Brown* – 2012. Dir: Ron Chisholm  
*Busytown* – 2012. Dir: Ron Chisholm  
*The Borrowers* – 2012. Dir: Mark Sutton  
*How I Became A Pirate* – 2011. Dir: Ron Chisholm

- **Lyric Repertory Company, Logan UT**

*Mamma Mia!* – 2019. Dir. Jason Spelbring

- **Florida Studio Theatre, Sarasota, FL**

*The Fabulous Lipitones* – 2016. Dir. John Markus

- **Imagination Stage, Bethesda, MD**

*101 Dalmations*—2014. Dir. Janet Stanford

- **Taradiddle Players (CTC), Charlotte, NC**

*Spelling 2-5-5*—2013-2014 tour. Dir: Dennis Delamar

- **No Rules Theatre Company, Winston-Salem, NC**

*The Last 5 Years* – 2011. Dir: Joshua Morgan

*The Stephen Schwartz Project* – 2011. Dir: Matt Cowart

*You're A Good Man Charlie Brown* – 2010. Dir: Matt Cowart

- **Hot Summer Nights at the Kennedy, Raleigh and Wilson, NC**

*Drift* – 2009. Dir: Lauren Kennedy

- **Piedmont Opera, Winston-Salem, NC**

*Ragtime* – 2022. Dir: Jackie Alexander

*Silent Night* – 2017. Dir: Cynthia Stokes

*A Little Night Music* – 2016. Dir: Michael Shell

*South Pacific*—2014. Dir: Cynthia Stokes

*The Light in the Piazza* – 2008. Dir: Dorothy Danner

- **Elon University, Elon, NC**

*The Phantom of the Opera* – 2008. Dir: Cathy McNeela

- **Playmakers Repertory Company, Chapel Hill, North Carolina**

*When the Bulbul Stopped Singing* – 2007, Dir: Ellen Hemphill

- **Ravinia Festival (UNCSA), Chicago, Illinois**

*West Side Story* – 2007, Dir: Gerald Freedman

- **Triad Stage, Greensboro, North Carolina**

*Driving Miss Daisy* – 2004, Dir: Preston Lane  
*Hedda Gabler* – 2004, Dir: Preston Lane  
*Debunked* (World Premier) – 2004, Dir: Preston Lane  
*A Dickens of a Christmas* – 2003, Dir: Preston Lane  
*Having Our Say* – 2003, Dir: Kaia Calhoun  
*The Rainmaker* – 2003, Dir: Preston Lane  
'Art' – 2003, Dir. Eleanor Holdridge  
*A Lesson Before Dying* – 2002, Dir. Kaia Calhoun

- **Alliance Theatre Company, Atlanta, Georgia**

*Moonlight and Magnolias* – 2005, Dir. Lynne Meadow  
*Leap* – 2004, Assistant Designer to Clay Benning

- **Weston Playhouse Theatre Company, Weston, Vermont**

*Rosencrantz and Guildenstern are Dead* – 2004, Dir: Steve Stettler  
*Fences* – 2003, Dir: Arthur French  
*Private Lives* – 2003, Dir: Steve Stettler  
*Pump Boys and Dinettes* – 2003, Dir: Tim Fort  
*Ragtime* – 2003, Dir: Malcolm Ewen  
*Hello Dolly* – 2003, Dir: Tim Fort  
*Fully Committed* – 2003, Dir: Steve Stettler  
*Mornings at Seven* – 2003, Dir: Malcolm Ewen

- **Little Theatre of Winston-Salem, Winston-Salem, NC**

*Our Town* – In Pre-Production for Winter 2007, Dir: Marty Rader  
*Walking Across Egypt* – 2005, Dir. Mark Pirolo

- **Utah Festival Opera, Logan, Utah**

*South Pacific* – 2001, Dir: Dorothy Danner  
*Susannah* – 2001, Dir: Jack Shouse  
*The Barber of Seville* – 2001, Dir: Carol Werner  
*The Mikado* – 2000, Dir: David Gately  
*Julius Caesar* – 2000, Dir: Jack Shouse  
*Carmen* – 2000, Dir: Jack Shouse  
*The Student Prince* – 1999, Dir Jack Shouse

