Gabriella Isaac

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Education

Arizona State University | School of Arts, Media + Engineering | Tempe, AZ
Bachelor of Arts, Digital Culture, 2016
Master of Arts, Digital Culture, 2018

Experience

Synthesis Technological Assistant | Synthesis Center, Tempe, AZ 2015–2018
Studied sound, programming, and experiential systems, and developed new instruments for sound based interaction in a responsive media environment.

Teaching Assistant | School of Arts, Media + Engineering, 2017–2018
Participated in creating course material, instructed students, and evaluated student work for two courses in the Digital Culture program (Computational Thinking for Media Arts and Prototyping Dreams).

Research Aide | HEAR-ME: Haptic Electronic Audio Research into Musical Experience | School of Arts, Media + Engineering, 2006–2008
Interviewed cochlear implant users about their experience with music and composed music for cochlear implant users using haptic feedback (vibration) and Max/MSP.

Interactive Media Assistant | School of Arts, Media + Engineering, 2016
Developed software using Max/MSP and extensions from IRCAM'S MuBu package.

Digital Culture Tutor | School of Arts, Media + Engineering, 2014
Provided tutoring in Max/MSP and other skills related to the curriculum.

Research Assistant | School of Arts, Media + Engineering, 2014
Collected field recordings, synthesized sound, and helped one of my professors work on a sound installation.

Disc Jockey | The Blaze Radio | Walter Cronkite School of Journalism, Phoenix, AZ, 2014
Selected music to play on the radio and then spoke about the artist/band, their history, and any upcoming shows they had in the area.

Intern | Clearwing Productions, Phoenix, AZ, 2013
Learned about live audio engineering, production, and the equipment involved in it. Helped load, set up, and break down equipment for events, and learned more about sound and audio production in general.

Intern | Brick Road Studio, Scottsdale, AZ, 2012
Participated in all aspects of recording, mixing, and producing music in a professional studio setting.

Related Experience

Workshop: Haptics, Sound & Touch | Moogfest, Durham, NC | May 18, 2018
Participants engaged with music through sound and touch via bass speakers and motors controlled by various perceptual aspects of sound (amplitude, frequency, harmonicity, etc...). Assisted with setup, presentation, and hands-on demonstration.

Workshop: Site-Responsive Sonic Environments | Moogfest, Durham, NC | May 18, 2018
Participants were provided a hand-held feedback system, consisting of a tiny microphone, speaker, and a portable micro-controller (for internal sound processing. They explored their surroundings, engaged with others, and created their own site-specific piece with their feedback systems. Assisted with technical preparation, setup, and guided attendees during the process.

New Interfaces for Musical Expression | Aalborg University, Copenhagen | May 16, 2017
Poster presentation and demo for *Cross-Modal Terrains: Navigating Sonic Space Through Haptic Feedback*.

Workshop: Captured Sound + Post-Processing with Max/MSP | Phoenix Center for the Arts, Phoenix, AZ | March 19, 2016
Participants destroyed furniture (televisions, radios, chairs, etc...), recorded the sounds, and were guided through various techniques to process and manipulate their recordings.

Max/MSP Day + Night School | CNMAT | Berkeley, CA – 2006–2008

Yamaha M7CL + CL Series Training | Clearwing Productions | Phoenix, AZ | July 16-18, 2013

Selected Works

compAF (Computer-Assisted Feedback) for Laptop
"Gabriella Isaac 11/27/18 @ LBX (Phoenix, AZ)." Winter 2018. https://youtu.be/SCkdBF5YNyI
"050418." Spring 2018. https://soundcloud.com/gabriella-isaac/x050418

compAF (Computer Assisted Feedback) (c. 20 minutes) for laptop, is a project based around the occurrence of sonic feedback in personal computers. It exploits the physical design of the MacBook Pro (Retina, Mid 2012) by demonstrating the audible feedback that occurs from the placement of the laptop's microphone and speakers. Both are located at the upper left-hand corner of the laptop and sit right beside each other. With the microphone continuously picking

up the output of the speaker, a feedback loop occurs and directly involves the acoustics of the surrounding environment. It is the physical accessibility of this loop allows a user to directly interfere with and become involved in the feedback itself.

Cross-Modal Terrains: Navigating Sonic Space Through Haptic Feedback

Isaac, Gabriella, Lauren Hayes, and Todd Ingalls. Cross-Modal Terrains: Navigating Sonic Space through Haptic Feedback. NIME'17, May 15-19, 2017, Aalborg University Copenhagen, Denmark. http://homes.create.aau.dk/dano/nime17/papers/0008/paper0008.pdf

Explores virtual textural terrains as a means of generating haptic profiles for force-feedback controllers (in this case, the NovInt Falcon). Presented as a poster at NIME '17 with Lauren Hayes and Todd Ingalls.

Sonic Terrains for the NovInt Falcon

"Sonic Terrains (First Iteration)." Fall 2016. https://youtu.be/SuZRDlR1dYo
"Sonic Terrains (Second Iteration)". Fall 2016. https://youtu.be/V3g2Q4XZzNY

Sonic Terrains for the NovInt Falcon and laptop (c. 7 minutes) is an exploration of a new method of physically engaging with digital information. Various visual textures are generated algorithmically and mapped to the NovInt Falcon's range of resistance. Using the controller, these textures are physically traversed and sonically realized at different scales throughout the piece. The performer will change the texture basis at certain points throughout the piece, thus creating different sonic textures, physical terrains, and ways of engaging with the digital environment.

NueBOX Residency

"Furniture Muzak." Spring 2016. https://youtu.be/h__nrxLQp-o
This project was originally inspired by the concept of Furniture Music, Background music that adds to the atmosphere of a space. The original goal was to destroy furniture, record the sounds, and create ambient music out of the recordings that could reflect the activity in a room.

References   Available upon request.