MONDAY 10TH MARCH

KEYNOTE
Jan Younghusband is Commissioning Editor, BBC Music & Events. She joined the BBC in May 2009 and is responsible for delivering Vision’s music and events strategy and ensuring it works in harmony with music and events content across the BBC.

PRESENTATIONS

Tom Attah (University of Salford)
From the delta to the download: Influence & Effects of technology in the blues.

Adam Martin (Leeds College of Music) & Mark Slater (University of Hull)
Translating Nightports’ electronica into instrumental music (or how an aesthetic of restriction fares in the translation from illusion to reality)

Paul Oliver (Perth College, University of the Highlands and Islands)
Practice-based simulation model: The future of popular music studies in higher education.

Lucy Wright (Manchester Met. University)
Can folk performance be popular? Can music research be art?

Robert Wilsmore (York St. John)
Popular Music as a Distributed Model of Collaboration

J Murphy McCaleb (Kidderminster College)
Embodied Knowledge in Popular Music Ensembles

Matt Brennan (Edinburgh College of Art University of Edinburgh)
The one man band resurgence: innovation, modernization, or continuum?

Peter Smith (University of Sunderland)
How might we analyse popular music performance? From the Sex Pistols to the Rolling Stones.

Andrew West (Leeds College of Music)
Pedagogy of creativity.

WORKSHOPS

Iain Archer - Open workshops for observers
As curator, Iain will direct a variety of ensembles, pausing mid-way to lead an interactive discussion of the process of re-interpretation.

Nick Katusonik (Leeds College of Music)
Working with Nick Katuszonek, in this live performance LCoM students will present their interpretations of unfinished Arcade Fire songs
The paper: As a syncretic popular music distributed by convection currents of cultural exchange for over 100 years, blues music has been perpetuated, developed, and disseminated by successive waves of innovative musical technology. Constituted and constrained by additive layers of ideological and commercial expediency, the blues has retained connotative power across the last two centuries. Illustrating a continuum from acoustic to electrical and then to digital technologies, this paper rejects a technologically determinist stance and explores the catalytic effects of technological mediation on the creation, transmission, and consumption of blues music and culture across temporal and cultural boundaries. Through considering processes of Remediation (Bolter and Grusin, 1999) and issues of Liveness (Auslander, 2008) this paper proposes new strategies for identifying and exploring historical genre coherence within the blues, and the extension of these into contemporary and future society. Further, this paper highlights demographic boundaries distinguished by access to information technologies and indicates previous and contemporary artistic effects of this on blues producers and consumers. Building on the musicological research of Elijah Wald (2004) and Ulrich Adelt (2010) this paper considers the value placed on physical artefacts as opposed to digital materials in the creation of critical and expert identities. Further, this paper interrogates the ‘appropriation, commodification and an end to innovation,’ (Horner & Swiss 1999) of blues subculture in an effort to consumerise the present and create a ‘usable history’ for audiences and institutions. Finally, this paper considers the impact of hauntology (Schroeder 2004), and digital revenance of first-generation blues artists on still-living performers in the creation of new blues material in the present day.
**MARTIN, ADAM & SLATER, MARK**

**Title:** Translating Nightports’ electronica into instrumental music (or how an aesthetic of restriction fares in the translation from illusion to reality)  
**Affiliation:** Leeds College of Music & University of Hull

**THE PAPER:**
In its electronic form, Nightports thrives on deliberate restriction: only sounds from vocalist Emily Lynn can be used (though they can be subject to any number of subsequent processes). In translating the electronic side of the project into something instrumental, they perch at the crossroad between dark electronica and song. The glitches and flickers that characterise their studio sound turn into a delicate instrumental trio (combining voice with piano and guitar) whose sound, often barely-there, verges on collapse. But even though the material resources change significantly in this act of reframing, the aesthetic framework of restriction survives.

This illustrated lecture will trace and demonstrate the effects of the self-imposed restriction in both contexts: studio production and live instrumental performance. The process of translating electronica into instrumental music, with its challenges and opportunities, will be mapped and explained. At the centre of this project lies an aesthetic resource (a conceptual framework) that remains in tact even though the resulting sound is different. This lecture, then, is an exploration of the power of a simple concept to act upon the patterning of musical materials.

**THE BIOGRAPHIES:**
**Mark Slater** is a lecturer in the School of Drama, Music and Screen at the University of Hull and is an active composer, producer, performer and researcher. All of these activities are unified by his interest in the process of creativity, mostly involving technology in some way. This process is explored most directly by engaging with technology to make music, but also by turning technology back on itself to produce a record of the traces of action left behind to be analysed and discussed.

**Adam Martin** is currently working towards an interdisciplinary PhD employing phenomenological and musicological research methods to explore the role of music producers in the twenty-first century. He has presented his research on dispersed creativity and compositional practice at national and international conferences whilst also contributing to journals. Adam is a lecturer in Higher Education specialising in critical musicology and music production. He is also an active composer, producer and performer.

**OLIVER, PAUL**

**Title:** Practice-based simulation model: The future of popular music studies in higher education  
**Affiliation:** Perth College, University of the Highlands and Islands (UHI)

**THE PAPER:**
The aim of this paper is to describe the practice-based simulation model (PBSM), as a pedagogical framework that facilitates the integration of simulation, as a means of ensuring critical thinking skills are explicitly taught as part of the processes and outcomes of students’ learning.

