

# Alexis Baskind

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Date of birth: 17 February 1977  
Nationality: French  
PhD

Active member of the Association of German Sound Engineers (VDT)

## SOUND ENGINEERING – ELECTRONIC MUSIC DEVELOPMENT – RESEARCH – TEACHING

### Profile

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<b>STUDIO</b>	<b>music production</b> (contemporary and classical music, jazz, rock) <b>sound recording, editing, mixing, mastering</b> for music very good knowledge of main <b>Digital Audio Workstations</b> on PC and Mac: Pyramix, Cubase, Pro Tools, Digital Performer, Logic, Ableton Live
<b>LIVE</b>	specialized in <b>new sound reproduction techniques</b> : multichannel systems, binaural synthesis and recording, transaural systems <b>electronic music live performance</b> Very good knowledge of <b>MIDI, OSC</b> for touring <b>gesture capture techniques</b> : design of sensor systems, computer analysis and processing tools
<b>ELECTRONIC MUSIC</b>	<b>electronic music production</b> , specialized in Max/MSP and PureData, very good knowledge of Audiosculpt, Supervp, Kontakt, Reaktor, Melodyne... <b>computer-aided composition</b> , good knowledge of Sibelius, Lisp, OpenMusic... <b>design and development of music creation and production tools</b>
<b>SOUND DESIGN and COMPOSITION</b>	<b>music for live performance</b> (theatre, dance, ...) <b>electronic music pieces</b> <b>sound design</b> for installations, interactive installations <b>instrumentalist</b> (bass guitar, double bass)
<b>RESEARCH</b>	<b>PhD</b> on analysis models of spatial features of sound scenes (completed in 2003) <b>frequent collaboration to various research projects</b>
<b>TEACHING</b>	computer music production, spatialization, audio design, sound engineering
<b>LANGUAGES</b>	French: mother tongue English: fluently spoken and written German: fluently spoken and written Russian: basic knowledge

### Selected Professional Background

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since Apr. 2011	<b>Professor in theory and practice of sound engineering</b> , Hochschule der populären Künste FH, Berlin
since Sept. 2014	<b>Teacher in Digital Audio Technology</b> for the Tonmeister Program at the Erich-Thienhaus-Institute, University of Music Detmold (Germany)
since 2013	Freelance <b>Computer Music Producer</b> and <b>Sound Engineer</b>
2006-2013	<b>Teacher in computer music</b> at IRCAM
2005-2008	<b>Teacher in computer music</b> in Blanc-Mesnil National Music School and Nanterre Music School (head of dept. Philippe Leroux)
May 2008 - Aug. 2008	<b>Associate Sound Engineer</b> at the Banff Centre for Arts (Canada): recording and production of jazz, classical and improvised music pieces (studio and concerts)
Jan. 2004 – Aug. 2006	<b>Computer Music Producer</b> at IRCAM
Oct. 1999 - Dec. 2003	<b>Researcher</b> in IRCAM's Room Acoustics Team

