

Becoming a Digital Humanist

An Autobiographical Nonlinear
Digital Story

By Jeffrey Cobbold

Description

- A six episode digital story demonstrates the power and importance of autobiography.
- Princeton Theological Seminary (PTS) to Berklee College of Music in Valencia, Spain (BV).
- Race, tradition, individuality and my desired place in the academic area of the digital humanities.
- Experimental music, conceptual art and basic documentation.
- Decipher my personal sense of becoming and consider your own self-actualization.

Introduction

“The boundary between two realms is the most favorable position for understanding them. Although the power and the unity of life are stronger in the center, the chance of observing and knowing it is greater at the periphery.”

Paul Tillich, *The Protestant Era*

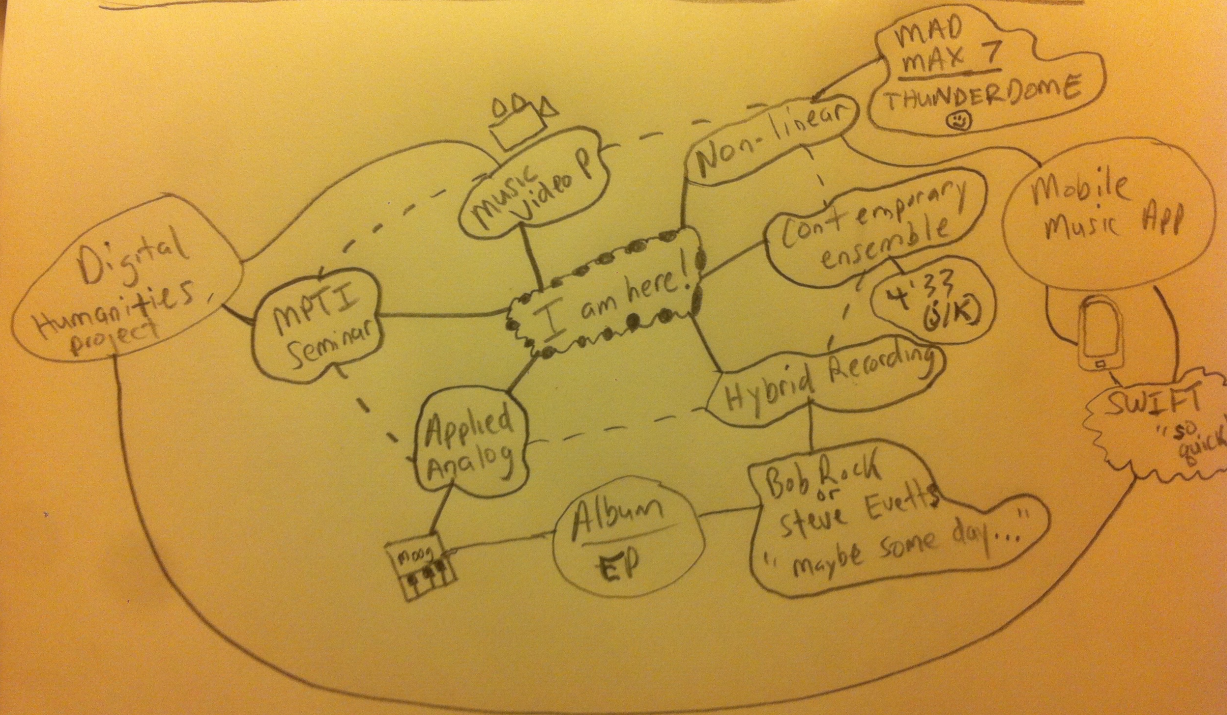
Introduction

- Artistic research in the areas of autobiography and digital storytelling as related to the practice of **music technology**.
- **Music** as my primary companion and innovative material at the periphery between the humanities and music technology.