The development of popular music studies is inextricably linked to the rise of popular music itself. Popular music courses now cover a much broader range of topics, e.g. production, artist development and various genres or sub-genres e.g. folk trance music. This diversification has led to a lack of clarity of what defines the popular music education provision of higher education courses in the UK.

Moreover, students are not getting enough high-level, relevant work experience during their studies, and there is not enough cross-disciplinary academic research. Therefore, it is important to recognise popular music studies in its full capacity, with an emphasis on diversity and flexibility of modules. However, higher education institutions (HEI) need to work alongside music organisations and professional bodies to create better practice-based courses.

Due to the growing need for experiential learning in popular music studies, the use of simulation has become more appealing within HEI as it enhances learners’ critical thinking skills. This paper emphasizes the need for simulated learning experiences to be integrated into a curriculum supported by sound pedagogy, such as the PBSM, in order to develop critical thinking skills facilitated through popular music studies.

**THE BIOGRAPHY:**
Paul Oliver is a lecturer and research academic at Perth College, University of the Highlands and Islands (UHI) specializing in the areas of do-it-yourself (DIY) culture and management relating to the music industries.

He has degrees in both contemporary popular music and business management as well as a PhD in musicology, which he completed at the University of Bolton. Paul has published various academic journal papers with Emerald Insight and has published a book titled: ‘Self-sufficiency and the DIY artist’.
WRIGHT, LUCY

Title: “Can folk performance be popular? Can music research be art?”

THE PAPER:
What might an “artistic turn” offer to music research? How can interdisciplinary practices contribute to collaborative fieldwork outcomes with performance? This illustrated lecture reflects upon the development and efficacies of a personal practice as an ethnomusicologist-artist, based on an extended case study into contemporary folk performance undertaken during Doctoral field research. Approaching folk as a strand of popular music making - an essentially creative, community-oriented practice of contemporary performance-with-music - my project exploits the analogousness between folk participation and relational art to explore new ways of representing and thinking about music and research. The results and observations of this project are extrapolated outwards to other styles of music-making and performance, and suggest that in and through artistic practice, opportunities for a fieldwork model which “does not turn away” (Ingold, 2011) can be inspired and effected.

Working with musicians and artists on co-creative projects involving performance, costume, installation and video, my work enacts the hypothesis that arts practice can generate new insights rather than being a convenient way to illustrate theory. Viewing music as a site in between the two main branches of practice-led scholarship; artistic research and arts-based enquiry, the work draws on the extant practice-led elements of ethnomusicology (Small’s 1998 “musicking” and Baily’s 2001 “performance-as-a-research-technique”) to explore what social music research, distinct within the social sciences, might have to offer the burgeoning field of artistic research – perhaps a “musical turn” for artistic research and anthropology?

I offer my project as a catalyst for peer discussion about the future of music research in collaboration with art, and the relationship between popular and folk musics in contemporary music-culture.

THE BIOGRAPHY:
I am a musician and practice-led PhD student at the Manchester Institute for Research and Innovation in Art and Design (MIRIAD), MMU. My inter-disciplinary project about novel methodologies in music research draws on my academic background in ethnomusicology and relational practices as a performer and artist. The title of my thesis is: “Designing Traditions”: Towards an Expanded Ethnomusicology through Making and uses as an illustrative case study modern carnival traditions in the North West of England which tend to perform using contemporary pop rather than traditional music.

Approaching folk performance as an ever-evolving social expression which inspires a longing for return while simultaneously creating and preserving a lived sense of community, my work re-orient folk as the inherently generative domain of musical participation amongst people who might not primarily define themselves as musicians.

Cognisant of folk’s previous incarnation as popular performance form, my definition privileges function and essence over aesthetic continuity and historical depth. Interested in alternative and practice-led approaches to the study of music broadly, my overriding goal is to create a shared space between ethnomusicology and art and to support collaborative practices inside and outside of the Academy - as contemporary art sometimes views itself as a custodian of the uninstrumentalised – that space where it is possible to be human without being controlled, perhaps folk too represents a space in which that latent potential can engaged and effected.

I have recently presented my work at Cardiff University and the British Forum of Ethnomusicology Graduate conference in London. In my spare time I sing in the BBC Folk Award nominated band, Pilgrims’ Way.
WILSMORE, ROBERT

Title: Popular Music as a Distributed Model of Collaboration

THE PAPER:
We have not let go of the author. In popular music, as in many other genres, the author has a central place in our value system that marks out songs as entities setting them up against each other in a competition for originality and authenticity. This is still a predominant hegemony in the critique of pop culture that marks out the greatness of songs by the clear distance between the object and the other, and by the quantity of others that are grown from the one. In this respect we play into the hands of Adorno’s accusation of the pseudo-individual, the blinkered claim to originality that cannot see its own foolishness and naivety.

But we do not have to follow this line, if we are confident (post Barthes) in our constant recycling of ideas, of our playlists that overlap as songs drop off, songs remain and new songs added, then we can re-perceive the notion of popular music not as entities jostling for position amongst themselves but as a collaborative network that may be viewed as a coherent multiplicity (Deleuze and Guattari).