- **Unicorn Theatre Company, Logan, Utah**

*Jack and the Beanstalk* – 1999, Dir: Katherine Moss  
*Under the Lilacs* (World Premier) – 1996, Dir: Ruth Call  
*The Great Cross Country Race* – 1996, Dir: Patricia Helsel

- **University of North Carolina School of the Arts**

*The Wild Party* – 2024 (Production Sound Engineer), Dir. Cliff Odum  
*She Loves Me* – 2013, Dir: Gaye Taylor Upchurch  
*Ah, Wilderness!* – 2008, Dir: Laura Henry  
*Susan McCullough Tribute* – 2007, Dir: Warren Connover  
*West Side Story* – 2007, Dir: Gerald Freedman  
*Melissa Hayden Tribute* – 2006, Dir: Susan McCullough  
*Marion Bridge* – 2004, Dir: Ashley Gates  
*The Cripple of Inishmaan* – 2003, Dir: Marty Rader  
*As You Like It* – 2002, Dir: Gerald Freedman  
*Streamers* – 2002, Dir: Matt Bullock  
*The Crucible* – 2001, Dir: Robert Francesconi

- **Utah State University**

*You're a Good Man Charlie Brown* – 2001, Dir: Kevin Doyle  
*Footlight Frenzy* – 2000, Dir: Kevin Doyle  
*The Grasshopper and the Ant* (World Premier) – 2000, Dir: David Sidwell  
*Les Liaisons Dangereuses* – 2000, Dir: Linda Lynford  
*Our Town* – 2000, Dir: Anne Berkeley  
*The Threepenny Opera* – 1999, Dir: Don Cate  
*Into the Woods* – 1996, Dir: Roger Held  
*War of the Worlds* – 1995, Dir: David Sidwell

- **Other Sound Design Credits**

- *First Presbyterian Church*, Recording and mixing engineer for 2020 Christmas Advent service. Streamed online.
- *Colorworld Books* – 2019, Sound Designer and Editor for the *Lumaworld* Audiobook on Audible.
- *Billingua LLC.* – 2014, voice recording and editing for online Spanish language course.
- *Edge Pest Control* – 2013, voice recording and editing for TV and Internet commercials.
- *The Saynt* – 2010-2012, Sound Design and Music Composition for bi-weekly online radio drama, S.M. Adair Publishing.
- *Surgical Technology Skills Builder* (Training Video Game) – 2009, Serious Games Group / Piedmont Triad Partnership.

- **Other Theatrical Employment**

- **Resident Sound Designer/Sound Supervisor – Triad Stage, Greensboro North Carolina, 2003 – 2004**

Designed sound for the majority of the 2003-2004 productions, oversaw engineering, purchasing, and maintenance of all sound equipment, assisted guest sound designers and supervised a sound intern.

- **Resident Sound Designer/Engineer – Weston Playhouse Theatre Company, 2003**

Designed and engineered sound in multiple venues for the entire 2003 season including community events and acting workshops.

- **Resident Sound Designer/Engineer – Utah Festival Opera, Logan, Utah, 1999-2001**

Designed and engineered sound, video, and projection systems for the summer repertory season, managed sound facilities and services for production rentals and contracts in the off-season.

## TEACHING EXPERIENCE

### UNIVERSITY OF NORTH CAROLINA SCHOOL OF THE ARTS

- **Continuing Education Classes**

- **Digital Theatre Sound Design**

A three-day workshop covering producing digital sound content, programming digital sound playback, and techniques for dynamic sound playback in theatrical space.

- **Courses**

- **Sound System Operation**

This course focuses primarily on mixing consoles. Students learn about signal flow, gain structure, analog and digital signals, programming, and mixing for musical theatre.

- **Audio Electronics**

This course teaches students how to solder their own audio cables as well as build simple electronic audio projects like cable testers, oscillators, QLab remotes, etc.