## Selected Production Experience

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- 2017 **Mixing** for the Album *Håvard Wiik Trio - This is not a Waltz*, with Håvard Wiik, Ole Morten Vågan and Håkon Mjåset Johansen. Label Moserobie Records
- 2017 **Recordings and Mixing of the movie soundtrack of** "Zwei Herren im Anzug", director Josef Bierbichler, music director Timo Kreuser, production X-Verleih
- 2017 **Mixing and Mastering** for the Album *Arbre Nuage - Contemporary Music for Erhu*, with Ying-Chieh Wang, Fanny Vicens, Jennifer Hymer and Christelle Séry. Artistic direction Lin-Ni Liao, Label "L'empreinte digitale"
- 2016 **Computer music** for *Im Keller* by Turgut Erçetin, Premiere Sept. 2016 in Berlin with the Neuen Vocalsolisten Stuttgart
- 2016 **Computer music** for *Kaleidoscopic Memories* by Beat Furrer, Premiere June 2016 in Paris within the "Manifeste"-Festival, with Uli Fussenegger (Double Bass). Production IRCAM
- 2016 **Computer music** for the chamber opera *Le Malentendu* by Fabian Panisello, libretto adapted from the theater piece by Marcel Camus, first performance April 2016 in Buenos Aires
- 2015 **Record Producer** for the album *Phasis*, pieces by Philippe Hurel
- 2015 **Recording and Mixing:** Album *Intracities – Live at Berlin B-Flat*, with Paul Hubweber, Frank Paul Schubert, Alexander von Schlippenbach, Clayton Thomas and Willi Kellers (Free-Jazz)
- 2014 **Computer music** for *La Plus Étrange des Créatures* by Mahir Cetiz, produced by CIRM, Nice
- 2014 **Computer music and sound-design** for *L'Enfant et les Sortilèges* by « les Musiques à Ouïr », based on Maurice Ravel's piece
- 2013 **Record Producer** for the album of improvised music *Prologue* by Elise Dabrowski and Raphaël Reiter
- 2013 **Editing, Mixing and Mastering** for the album of improvised music *AAA* by Axel Dörner, Joachim Kaufmann and Andreas Willers
- 2013 **Editing, Mixing and Mastering** for the album of improvised music *Grid Mesh – Live in Madrid* by Frank Paul Schubert, Johannes Bauer, Andreas Willers and Willi Kellers
- Dec. 2013 **Computer music designer** for *Redshift* by Vladimir Tarnopolsky, piece for symphonic orchestra and electronics, world premiere in Monte-Carlo by the Monte-Carlo Philharmonic Orchestra, coproduced by CIRM (Nice)
- Sept. 2013 **Recording** of *Chain I* by Witold Lutoslawski for chamber orchestra, Ensemble Court-Circuit, IRCAM
- 2011-2013 **Computer music designer and live engineering** for *Electronic Mamies*, music project directed by Denis Charolles / les Musiques à Ouïr, first performance on oct. 5<sup>th</sup>, 2011
- 2012 **Editing, Mixing and Mastering** of the album *Trigger – The Fire Throws* (improvised music) by Matthias Müller, Nils Ostendorf and Chris Heenan
- March 2012 **Computer music designer** on the piece *Espèces d'Espaces*, libretto adapted from the book by Georges Pérec, composed by Philippe Hurel, performed by 2e2m ensemble. first performance on march 14<sup>th</sup>, 2012
- June 2011 **Computer music designer and live engineering** for *El Ritmo en la Sangre* composed by Alvaro Martinez Leon, first performance on june 7<sup>th</sup>, 2011
- May 2011 **Computer music designer and live engineering** for *Axiokersa*, composition by Jean-Luc Degioanni, first performance on may 27<sup>th</sup>, 2011
- 2011-2012 **Record co-producer** for the album *L'Ouïe Neuf* from the jazz band « La Campagne des Musiques à Ouïr ». A « Label Ouïe » release.
- 2010 **Computer music designer** on *Plein Jeu* composed by Philippe Hurel, performed by accordionist Pascal Contet first performance on nov. 19, 2010. Produced by CIRM, Nice