In this respect we might see a song and its predecessor as part of the same piece. Just as Adorno favours the thematic development of a symphonic theme as central to the integrity of the work, so we might see the lines of flight from song to song as we see the relationship between the opening four notes of Beethoven’s 5th symphony and the following four notes. They share a pattern but are not the same, they are a repetition but are also unique; they know each other, acknowledge each other and depend on each other, and are part of the same project.

If we follow this line of enquiry then we can see the Pop project as one symphonic masterpiece (if we now take the ‘master’ as the collaborative many and not the solitary genius). Conversely we might see the sole authored symphonic masterpiece as a merely one fragment, one variant of a developing theme, that plays its part in the collaborative effort of the Classical project.

We are familiar with noting influence from one entity to a later other but if we consider the collective endeavors of popular music as a manifestation of the zeitgeist, of the Hegelian Idea, or even more prosaically as a distributed model of collaboration (Vera John-Steiner), then we might see more clearly why the status of classical and pop, serious and non-serious music (Adorno), has evened out over the past few decades.

MCCAEB, J. MURPHY

Title: Embodied Knowledge in Popular Music Ensembles
Affiliation: Kidderminster College

THE PAPER:
In Western society, ensemble performance within popular music exists within vastly different contextual parameters than that within art music. These parameters range from the degree to which personal character is expected to be evident within performance, the stylistic expectations of performance within a genre, and the physical arrangement of performers, to the allowance for flexibility both from source material and between performances.

Given these differences, to what extent may research on ensemble performance within art music inform similar research within popular music? Are there interactive and psychological processes which are similar across these forms of Western music, or are ostensibly superficial differences actually deeply ingrained in practice?

Extending previous research on the role of embodied knowledge within ensemble performance of art music, this paper explores these questions through the use of performance observation, participatory action research, and reflective practice.

Although there are often distinct differences between the ways that ensembles within popular and art music rehearse and perform, I argue that there exist common veins of practical knowledge which underlie how musicians may infer interpretative information from their coperformers’ actions. This information may then influence the shared creative intentions of the ensemble.

Thus, the intention of this research is to develop a concept of ensemble interaction which is not limited by cursory divisions between genre, but addresses the fundamental ways in which people engage each other through not only the communal act of music-making but, ultimately, music itself.

THE BIOGRAPHY:
Murphy received his doctorate in performance studies from Birmingham Conservatoire (Birmingham City University) in March 2012. Previously, he has received degrees in trombone performance and chamber music from the University of Alaska and the University of Michigan. A classical and jazz bass trombonist, Murphy has performed and given presentations around the United States, Canada, the United Kingdom,
SMITH, PETER

Title: How might we analyse popular music performance?
From the Sex Pistols to the Rolling Stones.
Affiliation: Emeritus Professor, University of Sunderland

THE PAPER:
This paper will explore approaches of popular music performance analysis, using a selection of performances I have attended in the past as case studies. I have attended over 2,000 rock concerts of all types from the late 60s to the present day including concerts by The Who, Eric Clapton, The Rolling Stones, Pink Floyd, Led Zeppelin, Abba, T Rex, The Sex Pistols, The Clash, Kate Bush and festivals such as Reading, Donington Monsters of Rock, Live Aid and Live 8, and Glastonbury. I have a collection of ticket stubs and programmes from many of the concerts that I have been to, and I have started to catalogue my concert experiences using a daily blog. However, I have been looking for a more formal and academic way of analysing popular music performance.

In this paper I will utilise, and extend, the schema proposed by Auslander (2004) to analyse six key performances which I attended, in an attempt to demonstrate the usefulness and validity of the approach. To demonstrate the approach I have chosen three performances from the 1970s, and three more recent performances, in order to test the appropriateness of using the approach retrospectively.

The six performances to be studied will be: (i) Bob Dylan at an open air concert at Blackbushe Aerodrome, London where I gathered with 250,000 fans to witness his legend in 1978, (i) Bruce Springsteen, at his first, and now legendary, UK gig at Hammersmith Odeon, London, in 1975; (iii) The Sex Pistols at a secret gig in Scarborough Penthouse club, in 1977; (iv) The Rolling Stones at their recent, and triumphant, return to Hyde Park, in 2013; (v) Led Zeppelin at their reunion concert at the O2 London in 2007 (I also have the DVD of the concert to use as part of my analysis), and (vi) a poetry reading and rock performance by Patti Smith, accompanied on piano by Philip Glass, in homage to Alan Ginsberg, at the Edinburgh Festival in 2013.

For each performance I will explore the dimensions of performer; means of expression and audience. I will also examine my preconceptions of the concert, the themes which arose from the analysis, and how the method helps me to understand something of the essence of “performance” (Abbbate, 2004).

THE BIOGRAPHY:
Professor Peter Smith is Emeritus Professor at the University of Sunderland. Peter joined the University as an undergraduate student in 1975 and received his PhD in 1981. Since then he has held several teaching, research and management positions at the University, including Dean of School.

He has published over 250 papers, several text books, and spoken at conferences throughout the world. Peter has supervised, and examined over 100 doctoral candidates, and was programme leader for a cross university Professional Doctorate programme. He is a Fellow of the British Computer Society, a Chartered Engineer and a Fellow of the Higher Education Academy. Although his publication record is largely in the field of science and engineering, in recent years he has undertaken research which is more sociological in nature, and he has also started to write about popular music, which is a great personal interest.