- **Sound Design Seminar**

This course covers advanced concepts and strategies in theatre sound design related to aesthetics and audience cognition.

- **Sound Design Technology**

An in-depth study of the tools used to design and create sound content for theatre. Topics include, digital audio workstations, audio digitization, audio recording and editing, audio synthesis and sampling, MIDI.

- **Sound System Design**

An in-depth study of the science of sound as it relates to the design of sound systems for theatre. Topics include wave propagation, decibels, loudspeaker directivity, gain before feedback, acoustics, loudspeaker coverage plots, precedence systems.

- **Sound System Documentation**

An in-depth study of the tools and standards for documenting the design and installation of a theatrical sound system. Topics include: Sound System Diagrams, Loudspeaker Plots, Patch Plots, and Equipment Lists.

- **Audio Ear Training**

A course on training yourself to recognize various properties of sound including frequency, dynamics, and effects processing.

- **Introduction to Theatre Sound**

An introduction to sound equipment and system documentation used in theatre. Topics include mixing console operation, connectors, system diagrams, patch plots.

- **Sound System Engineering**

A practical hands-on course in sound engineering where students see how sound theory is applied in designing, installing, and troubleshooting real sound systems.

- **Applied Digital Projects**

A lab course involving various digital technology (Max/MSP, MIDI, computer networking, etc.) to develop a custom solution to a given problem.

- **Sound System Design for Musical Theatre**

A course covering sound system design techniques for musical theatre reinforcement systems. Each term examines a different theatre configuration (proscenium, thrust, arena). Topics include, precedence imaging calculations, loudspeaker directivity, acoustical gain, microphone mounting, live mixing.

- **Digital Portfolio**

A course in creating and publishing a digital portfolio to the World Wide Web. Training included HTML, FTP, Dreamweaver, Photoshop and ImageReady. This course was developed as an online course. The first course at UNCSA that was taught completely online.

- **Listening Skills for the Sound Designer**

Ear training, music history, and music breadth. The course goals are to develop critical listening skills and a comprehensive exposure and understanding of various music styles.

- **The Craft of Sound Design**

Training in the science of sound including wave propagation and interaction, the decibel, loudspeaker coverage, and room acoustics. System design using computer modeling and acoustic prediction using LARA software. Acoustic analysis using SMAART. Sound playback programming of AKAI digital samplers. Processing equipment including EQ, dynamics, and effects.

- **A Practical Introduction to Sound for Sound Majors**

Introductory course covering connectors, system diagrams, patch plots, mixing for plays and musicals, sound playback systems (CD, Sampler, SFX), computer audio recording and editing (Pro Tools, Logic, Sound Forge, Reason).

- **A Practical Introduction to Sound for Non-Majors**

Comprehensive introductory course covering sound physics, mixing consoles, microphones, loudspeakers, system assembly, troubleshooting, playback systems, intercom systems, video systems, analyzing scripts for sound, sound plots, computer construction of sound cues using freeware sound software.

## **UNIVERSITY OF NORTH CAROLINA GREENSBORO**

- **Courses**

- **Theatrical Sound Design and Technology**

An introduction to the theory, aesthetics, and technology of theatrical sound design. Topics include: assembling and troubleshooting sound systems, operating mixing consoles, signal processing, computer sound editing and playback, and the creative process of sound design.

## WORKSHOPS AND MASTER CLASSES

- **Advanced QLab**

December 2021 – UNC School of the Arts

This workshop gave students the opportunity to gain experience programming QLab to execute Mid-Side, surround, localization, vamping, and other advanced techniques using a multi-channel theatrical sound system.

- **Gain Before Feedback**

January 2021 – Live Sound Summitt

Online webinar on achieving maximum potential gain before feedback in a live sound reinforcement system.

- **Haas Effect in Theatre Design**

May 2020 – Fedele De Marco Acoustical Education

This was a live streamed webinar to sound professionals in Italy on using the Haas effect in sound reinforcement systems to localize live reinforced sound to the performer.