- 2007, 2009, 2010      **Electronic music production and performance** on the project *Solo pas Solo* with drummer Denis Charolles
- 2008, 2010      **Computer music designer** of *Symphonie Diagonale*, composed by Alexandros Markeas, commissioned by CIRM, performed by ensemble Sillages.
- Nov. 2009      **Computer music designer** on *Le Poème Battu*, composed by Michaël Levinas. Produced by CIRM, Nice
- 2007, 2009      **Computer music designer** of an electronic version of three John Cage pieces, *3rd construction*, *Quartet* and *Sonata for Prepared Piano #5*, for Ixtla percussion quartet. First performance at Lyon's National Music Conservatory on the 5th of november, 2007
- Oct. 2009      **Computer music designer** on *Atitlan*, composed by Bruno Ducol and performed by Ixtla percussion quartet
- July-Dec. 2009      **Record co-producer, sound recording and editing** on a double album *Les Etrangers Familiers*, performed by the band « La Campagne des Musiques à Ouir ». A « Label Ouïe » release.
- Apr. 2009      **Computer music designer** on *Deluge*, composed by Fang Man, first performed at Walt Disney Hall, Los Angeles (Los Angeles Philharmonic, conductor Esa-Pekka Salonen)
- Feb. 2009      **Computer music designer** on *Resurrection*, composed by Fang Man, first performed at Carnegie Hall, New York (American Composers Orchestra, conductor. George Manahan)
- 2006-2007      **Computer music designer** of *Les Arpenteurs* by choreographer Michèle Noiret and composer François Paris, performed by Michèle Noiret dance company and Percussions de Strasbourg. First Performance in 2 may 2007 in Théâtre National de Bruxelles. Computer music designed in CIRM studios, Nice
- 2004-2006      **Computer music designer** of *Rémanences* by Gérard Zinsstag (first performance in dec. 2006, Geneva by Ensemble Contrechamps). Produced by IRCAM
- 2005-2006      **Computer music designer** of *Apocalypsis* by Philippe Leroux. Ensemble Bit20, directed by Pierre-André Valade. First performance on june 9, 2006, at the “Maison de Radio-France”, Paris; played also on the 7<sup>th</sup> of October during Ultima Festival, Oslo. Produced by IRCAM
- Apr. 2006      **Computer music designer** on *Script* by Pedro Amaral. Percussionist Pedro Carneiro, IRCAM, Paris.
- Mar. 2006      **Sound Engineering** (recording, editing, mixing) of a stereo studio recording of *Ricercare una Melodia* by Jonathan Harvey. Benny Sluchin, trombone
- 2005      **Computer music designer** on *Chamber Symphony – Quasikristall* by Hector Parra. Performed by Ensemble Intercontemporain, directed by Daniel Kawka. First performance on dec. 16, at Centre Pompidou, Paris. Produced by IRCAM
- 2005-2006      **Gesture analysis designer** on *DoublePoints :+* by dancer and choreographer Emio Greco, and composer Hanspeter Kyburz. Ensemble Intercontemporain, directed by Jean Deroyer. First performance of the new version at centre Georges Pompidou on nov. 9, 2005, during the festival d’Automne, Paris). Other performances in nov 2006 during Tage für Neue Musik festival, Zurich, and in « Maison de la Culture », Bourges. Produced by IRCAM
- 2004      **Computer music designer** on *Tratti* by Andrea Vigani. Ensemble Intercontemporain, directed by Jonathan Nott. First Performance on dec. 15, 2004, at Centre Georges-Pompidou, Paris. Produced by IRCAM
- Nov. 2004      **Live Electronics designer** (collaboration with Alexandros Markéas, Benoit Meudic and Elsa Biston) on the theatre play *Les Variations Darwin* by Jean-François Peyret and Alain Prochiantz (first performance on Nov. 17, at the Théâtre National de Chaillot, Paris). Co-produced by IRCAM
- 2001-2002      **Sound designer** on the animated short film *Qui veut du pâté de Foie ?*, directed by Anne-Laure Bizot and Amélie Graux (special jury distinction at Annecy International Animated Film Festival in June 2002, special jury distinction in short film category at l’Étrange Festival 2002)

## Some References in Research & Development

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- . **Doctoral Research** on acoustical models and methods for a spatial description of sound scenes (at IRCAM)
- . **Transpan- Project**: Development of **3D-Audio mixing algorithms for 2-channel stereo and 5.1 setups** based on transaural processing. In collaboration with IRCAM and Conservatoire de Paris (commercialization in the next months by the company Flux Audio)
- . **Bipan - and hedrot- Projects** : Binaural Mixing-Software with Head-Tracking (in collaboration with the Conservatoire de Paris)
- . **Microtones - Project** : Development of notation and playback tools for microtonal music on Sibelius, Kontakt and Max/MSP (in collaboration with the CIRM, Nizza)
- . Development of **spatialization software** for big multichannel installations, for **Idee und Klang GmbH**, used for the sound design of pavillon « Magic Box » for Universal Exhibition in Shanghai 2010.
- . Development of software (**interface, audio beat sequencer**) for the Audiocubes designed by **Percussa**
- . **Research and development** on REVA project (focused on virtual reality environments for tinnitus rehabilitation) – IRCAM and Georges Pompidou European Hospital