He has recently retired from full time academic work, but continues to write and is using his new found free time to pursue his interest of studying popular music performance. Peter has attended over 2,000 concerts, from the late 60s to the present day, and has recently contributed a chapter to a sociological text on the Rolling Stones, and writes a daily (and not very academic!) blog on his personal concert experiences which can be found at http://vintagerock.wordpress.com/ He is using this blog to catalogue his concert experiences and intends to convert elements of it into a piece of academic writing in the future.

Germany, Italy, Portugal, Greece, and Brazil. He has recorded on multiple classical and folk CDs, the most recent being contemporary ensemble Decibel’s My Broken Machines.

His first book, Embodied Knowledge in Ensemble Performance, is due to be released by Ashgate publishing in March 2014. Murphy lectures in popular music and is Programme Leader for Creative Industries at Kidderminster College. There, he specialises in aural perception, music theory, professional development, and the interaction between music and society.
THE PAPER:
In live performance, many recording artists have chosen to reinterpret their recorded works; sometimes as a way of keeping material fresh and current, or perhaps to present the audience with arrangements that make the listening experience more unpredictable and ultimately rewarding. Working with LCoM students, internationally renowned songwriter and recording artist Iain Archer has developed new readings of his songs, previously recorded by Jake Bugg, Snow Patrol, Example and others for an exclusive live collaborative performance. As curator, Iain will direct a variety of ensembles, pausing mid-way to lead an interactive discussion of the process of re-interpretation.

The process of ‘salvaging’ unfinished songs is rare in popular music, but one that has generated some memorable work; Billy Bragg and Wilco’s collaborative restructuring of the ‘lost’ lyrics of Woody Guthrie. Steve Lillywhite’s remarkable reanimation of scraps inherited from abandoned sessions for The La’s, and most recently, ‘Lioness’, a posthumous embellishment of works in progress by the late Amy Winehouse. On each occasion those who have sought to complete the unfinished works have adopted a challenging role; that of the collaborator responsible for the faithful development of ideas originally shaped by artists ‘in absentia’. Working with tutor Nick Katuszonek, in this live performance LCoM students will present their interpretations of unfinished Arcade Fire songs. Using texture to stretch the initial material into previously unchartered territory, the performances reflect the pioneering spirit of Arcade Fire themselves.

Whether we choose to be listeners or performers, we are all born with the innate capacity to create and interpret language and music. As such, we are all experts in songwriting. For this performance, beamed live from a local school, children were invited to generate fragments of music and lyric, reflective of the way they see the world. Expanding upon these original ideas, LCoM students worked with tutor Christine Bates to adapt them to structures more familiar to popular music convention. The results of this fascinating collaboration will be premiered at this live performance, given by LCoM students in front of the children whose ideas form the basis for the concert. Prior to the broadcast, Christine Bates will present an introduction to of the project.

At the heart of discussions concerning employability is the notion of the creative workforce; the constant graduation of professionals who are not only experts in a given field, but who can also solve problems by adapting to new and unfamiliar circumstances. As a progressive conservatoire we find ourselves compelled to answer two questions: how to help students to become great musicians, and how to enable them to develop the creative skills needed to thrive in the modern marketplace. Drawing upon the literature on the pedagogy of creativity, this paper discusses what makes creative people tick, and how as teachers we might most effectively harness and explore that creativity with musicians.

In the digital age, with popular music continuing to re-invent itself as a global phenomenon, it remains essential that those at the centre of its creation and distribution are critically aware, at an international level, of cultural trends and developments. This panel features a gathering of expert commentators, each of whom approaches the practice and study of popular music from a different perspective. During an interactive discussion, the focus will be upon commercial factors of particular relevance to newly established popular musicians, and how some of the forces currently at play are mediated within, and across national boundaries.

THE BIOGRAPHY:
Andy is Head of Postgraduate Studies and also lectures on the BA (Hons) Popular Music at Leeds College of Music. Andy’s music career began in 1990 when Hugh Cornwell (The Stranglers) and Roger Cook (Blue Mink) invited him to form the eclectic pop trio Cornwell, Cook and West. The trio toured extensively, appearing at venues including the London Palladium, Bloomsbury Theatre and Ronnie Scott’s and an eponymous album featuring Herbie Flowers (Lou Reed, David Bowie) and produced by Neil Davidge (Massive Attack) was released on UFO Records in 1992.

In the late nineties, Andy relocated to Nashville where he spent six years writing with Warner/Chappell and Brumley Music. During this time Andy played live and recorded with numerous world-class musicians including Jan Wallace (Bob Dylan), Gary Tallent (Bruce Springsteen), Kenny Vaughan (Lucinda Williams) and Chad Cromwell (Neil Young).

Andy designed and course directed the world’s first MA in Songwriting in 2007, and for his pioneering work he was made a Teaching Fellow of Bath Spa University. He continued to explore the pedagogy of songwriting throughout his MA in Professional Learning and in a Doctoral thesis, joining Leeds College of Music in 2011. The External Examiner for BA (Hons) Songwriting at the ICMP in London, he is currently writing a book, The Art of Songwriting, due for publication by Bloomsbury/Methuen in 2015.
TUESDAY 11TH MARCH

KEYNOTE
Gwilym Simcock

PRESENTATIONS

Ruth Clark & Chris Bates (Leeds College of Music)
An examination of the processes of the undergraduate musician shifting from an individual to a collaborative culture of online learning.