- **Sound Design for Dance**

January 2018 – UNC Greensboro

This workshop was presented in the UNC Greensboro dance department to faculty and students. The concepts of digital music editing, mixing, composing, as well as specialization in a three-dimensional space were demonstrated.

- **Introduction to Robotics**

December 2017 – UNC School of the Arts

This workshop introduced students to basic principles of robotics including physical components and programming the microcontrollers.

- **Max Programming**

*December 2016 – UNC School of the Arts*

This workshop introduced students to the Max graphical programming environment. Example projects involved creating custom user interfaces for theatrical sound and lighting hardware.

- **Wireless Microphone Mounting**

*June 2016 – International Thespian Festival*

This workshop introduced students and educators to the professional techniques for mounting and handling wireless microphones on performers in musical theatre.

- **Arduino Programming for QLab Controller**

*December 2016 – UNC School of the Arts*

This workshop introduced students to the Arduino programming environment to create a hardware remote controller for QLab

- **CueStation**

*December 2013 – UNC School of the Arts*

This workshop introduced students to the CueStation software used to control the D-Mitri audio system from Meyer Sound.

- **Control Networks for Theatre**

*December 2013, 2014, 2015, 2016, 2017 – UNC School of the Arts*

This workshop introduced students to the tools and procedures for setting up and maintaining computer networks in a theatre for the purpose of control and synchronization of audio, lighting, and automation systems.

- **Rock and Roll Sound**

*December 2012 – UNC School of the Arts*

This workshop introduced students to the unique challenges of sound amplification for live Rock and Roll groups.

- **Voiceover Recording Techniques**

*December 2011 & 2012 – UNC School of the Arts*

This workshop allows students to learn the process of recording voice actors for narration and advertising voiceover work.

- **Advanced QLab and SFX**

*February 2011 – Kennedy Center American College Theatre Festival, Region 6*

This workshop showcased advanced techniques for using these popular playback tools. Topics include: multiple cue lists, vamping, time code synchronization, and scripting.

- **Designing A Sound Effect**

*February 2011 – Kennedy Center American College Theatre Festival, Region 6*

This workshop demonstrated techniques for creating your own sound effects using samplers and synthesizers instead of pulling effects straight from existing libraries.

- **Digital Sound and Music: Concepts, Application, and Practice**

*August 2010 – Wake Forest University & Center for Design Innovation – In conjunction with NSF CCLI Grant*

This workshop was the third in a series of workshops associated with the interdisciplinary curriculum developed as part of the NSF CCLI grant. Workshop participants were introduced to the material and encouraged to provide feedback and participate as pilot testers.

- **Linking Computer Science, Art, and Practice Through Digital Sound**

*November 2009 – Consortium for Computing Sciences in Colleges: Southeastern Regional Conference: Jennifer Burg (WFU) Co-Presenter*

This was an invited Pre-Conference workshop for computer science professors to learn and experiment with the curriculum material developed under our National Science Foundation CCLI grant.

- **Digital Sound – Playback and Consoles**

*September 2009 – USITT Southeast Master Classes (held at UNCG)*

A master class in using the MIDI protocol to communicate control information between digital mixing consoles and modern computer-based sound playback systems.

- **Teaching Digital Sound from Top to Bottom**

*August 2009 – Wake Forest University & Center for Design Innovation – In conjunction with NSF CCLI Grant*

In this workshop, teachers and practitioners in the area of digital sound will meet to discuss ways to teach digital sound to students of varied backgrounds. Newly developed curriculum material will be shared with the workshop participants. This material is organized in a way that first presents basic concepts, then shows how these concepts are applied in practice, and then explores the science and mathematics underlying the concepts. The intent is that teachers and learners can approach digital sound from the level of abstraction that best fits their purposes.

The material will include textbook-style chapters supplemented with interactive tutorials and hands-on exercises. The exercises will range from higher levels of abstraction (Logic, Reason, Cakewalk Sonar, etc.) to lower levels of abstraction (MATLAB, MAX/MSP, and C programs). Workshop participants will review the curriculum material and share their ideas on how it can be augmented and improved. They will also be invited to pilot test the material in their own classes.