## Publications and Presentations

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- A. Baskind, J.C. Messonnier, (2016), *Für mehrere Wiedergabesysteme produzieren - Ein Ansatz der objektbasierten Musikproduktion*, in VDT-Magazin n°2/2016
- A. Baskind, T. Carpentier, J.-M. Lyzwa, O. Warusfel (2015), *Surround and 3D-Audio Production on Two-Channel and 2D-Multichannel Loudspeaker Setups*, 3rd International Conference on Spatial Audio, Graz
- S. Bertet, A. Baskind, A. Londero, L. Bonfils, I. Viaud-Delmon, O. Warusfel (2013), *Design and evaluation of tinnitus synthesis methods: from spectral to spatial matching*, *American Journal of Otolaryngology*, vol. 2, n° 34
- A. Baskind, T. Carpentier, J.-M. Lyzwa, O. Warusfel, M. Noisternig (2012), *Use of binaural and transaural spatialization techniques in multichannel 5.1 production*, Tonmeistertagung, Köln
- A. Londero, I. Viaud-Delmon, A. Baskind, O. Delerue, S. Bertet, P. Bonfils, O. Warusfel (2010), *Auditory and visual 3D virtual reality therapy for chronic subjective tinnitus: theoretical framework*, *Virtual Reality* vol. 14 n° 2
- J.-M. Lyzwa, A. Baskind (2009), *Use of binaural and transaural spatialization techniques in multichannel 5.1 production: technical and aesthetic principles, from recording to post-production*, invited presentation to the 7th Conference of AES Brasil, Sao Paolo
- J.-M. Lyzwa, A. Baskind (2009), *Binaural/transaural techniques in music post-production*, the Week of Sound, Paris
- S. Bertet, A. Baskind, A. Londero, O. Warusfel, I. Viaud-Delmon, P. Bonfils (2009), *Definition of a procedure for creating a synthetic tinnitus auditory image*, 3rd Tinnitus Research Initiative Meeting, Stresa, Italy (abstract)
- A. Baskind (2003), *Modèles et méthodes de description spatiale de scènes sonores*, PhD Thesis, IRCAM / Université Paris 6
- A. Baskind, A. de Cheveigné (2003), *Pitch-tracking of reverberant sounds, application to spatial description of sound scenes*, AES 24th conference "Multichannel Audio - The New Reality", Banff
- A. de Cheveigné, A. Baskind (2003), *F0 estimation of one or several voices*, Eurospeech, 833-836
- A. de Cheveigné, R. Gretzki, A. Baskind, O. Warusfel (2002), *Effects of natural and artificial spatialization cues on segregation*, *Journal of the Acoustical Society of America*, 111, 2422
- A. Baskind, O. Warusfel (2002), *Methods for blind computational estimation of perceptual attributes of room acoustics*, presented at the AES 22<sup>nd</sup> International Conference, Espoo (Finland)
- A. Baskind, O. Warusfel (2001), *Monaural and binaural processing for automatic estimation of room acoustics perceptual attributes*, presented at the 17<sup>th</sup> International Congress on Acoustics, Rome
- A. Baskind, J.-D. Polack (2000), *Sound power radiated by sources in diffuse field*, presented at the AES 108<sup>th</sup> Convention, Paris
- A. Baskind (1999), *Etude de la puissance acoustique rayonnée en champ diffus*, Master's Thesis, Université Aix-Marseille 2 / Laboratoire d'Acoustique Musicale

## Education

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- Oct. 1999 – Dec. 2004 **Ph.D. (Acoustics, signal processing and computer science applied to music)**  
*« Methods, models and notation systems for describing sound scenes »*  
IRCAM / Université Paris 6 – Advisors : J.-D. Polack (LAM, Paris) and O. Warusfel (IRCAM, Paris)
- June 2002 **Certificat en Acoustique musicale et techniques de son (2-year program on theoretical, artistic and practical aspects of sound recording and production)** – prof. Benoit Fabre, Aubervilliers-La-Courneuve  
Regional School of Music
- Sept. 1998 - June 1999 **M.Sc. (« DEA ») in Acoustics, signal processing and computer science applied to music** – IRCAM /  
Université Paris 6
- Oct. 1996 - June 1998 **B. Sc. (« maîtrise ») in Applied Physics and Electrical Engineering** – École Normale Supérieure de  
Cachan / University Paris 11
- June 1994 **Degree in violin and music theory** – Antibes-Juan-Les-Pins School of music