Sean McLaughlin (University of the Highlands) & Zack Moir (University of Edinburgh)
Popular Music Pedagogy: Assessment, Evaluation and Context

Hans Hess (University of Bristol)
Malandros and Otários: The Use of Samba in Tropa de Elite and Tropa de Elite: O Inimigo Agora É Outro

Ed Jones (Leeds College of Music) & Mark d’Inverno (Goldsmiths, Uni of London)
The PRAISE project is a €3m EU funded technology project which aims to develop new pedagogies and tools for music tuition. Within this is the development of a technological platform and associated pedagogies which enable social, blended learning with a focus on the provision of timely and effective feedback.

Chris Bates (Leeds College of Music)
A pedagogical framework for enabling creative collaboration within the undergraduate music curriculum, with a specific focus upon collaborative composition

WORKSHOPS

Torri Freestone Workshop
Teaching music as a foreign language - using a sax led trio format to encourage language

CONCERTS

Gwilym Simcock Quintet
CLARK, RUTH

Title: An examination of the processes of the undergraduate musician shifting from an individual to a collaborative culture of online learning (presented with Christine Bates)
Affiliation: Leeds College of Music

THE PAPER:
This paper presents findings from a case study of a group of undergraduate students at Leeds College of Music as they progress from level 5 to level 6 learning on the BA Music degree course, which demands a shift from a learning culture that requires independent online engagement to one in which collaborative online engagement essential.

At Level 5 Leeds College of Music undergraduates are required to work online individually to produce and submit electronic portfolios of work. At Level 6 the same undergraduates are expected to engage in online forums for discussion, upload, view and comment upon video footage of each other’s work in progress, as well as share findings from their own research.

This research tracked the attitudes and enquiries of the undergraduates as they embarked on the processes of the collaborative culture of learning, in relation to their progress through a three-stage model; from competitive, through cooperative to collaborative. Rate of adjustment, as well as the undergraduates’ recognition of adjustment, was also assessed. Frequency and rate of collaboration was determined and the reflections of the undergraduates on the process as a whole were examined.

Findings demonstrate that allowance must be made for variable rates of adjustment, that there is a critical point by which collaborative engagement is essential for successful outcome and that a model of facilitation is essential in supporting and engaging those who are less confident as well as those others who are following with confidence but choosing not to engage.

THE BIOGRAPHY:
Ruth Clark is Senior Librarian: eLearning and eResources at Leeds College of Music and is responsible for the implementation and development of technology supported learning throughout the curriculum. Ruth is a graduate of the University of Hull and Leeds Metropolitan University.

Ruth oversaw the implementation of VLE at Leeds College of Music, introducing Moodle, Mahara and Panopto and developed it to ensure technology supported learning can effectively enhance the delivery of conservatoire education.

Ruth has collaborated with academic staff to develop models and initiatives that have enriched the educational experience. These have included the use of ePortfolio to support Professional Studies and implement innovative blended models such as The Benefits of blended learning to the student working on placement.

Another area of interest for Ruth is the development of information and wider learning literacies within music education and the role of such skills in underpinning a practice led curriculum.

In recognition of her work at the conservatoire, Ruth was awarded the Learning and Teaching Fellowship in 2009. This resulted in a research trip to New York, Boston and Toronto to investigate the differing approaches to learning literacies within music education.

The outcome of this research was the creation of an online course to support undergraduate provision that aims to expand the students’ information, digital and media literacies in the context of their education and musical practice. Ruth has presented regional papers on this work; future research will seek to examine the effects of applying a blended approach to this practice.
Title: The Use of Samba in Tropa de Elite and Tropa de Elite: O Inimigo Agora É Outro
Affiliation: University of Bristol

The use of samba in the films Tropa de Elite (Elite Squad, 2007) and Tropa de Elite: O Inimigo Agora É Outro (Elite Squad: The Enemy Within, 2010), focuses on the type of samba sometimes called the samba malandro.

The samba malandro (= hoodlum samba) foregrounds the culture of lower-class Brazilians who live in the shantytowns, semi-marginal people who are unemployed, misfits in society: the malandros. The samba malandro was the last cultural popular bastion of opposition against the Estado Novo (Estado Novo was the political regime implemented in Brazil from 1937 to 1945 by president Getúlio Vargas).

This spivish life, including resistance to work and the refinement of skills to deceive people who become their otários (suckers, fools, the victims of the malandros), is portrayed in both films, and samba is associated with such features in both films as well. The analyses of selected scenes in Elite Squad will explore how samba can portray the character of Fábio as an example of a malandro, Neto as the otário, and how these roles are inverted throughout the story.

Similar relationships can be seen in Elite Squad: The Enemy Within, where samba is again used to show how a malandro’s smooth-talking actions can make someone else an otário. Samba is also used in the sequel to depict an extreme version of the malandro, in this case a dangerous chief of a militia, who - alongside the government - makes ordinary people his otários.