- **Digital Sound for Computer Scientists, Musicians, and Sound Designers: What Can We Learn From Each Other?**

*August 2008 – Wake Forest University – In conjunction with NSF CCLI Grant*

A workshop that brought in faculty from all over the country in computer science, music, and theatre to discuss the proposed curriculum developed for the NSF CCLI research grant “Linking Science, Art, and Practice in Theatre Sound”.

- **Digital Sound for Music, Theatre, and Movie Production**

*June-July 2008 – Wake Forest University – In conjunction with NSF CCLI Grant*

An eight-week summer workshop for students in music, theatre, and computer science that covers professional practice and explores the underlying principles of computer science that relate to the practice of digital sound and music.

- **Motivating Computer Science Students with Digital Sound and Music**

*March 2009 – ACM Special Interest Group on Computer Science Education*

A workshop for computer science faculty demonstrating project ideas that link computer science principles to professional practice in digital sound and music.

- **Pre-Production Sound Engineering**

*December 2007 – UNCSA – Intensive Arts*

A practical workshop in creating a Production Sound Engineer's sound system design package. Workshop participants begin the day with a general description of the show's needs and end the day with a fully documented sound system design ready to be pulled and installed in the theatre.

- **Sound in Theatrical Space**

*December 2011 -- UNCSA*

*January 2012 – Kennedy Center American College Theatre Festival Region 3*  
*September 2007 – USITT-SE Master Classes*

*March 2008 – Winston-Salem/Forsyth County Schools teacher development*

*February 2009, 2010 – Kennedy Center American College Theatre Festival Region 6*

*March 2010 – NC Thespian Festival*

A master class in playback techniques for theatre sound. Topics include: Mid-Side, Surround Sound, Dramatic Shape, Underscoring, Point Source.

- **QLab Sound Playback Software**

*Spring and Summer 2008, 2010 – Winston-Salem/Forsyth County Schools Professional Development*

A hands-on workshop that introduces participants to a new and powerful sound playback system designed for live theatre.

- **Sound Reinforcement for Musical Theatre**

*December 2007 – UNCSA – Intensive Arts*

*December 2006 – UNCSA – Intensive Arts*

A practical workshop in sound reinforcement techniques for musical theatre. Demonstration and practical exercises included wireless mic mounting, mixing, measuring and implementing precedence imaging.

- **MIDI Show Control**

*December 2006 – UNCSA – Intensive Arts*

A demonstration on MIDI Show Control for use in live theatre. Exercises included using MIDI Show Control to control multiple sound playback systems, projection systems, lighting consoles, and automated stage machinery.

- **Electronic Music for Theatre**

*October 2006 – UNC Chapel Hill – Guest Lecturer*

*October 2007 – UNC Chapel Hill – Guest Lecturer*

Training in electronic music technology appropriate for theatre. Topics include: A brief history of electronic music, Garage Band, Reason, Pro Tools, Logic Express 7

- **Pro Tools LE**

*September 2005 – USITT SE Master Classes*

*October 2004 – UNCSA – Guest Lecturer – Sound Design IV*

*October 2004 – UNCSA – Guest Lecturer – Sound Design III*

*December 2001 – UNCSA – Intensive Arts*

*March 2003 – UNCSA – Guest Lecturer – Sound Design I*

*April 2003 – UNCSA – Guest Lecturer – Intro To Sound for Majors*

Training in multi-track recording and editing using Digidesign's Pro Tools LE computer software covering session setup, edit modes, recording, editing and mixing.

- **Sound Forge**

*March 2002 – UNCSA – Guest Lecturer – Sound Design I*

*September 2002 – UNCSA – Workshop*

Tutorials in two-track editing in Sonic Foundry's Sound Forge computer software utilizing advanced region and play list editing, importing from CD, cassette, and LP, and processing with Waves plug-ins.

- **CD Architect**

*March 2002 – UNCSA – Guest Lecturer – Sound Design I*

Instruction and practice in advanced CD mastering techniques using Sonic Foundry's CD Architect computer software. Topics include using region and playlist definitions to define tracks, disc-at-once mastering, editing PQ sub-codes, and utilizing the full features of the red-book standard.