Innovation

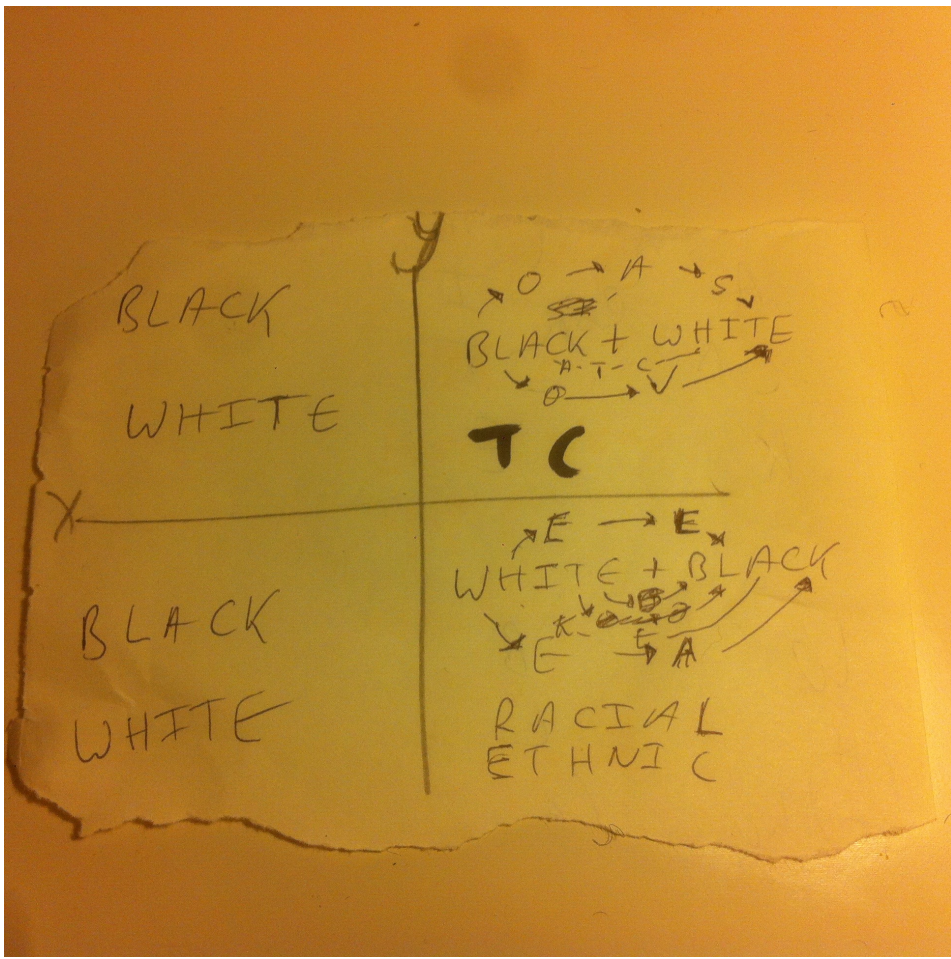
Developing An Essential Question
For My CE Focus