As a key musical feature, syncopation in samba will be analyzed as a reflection of the smooth talk of the malandro articulating his next moves to find his otário. The aim of this paper is to explore how the theme of the malandros and otários is depicted by samba in these two films (among many other Brazilian films).

The analyses show how musical semiotics can help films to depict, interpret, contextualise and evaluate cultural, political and social features of recent Brazilian history.

THE BIOGRAPHY:
Hailing from Rio Grande do Sul in Southern Brazil, Hans Michael Anselmo Hess is a media composer, guitarist and music researcher. He earned a master’s degree in composition from the University of Bristol, where he has been a tutor in music and guitar tutor in the Music Department since 2006.

He has been writing music for short and feature films, as well as promotional videos, iPad applications and audio books. Recent projects includes composition for theatrical plays ‘The Ithaca Axis’ directed by Nick Young and ‘The Pole Dancer’ directed Martine Shackerley-Bennett. He has also composed music for independent British feature movie, Consequence (2012) directed by Si Wall. Hans Hess’ is an active music library composer having his music has been licensed by Bravo, History Channel and E! Entertainment. He is also an approved composer for Booktracks and is also endorsed by virtual instrument developer Toontrack. Since 2011 his British/Brazilian transcontinental collaboration Hess&Franzen has been producing independent soundtrack and progressive rock albums.
THE PAPER:
This paper examines an innovative pedagogical framework for facilitating undergraduate learning in creative musical collaboration.

The framework was, in the first instance, developed to enable undergraduate students to facilitate creative and collaborative community music workshops whilst working on placement. The framework identifies and reflects a direct and variable relationship between levels of facilitation and levels of collaboration according to situational affecting factors relevant to the nature and breadth of social and musical context. The framework comprises three groups of methodologies which execute high, low or variable levels of facilitation according to situation, and allows for elasticity in its application.

As undergraduate music courses develop to include a greater level of project based work and experiential learning there is an increased demand in the undergraduate curriculum for creative collaboration between undergraduates in achieving assignment outcomes. This research has asked whether a pedagogy primarily designed for execution in the non-formal learning environment can be successfully applied within the formal undergraduate curriculum.

To this end the application of the framework to the processes and outcomes of the Specialist Project Collaborative Composition, at all three levels (4-6) of the BA (Hons) Music degree course at Leeds College of Music, has been case studied. Findings show that, as a result of the application of the framework, undergraduates’ understandings of compositional processes and techniques are broadened along with their approaches towards composition.

THE BIOGRAPHY:
Christine is Senior Lecturer in Community Music at Leeds College of Music. Her career has formed from experience as a classroom teacher, practising community musician and researcher. She is a graduate of both the University of Wales and Durham University.

Christine’s primary interest is pedagogical methodologies in formal and informal music education. She received a Development Award from PALATINE, in 2011, for her research into producing a pedagogical model for facilitating collaborative composition in community based music workshops. Other research has focused on pedagogies for engaging whole families in music making and Christine convened and chaired the symposium The Importance and Vitality of Family Music Making at Leeds College of Music in November 2010.

As Module Coordinator for the Community Music Project Christine has placed her students centrally in her current research. An examination of the benefits of blended learning to the student working on placement and has delivered relevant papers both regionally and nationally in 2013.

Christine’s current research engagement seeks to identify methodologies which are appropriate and effective in enabling collaborative and participatory musical creativity within the undergraduate music curriculum. Christine has given papers relating to her research at numerous conferences, national and international and she is internationally published.

Christine regularly leads vocal workshops with youngsters on the North East Coast where she also continues facilitating music projects for families. Christine is a member of Music Mark and Sound Sense.
**FREESTONE, TORRI**

**Title:** Teaching music as a foreign language – using a sax led trio format to encourage assimilation

**THE PAPER:**

When I performed a workshop for some 3rd year students at Leeds College of Music about 4 years ago with my trio, it made me aware just how little internalisation of repertoire, harmonic and rhythmic language and thus interaction there was in their approach to their practise and in turn in an ensemble situation. These were all students I had taught individually or in a classroom situation, but the awareness of these limitations only became apparent in the trio situation.

This gave me ideas for ways to utilise the trio situation to challenge students of differing levels and was something I tried to bring into my individual and classroom teaching but never quite as successfully as in the workshop situation.

A concert with my trio combined with a talk about these techniques would be an ideal sounding board to give other teachers ideas about using a foreign format to challenge their students. Although saxophone led, this is not a workshop about the technicalities of playing the saxophone or saxophone improvisation. It is about interaction, and challenging how the usual roles of rhythm section and front line are conceived, blurring the line between these.

A chordless trio brings up challenges that are not experienced when chordal accompaniment is provided and can really help to make the students aware of how vital certain practice ideas are for strengthening their harmonic and rhythmic vocabulary and overall musicianship. Having worked in jazz education over the past 12 years I have noticed that these types of limitation exercises can be the most challenging thing yet ultimately incredibly freeing to the student yet students are often resistant to this type of practise in their one to one lesson.

**THE BIOGRAPHIES:**

**Tori Freestone** attended the Leeds College of Music Undergrad and Guildhall Postgrad jazz courses and was regional finalist of Young Jazz Musician of the Year in 1996. She co-leads the band ‘Compassionate Dictatorship’, releasing a debut album in 2007, a second album ‘Cash Cows’ in 2010, both on the FMR record label and a third on ‘Jellymould Jazz’ in 2013. The band have toured the UK and Europe extensively in the past few years.