- **Reason**

*October 2004 – UNCSA – Guest Lecturer – Sound Design IV*

*November 2003 – UNC Greensboro – Guest Lecturer – Intro to Sound*

*December 2003 – UNCSA – Intensive Arts*

A workshop in electronic music composition and creation using Propellerheads Reason computer software. Demonstration and practice in MIDI sequencing, loading and creation of sound using the software synthesizers and samplers, and integrating MIDI sequences with audio mixes in Pro Tools LE using Rewire technology.

- **Patch Plots**

*December 2004 – UNCSA – Intensive Arts*

Developed and demonstrated a system for documenting detailed patching of complex sound systems. Provided instruction on integrating this new documentation in all future UNCSA productions.

- **Loudspeaker Acoustical Room Analyzer (LARA)**

*December 2002 – UNCSA – Intensive Arts*

*October 2003 – UNCSA – Workshop*

Training using computer software from Integral Acoustics. Demonstrations and practice using computer aided 3D modeling techniques and EASE loudspeaker data to predict and design loudspeaker coverage and positioning.

- **Bringing the Sound Designer Back to the Tech Table**

*December 2003 – UNCSA – Intensive Arts*

A workshop in using Timbuktu remote control computer software to control and program SFX playback software and Akai Digital Samplers from a remote location to allow the Sound Designer complete control of the sound playback system from the tech table using a laptop computer.

- **Solving Acoustically Difficult Spaces**

*December 2006 – UNCSA – Intensive Arts*

*December 2004 – UNCSA – Intensive Arts*

A two-day workshop on acoustics analysis. Topics covered acoustic listening skills and computer analysis using SMAART Live and SMAART Acoustic Tools software.

- **The Audiobox**

*January 2003 – UNCSA – Workshop*

Demonstrations in programming the Richmond Sound Design Audiobox and using the Peavey PC-1600x MIDI controller to issue MIDI Show Control Commands that will execute complex soundscapes from the Audiobox.

## HONORS AND AWARDS

- 2020 – Drama League nomination for Outstanding Digital Theatre, Individual Production. *Grimmz Fairy Tales*, Broadway on Demand.
- 2014 Outstanding Sound Design for Musical Theatre – *The Secret Garden & Pinkalicious*, Children's Theatre of Charlotte (nominated)  
*Metrolina Theatre Awards*, Charlotte, NC
- 2011 Outstanding Sound Design for Musical Theatre – *How I Became A Pirate*, Children's Theatre of Charlotte (nominated)  
*Metrolina Theatre Awards*, Charlotte, NC
- Best Designed Show of 2004 – *Hedda Gabler*, Triad Stage  
*Independent Weekly*, Durham, NC
  - Scene Design – Howard Jones
  - Costume Design – April Soroko
  - Lighting Design – Matthew Richards
  - Sound Design – Jason Romney

## GRANTS, RESEARCH, EXHIBITIONS AND PUBLICATIONS

- **Demystifying Compression: An Exposé on the Secret Smurf Army Inside Your DAW**

Blog article on the SoundGym.co audio ear training site. May 2020.
- **Digital Sound and Music: Concepts, Applications, Science. Jennifer Burg, Jason Romney, and Eric Schwartz**

Textbook published with Franklin Beedle in 2016.
- **National Science Foundation – Course, Curriculum, and Laboratory Improvement Program 2008 - 2012**

*Linking Science, Art, and Practice in Digital Sound.* A five-year NSF funded research grant. This project's objective is to develop curricular material that explains the science and mathematics of digital sound in a way that makes their relationship to applications clear, using examples from theatre, movies, and music production. This is a collaborative project among computer science, education, and digital sound design professors at a liberal arts university and a performing arts conservatory.

The intention is to engage students' interest in science by linking it more tightly to practice, including artistic applications. The vision is to draw more students to the study of computer science by means of its exciting connections with art and digital media.