Synergy of Coursework and CE - Fall Semester



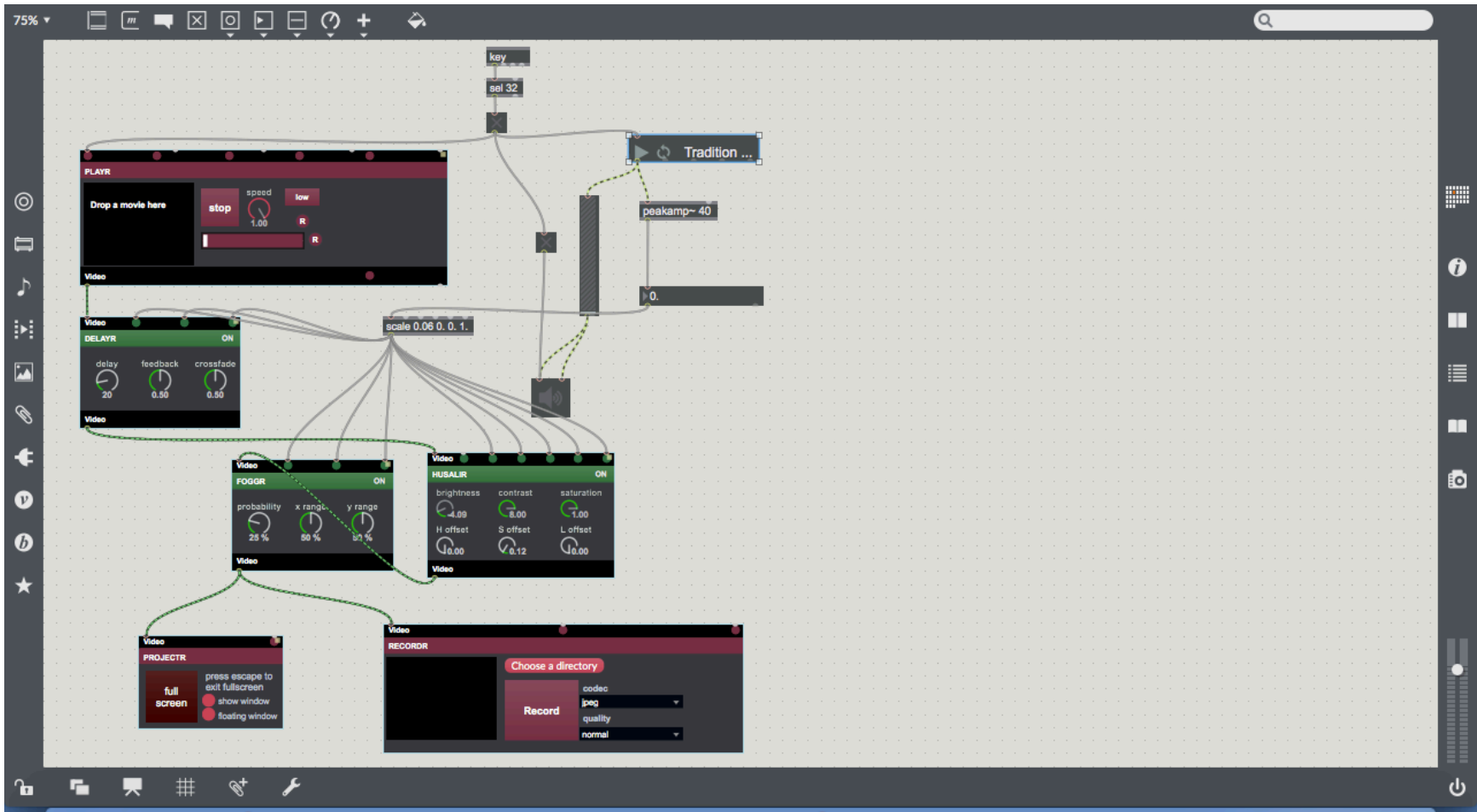
Innovation

Video as a Platform for Convergence



Innovation

Peakamp

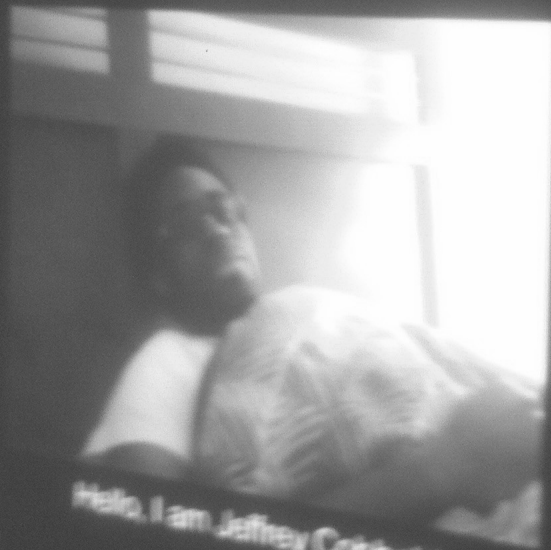


Innovation

Public Presentations In Various Contexts







Hello, I am Jeffrey Dahmer.