She has played saxes/flutes/violin with many groups in varying styles including NYJO, the Creative Jazz Orchestra, country legend Lee Hazlewood, Cuban group ‘Orquesta Timbala’, and the Dave Manning Septet. She also has recorded on the De Wolfe Music, SFP (USA), Soul Star (Germany), Cool Sound Music (Spain), United (NL) and VI music (Puerto Rico) record labels and has performed workshops for the Welsh College of Music, Kingston Uni and Truro College and has lectured at Middlesex University and Leeds College of Music.

**Dave Manington** studied composition at Nottingham Uni and then attended the Guildhall School of Music Postgraduate Jazz course. Since leaving he has been in demand for a wide range of different ensembles in a variety of styles. Dave composed for and led his own jazz septet for several years, and now leads a quartet which is part of London’s ‘LOOP’ collective, whilst also contributing music to many other projects. Dave’s music has recently been heard on Radio 3 and on television.

He has also accumulated extensive studio experience recording albums and sessions as a sideman playing with luminaries like Mark Lockheart, Pete Wareham, Gwilym Simcock, Pete King, Martin Speake, Alan Barnes, Tim Whitehead, Salena Jones, Roberto Pla, Martin Shaw and John Etheridge amongst others. He was nominated for a Worshipful Company of Musicians jazz medal award in 2006.

**Drummer Tim Giles** has worked with a veritable who’s who of British Jazz stars. He was shortlisted for the best performance award at the 1996 Glasgow Festival and he was described as a ‘Schlagzergwunder’ by Jazzthing magazine! With Richard Fairhurst’s ‘Hungry Ants’ he received a Daily Telegraph Award in 1997. He was also a member of Django Bates’ Delightful Precipice’ and has recorded on sessions with members of The Orb. He also plays with Stan Sulzmann, Iain Ballamy, Julian Arguelles and is a member of the Perfect Houseplants and Tom Arthurs’ Centripede.

He is associated with the LOOP Collective among them Robbie Robson’s ‘Dog Soup’ and ‘Fraud’, which he co-leads with saxophonist James Allsopp. Fraud was one of Cheltenham 2006’s Jerwood Foundation Rising Stars and released their debut on Babel in early 2007 and were nominated for the 2008’s Parliamentary Jazz Awards. He was also nominated for the prestigious Paul Hamlyn foundation award for composition in 2007.
WEDNESDAY 12TH MARCH

PRESENTATIONS
Katherine Williams (University of Bristol)
Newport Up! Liveness, artifacts, and the seductive menace of jazz recordings revisited

Roland R Davis (New School for Jazz & Contemporary Music and Five Towns College)
The Myth of the Symmetrical Diminished Scale: Playing What You Hear

David Fligg (Leeds College of Music), Stephen Muir (University of Leeds) & Lisa Peschel (University of York)
Performing the Jewish Archive: Implications and responses for today: An introduction from the panel convenor (c. 5 minutes), three summary papers (c.10-15 minutes each), followed by open questioning and discussion.

Steve Tromans (Middlesex University)
Improvisation contra composition: Redefining the terms of music made in performance

Lukas Huisman (Ghent University, Belgium)
Sorabji, Xenakis, scores, and performers: an experiment

Nagy Zvonimir (Pittsburgh, Pennsylvania, USA)
Ligeti’s White on White: Embodied Cognition of the Compositional Process

Damien Harron (Leeds College of Music) & Jaqui Siller (University of Bradford)
Showing a new film of George Aperghis’s ‘Le Corps a Corps’ by Damien Harron/Jacqui Siler.

Frederic Rzewski
De Profundis for Speaking Pianist (1992)
Text adapted from Oscar Wilde.
Duration: 24’

WORKSHOPS
Nick Katusonik (Leeds College of Music)
Jazz, Pop, Improvisation and the role of the contemporary musician.

AFTERNOON CONCERT (MIXED MEDIA)
Dart (Tom Williams: Coventry University) - Cello (Ben Swartz)
Door (Martin Ulikhanyan)
Hats 2010 (Brigid Brurke : UTAS University of Tasmania)
Drum and Code Improvisation #2 (Alex Mclean: University of Leeds & Matthew Yee-King: Goldsmiths)
No one can hear you dream (Mark Zaki: Rutgers – Camden)
WILLIAMS, KATHERINE

**Title:** Newport Up! Liveness, artifacts, and the seductive menace of jazz recordings revisited

**THE PAPER:**
Jed Rasula’s compelling analysis of the construction of jazz history through the ‘seductive menace’ of recordings opens up many questions about the nature of jazz records as historical artifacts. The idea that a ‘live’ jazz recording can fix in time a seemingly spontaneous moment of improvisation is problematic in itself, and the way that these recordings are reified, collected and studied by jazz fans, musicians and scholars imbues them with cultural heft.

I use the Duke Ellington Orchestra’s infamous performance at the Newport Festival in 1956 as a case study with which to investigate the place of the live recording in jazz. Although Ellington had agreed with Columbia Records to release the live version of the performance, mic placement on the night meant that the recording was unsuitable. The performance released a few days later was a hastily assembled studio re-creation of the live gig.