Dr. Jennifer Burg – Wake Forest University – PI, Jason Romney – UNC School of the Arts – Co-PI

- **Kenan Institute for the Arts – *The Evolution of Sound Design & Musical Theatre, 20011***

Moderated a video recorded discussion between Music Director John Mauceri and Sound Designer Scott Lehrer on the evolution of sound design and its impact on musical theatre.

- **Kenan Institute for the Arts – ARTStem grant “Let’s Make Some Noise”, 2011**

The grant was awarded to a team of faculty at UNCSA to design an interactive installation that gives people an opportunity to experiment with various forms of sound creation and manipulation.

- **ACM Special Interest Group on Computer Science Education (SIGCSE)**

Paper entitled “Computer Science “Big Ideas” Play Well in Digital Sound and Music” published in SIGCSE Proceedings of the 44<sup>th</sup> ACM technical symposium on Computer science education. (Jennifer Burg and Eric Schwartz co-authors)

Presented a paper entitled “Linking Computer Science, Art, and Practice Through Digital Sound” at the annual conference March 2009.

- **d&b audiotechnik**

Provided sound design content for the d&b audiotechnik trade show booth.

- **Wake Forest University**

2005-2006 - Served as a consultant in digital sound on the *Integrated Digital Media Curriculum* National Science Foundation research grant with Dr. Jennifer Burg (CO-PI).

- **International Digital Media and Arts Association**

Invited panel presenter on integrating sound and music projects into digital media courses. 2011 iDMAa conference in Savannah, GA. Co-Panelists: Jennifer Burg, Wake Forest University, Bill Manaris, College of Charleston, Brian Evans, University of Alabama, Joe Pino, Carnegie-Mellon University.

Paper published and presented at the 2009 iDMAa conference entitled *Teaching Scientific Concepts to Digital Media Art Students*. Jennifer Burg (WFU) co-author.

Exhibitor for Fall 2008 IDEAs exhibit. Provided a sound installation entitled *Sound Design for Children’s Literature*.

Paper published and presented at the 2008 iDMAa conference entitled *Integrating Digital Sound in a Digital Art Course*. Jennifer Burg (WFU) and Roy Carter (WFU), co authors. Paper was also selected for publication in 2009 iDMAa journal.

Exhibitor for Fall 2006 IDEAs exhibit. Digital video piece exhibited as an experimental teaching tool for computer science students at Wake Forest University. Served as Sound Designer, and Creative Consultant on the project.

Paper published and presented at the 2006 iDMAa conference entitled *Teaching Technology to Artists Using “Creative Problems”*.

- **University of North Carolina – Teaching and Learning with Technology Conference -- 2006**

Presented an invited lecture and demonstration entitled *Podcasting – Transforming Your Classroom Into An Internet Radio Station*.

## **COMPUTER PROGRAMMING**

- **SMS Matrix**

A simple matrix control client for Sound Man Server from Richmond Sound Design. SMS Matrix uses telnet commands to control matrix cross points, input and output levels, and cross point delay. Previous commands can be copied into Telnet cues in SFX 6 from Stage Research.

- **The PC-1600v**

A computer program written for theatre sound designers that emulates the popular MIDI controller by Peavey. It also acts as a remote preset editor to allow programming a real PC-1600x using a graphical interface. Released as shareware in December, 2003.

- **GainSet**

A small program written for sound professionals that calculates optimal gain structure for power amplifiers. Users enter in their sound system information and GainSet displays where the knob should go. Released as freeware in March, 2003 at the United States Institute for Theatre Technology Convention in Minneapolis.