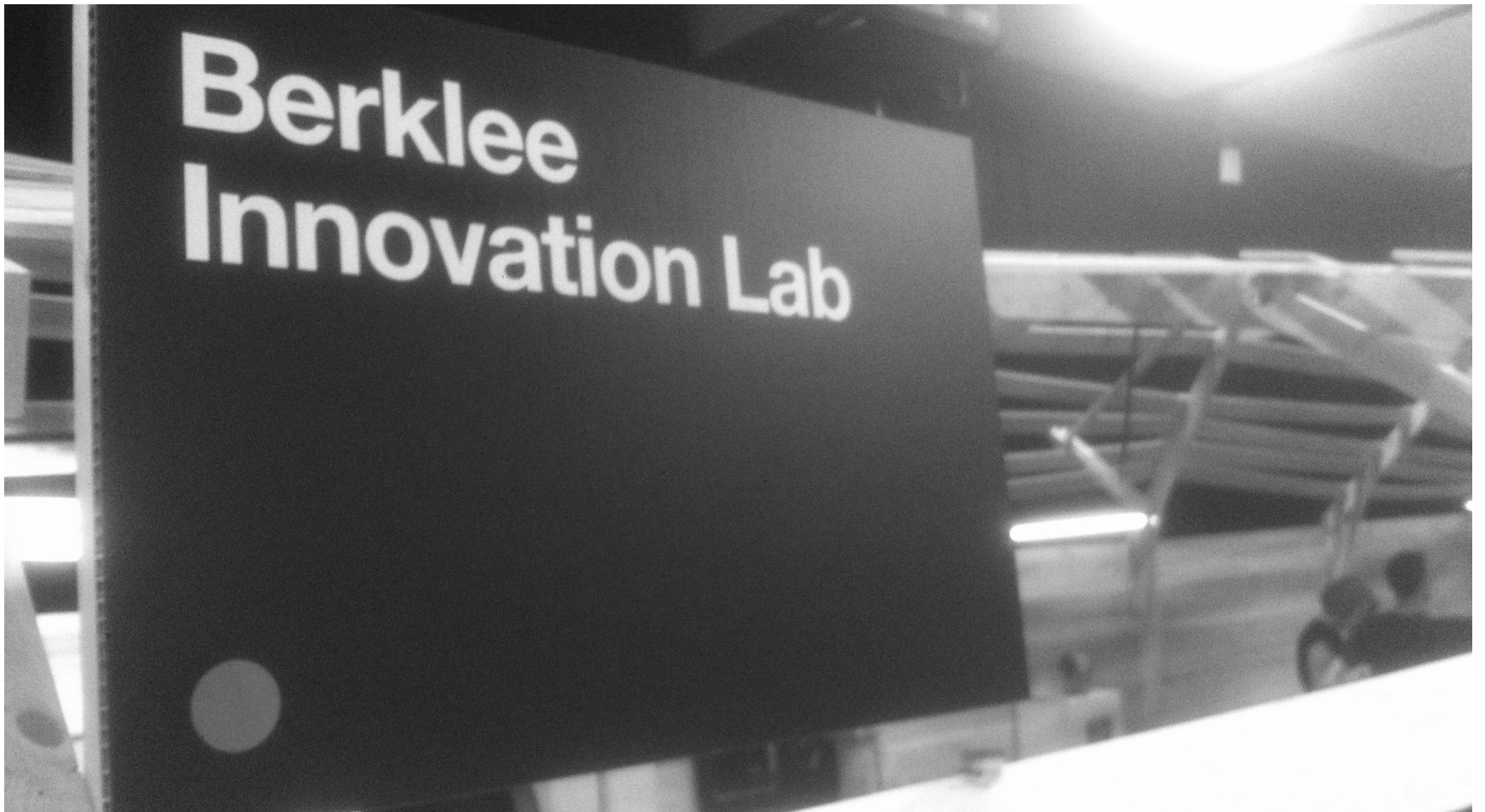
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2016

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**Creativity
Technology
& Business**

**16.17.18
June 2016
Barcelona**

Berklee Innovation Lab





New Skills Acquired

Pro-Tools Mixing Templates

SHUFFLE SPOT SLIP GRID

0:00.148 Start 0:00.148 End 0:00.148 Length 0:00.000

Cursor 2:16.821 8388607

Grid 0:01.000 Nudge 0:00.001

Bars|Beats 1 17 33 49 65 81 97 113 129 145 161 177 193 209 225 241 257 273 289

Min:Secs 0:00 0:30 1:00 1:30 2:00 2:30 3:00 3:30 4:00 4:30 5:00 5:30 6:00 6:30 7:00 7:30 8:00 8:30 9:00 9:30 10

Tempo 120

Markers

PrnM I S M P 1 1 V P P Print Mix_03-01 Print Mix_01

maxdronCR noinput MAX max drone C 2-01.R -9.4 dB

maxdronCL noinput MAX max drone C 2-02.R -11.3 dB

MAX S M M P V P P

maxdrnC#R noinput MAX max drone C#-01.L -8.5 dB

maxdrnC#L noinput MAX max drone C#-02.L -8.5 dB

MAX S M M P V P P

mDR I S M n M V P max drone D-01.R

mDL I S M n M V P max drone D-02.R

MAX S M M P V P P

mER I S M n M V P max drone E-01.R

mxEL I S M n M V P max drone E-02.R

MAX E MAX E PrntB

S M pR red 0.0 P P

Master 1 Print Bus

vol read vol 0.0

The image displays a digital audio workstation (DAW) mixer interface with 14 channels. Each channel is represented by a vertical strip with various controls. The channels are labeled as follows:

- Channel 1: INSERTS A-E, SENDS A-E, I/O: Print Bus, AUTO: auto read, no group, pan: 100, 100.
- Channel 2: INSERTS A-E, SENDS A-E, I/O: no input, AUTO: auto read, b: MAX C, pan: 64.
- Channel 3: INSERTS A-E, SENDS A-E, I/O: no input, AUTO: auto read, b: MAX C, pan: 63.
- Channel 4: INSERTS A-E, SENDS A-E, I/O: MAX C, Print Bus, AUTO: auto read, no group, pan: 89, 67.
- Channel 5: INSERTS A-E, SENDS A-E, I/O: no input, AUTO: auto read, a: MAX C#, pan: 35.
- Channel 6: INSERTS A-E, SENDS A-E, I/O: no input, AUTO: auto read, a: MAX C#, pan: 35.
- Channel 7: INSERTS A-E, SENDS A-E, I/O: MAX C#, Print Bus, AUTO: auto read, no group, pan: 12, 42.
- Channel 8: INSERTS A-E, SENDS A-E, I/O: no input, AUTO: auto read, D: MAX d, pan: 100.
- Channel 9: INSERTS A-E, SENDS A-E, I/O: no input, AUTO: auto read, d: MAX d, pan: 100.
- Channel 10: INSERTS A-E, SENDS A-E, I/O: MAX D, Print Bus, AUTO: auto read, no group, pan: 10, 42.
- Channel 11: INSERTS A-E, SENDS A-E, I/O: no input, AUTO: auto read, e: MAX E, pan: 15.
- Channel 12: INSERTS A-E, SENDS A-E, I/O: no input, AUTO: auto read, e: MAX E, pan: 16.
- Channel 13: INSERTS A-E, SENDS A-E, I/O: MAX E, Print Bus, AUTO: auto read, no group, pan: 23, 100.
- Channel 14: INSERTS A-E, SENDS A-E, I/O: Print Bus, AUTO: auto read, no group.

Each channel strip includes a volume fader (0 to 50), a pan knob (left to right), and a mute button (M). The interface is dark-themed with various colored accents for each channel.

The image displays a digital audio workstation (DAW) mixer console with 14 channels. Each channel strip includes the following elements from top to bottom:

- I/O:** A dropdown menu for the input source (e.g., Print Bus, MAX C, MAX C#, MAX D, MAX E).
- Routing:** A dropdown menu for the output group (e.g., no group, b: MAX C, a: MAX C#, D: MAX d, e: MAX E).
- Gain:** A knob for adjusting the channel's gain.
- Pan:** A horizontal slider for panning the signal across the stereo field.
- Mute/Solo:** Two buttons labeled 'I' (mute) and 'S' (solo).
- Volume:** A vertical fader for adjusting the channel's volume.
- Dynamics:** A 'dyn' button for applying dynamics processing.
- Channel Name:** A text label at the bottom of the strip (e.g., Print Mix, maxdrnCR, MAX C, maxdrnC#R, maxdrnC#L, MAX C#, maxdrnDR, maxdrnDL, MAX D, maxdrnER, maxdrnEL, MAX E, Master 1).

The 'Print Mix' channel is highlighted in blue. A 'Volume' tooltip is visible over the volume fader of the 'maxdrnER' channel. The 'Master 1' channel is highlighted in blue and features a summing symbol (Σ) at the bottom right.

New Skills Acquired

Analog Synthesis



Challenges

Appealing to Study Abroad Students

Challenges

Restructuring My Academic Advisement

Challenges

Evolving From Installation
to a Digital Story Format

Challenges

Critical Feedback from Lori Landay

The Future

Diversity & Inclusion Fellowship

Conclusion

Music was where I began as a college student in 2003 and it has accompanied me through my years in seminary and into Berklee Valencia almost thirteen years later. It has stuck beside me through the periphery of many experiences, allowed it self to be expressed experimentally and conceptually all for the sake of telling my personal story.