## **CONSULTING & PROFESSIONAL SERVICE**

Acoustical Consultant – Children’s Theatre of Charlotte, 2013  
Guest Lecturer – Wake Forest University Computer Science Class, 2011  
Design Respondent – KCACTF Region 3 2012 Festival, Champagne-Urbana, IL 2012  
Guest Lecturer – Reynolds High School Careers in the Arts Class – 2011  
Design Respondent – KCACTF Region 6 2011 Festival, Amarillo, TX 2011  
Design Respondent – KCACTF Region 6 2010 Festival, Amarillo, TX 2010  
Team of Examiners – UNC-GA team to review for licensure a proposed BA program in Sound Production & Design at the School of Communication Arts 2009 - Present  
Guest Lecturer – Reynolds High School Physics Class – Winston-Salem, NC 2009  
Design Respondent – KCACTF Region 6 2009 Festival, San Marcos, TX 2009  
Acoustical Consultant – Pinedale Christian Church – Winston-Salem, NC 2008  
Acoustical Consultant – St. Andrews Presbyterian Church – Winston-Salem, NC 2008  
Sound System Consultant – Clarence Brown Theatre Company 2008  
Beta Tester – Stage Research SFX 6 sound playback software 2007 – 2008  
Beta Tester – Presonus audio hardware 2006 - Present  
Acoustical Consultant – Philadelphia Moravian Church – Winston-Salem, NC 2006  
Acoustical Consultant – United Methodist Church – Boone, NC, 2004  
Curriculum Advisor – Forsyth County Schools – Winston-Salem, NC, 2004-2006  
Acoustical Consultant – Old Parish Church – Weston, VT, 2003  
Presentation in Theatre Sound – Weston Community Day – Weston, VT, 2003  
Sound Consultant – Lenoir-Rhyne College – Hickory, NC, 2002-2003  
Sound Engineer – Miss America Scholarship Program – Logan, UT 1999

## **PROFESSIONAL AFFILIATION**

United States Institute for Theatre Technology (USITT) – member since 1999

- 2021 – Chaired conference session for the Distinguished Achievement Award for Deena Kaye
- 2019 – Presented a conference session on Max programming
- 2016 – Presented a workshop on Precedence Imaging
- 2015 – Presented along with Sam Kusnets a workshop on sound effect creating techniques.
- 2015 – Presented on a panel about creative teaching ideas for sound design.
- 2013 – Present. Serving as Vice-Commissioner for Awards with the USITT Sound Commission.

- 2011 – Presented along with John Huntington in a session about double blind testing in sound.
- 2011 – Provided and installed the sound system for the sound commission room at the conference.
- 2010 – Chaired a conference session entitled “Copyright and the Sound Designer”
- 2009 – Chaired a day of conference sessions focusing on recent advances in digital sound playback systems for theatre.
- 2008 – Chaired a session on MAX/MSP software for theatre.
- 2008 – Reappointed as the Vice Commissioner for the Computing Industry
- 2007 – Presented in a conference session on sound studios in a backpack
- 2007 – Chaired a conference session on sound freeware and shareware software
- 2007 – Panel member in the sound graphics standards presentation
- 2007 – Presented a sound design in the Guerilla Sound Design session
- 2007 – Reappointed as the Vice Commissioner for the Computing Industry
- 2006 – Appointed to serve on a committee to develop student drafting standards for theatre sound design.
- 2006 – Reappointed as the Vice Commissioner for the Computing Industry.
- 2006 – Participated in the Syn-Aud-Con *Sound Reinforcement for Operators* Professional Development Workshop.
- 2006 – Presented a sound design in the *Guerilla Sound Design* conference session.
- 2006 – Chaired the *Sound Industry Forum* conference session.
- 2005 – Presented Master Class in Pro Tools LE for 2005 Annual USITT Southeast Section Master Classes.
- 2005 – Appointed to the position of Vice Commissioner for the Computing Industry in the USITT Sound Commission.

- 2005 – Panelist in a presentation on Remote Desktop Control, a demonstration of Timbuktu, VNC, and related software technologies run over wired and wireless network protocols. Discussion centered on using remote desktop technology to control sound applications including PC-1600v.
- 2002 – Co-Presenter with David Smith (Commissioner of USITT Sound Commission) and Ray Kimber (Kimber Kable) in a workshop entitled “Turn it up to 11”, a presentation on amplifier gain structure. Debuted *GainSet*: a free, cross-platform computer software for theatre sound engineers that calculates optimal gain structure for power amplifiers.