In this paper, I translate Philip Auslander’s ideas of liveness in popular music into a jazz setting, theorizing the implication of the deception of a generation of jazz followers. Rasula’s ‘seductive menace’ is thrown further into question as I compare the 1956 Newport recording with remotely recorded versions of the original performance discovered and released in 1999. I use the Ellington Orchestra’s 1956 performances and recordings as a springboard with which to explore the construction of a globally accepted jazz narrative, suggesting that a revision of jazz history may be in order.

DAVIS, ROLAND R.

**Title:** The Myth of the Symmetrical Diminished Scale: Playing What You Hear

**Affiliation:** New School for Jazz & Contemporary Music and Five Towns College

**THE PAPER:**
Jazz pedagogues imploring their students to “play what you hear” and similar axioms are quotidian yet this research shows a salient discrepancy regarding the generally prescribed scale to employ during passing diminished chords in jazz music: the symmetrical diminished scale (aka the octatonic scale). Conclusions of this research point to subjects’ preferences for scales other than those most often prescribed in the relevant literature. The scales preferred by subjects will be enumerated and suggestions for their use will be discussed in the presentation.

This research investigated the preference of individuals, musicians and non-musicians, using single-blind experiments, including performance or listening tests, to determine the subjects’ biases. A review of the pertinent literature was conducted and will be discussed as books used in jazz pedagogy contain a surfeit of scale syllabi and a considerable amount of attention enumerating and discussing when and how particular scales are to be used with particular chords.

**THE BIOGRAPHY:**
International award winner in both the classical and jazz disciplines, Dr. Davis recently received a standing ovation in Carnegie Hall for the world premiere of his newest work, “The Huangguoshu Parable.” With an International competition win as jazz soloist (a different sold out Carnegie Hall performance), a featured classical piece at an International conference, Davis’ award now exceed 30 for composition, performance, and scholarship.

Recent compositions and performances include works for Ted Nash of Jazz at Lincoln Center; the Horowitz award winner from Juilliard, Constantine Finehouse; Paquito d’Rivera’s pianist, Alex Brown; and the Kraków Conservatory.
FLIGG, DAVID; MUIR, STEPHEN & PESCHEL, LISA

Panel Session: Performing the Jewish Archive: Implications and responses for today

THE SESSION:
This themed session addresses new approaches in performance and musicology from what might be termed the Jewish archive. It covers some of the key lines of research now being undertaken by the Music, Memory and Migration (MMM) project, an international network established at the School of Music, University of Leeds, and funded by the Worldwide Universities Network.

It also explores a number of issues to be further investigated at the forthcoming MMM conference (July 2014) Continuities and Ruptures: Artistic Responses to Jewish Migration, Internment and Exile in the Long Twentieth Century.

THE BIOGRAPHIES:
Dr. David Fligg is Principal Lecturer in Classical Musicianship at Leeds College of Music. His research specialism is the music and musicians of the Terezin concentration camp and ghetto, and in particular the composer/pianist Gideon Klein. David is a co-founder of the Music, Memory and Migration project.

Dr. Stephen Muir is a Senior Lecturer at the School of Music, University of Leeds. His research areas are ethnomusicology, particularly Jewish liturgical musical phenomena in the UK and South Africa, and the music of Russia and Eastern Europe, with a particular emphasis on opera. He is the Co-ordinator of the Music, Memory and Migration project.

Dr. Lisa Peschel is a lecturer in the Department of Theatre, Film and Television at the University of York. Her anthology Performing Captivity, Performing Escape: Cabarets and Plays from the Terezin Ghetto was published in 2013, and she is currently preparing a monograph on Czech, German & Zionist performance in the ghetto. She is a co-founder of the Music, Memory & Migration project.

HUISMAN, LUKAS

Title: Sorabji, Xenakis, scores, and performers: an experiment
Affiliation: Ghent University, School of Arts Ghent

THE PAPER:
Scores of complex 20th century solo piano pieces can be difficult to perform and may even include elements that are impossible to play. The works of Kaikhosru Shapurji Sorabji, Iannis Xenakis, Brian Ferneyhough and Michael Finnissy illustrate this compositional tendency. In this lecture the focus will be on the Opus Clavicembalisticum by Sorabji and Xenakis' Evryali.

The question whether complex scores can be rewritten, whether this is desirable, and what the possible influence is on the final result is examined with analytical methods. The aim is to resolve the possible conflict of interest between scholar and performer, by providing means to make complex scores more accessible. Well-known models of music analysis, including thematic, serial or algorithmic analysis and visual analysis of MIDI scores, will lead to a better understanding of the compositional techniques used.

To analyse the influence of different score versions (Urtext, Performing edition, Study score) on the length of the study process (efficiency) and the number of errors in a performance (effectiveness), an experiment was set up. MIDI-analyses were conducted of performances utilizing relevant fragments from these performing editions using the method developed by B. Gingras and S. McAdams.

The starting point in the development of these scores originated in many sketches and using them in the preparation for concerts and lecture-recitals of Sorabji’s and Xenakis’ music. The project findings will be relevant to both students and professional performers of complex contemporary solo piano music, as well as to composers and editors.

THE BIOGRAPHY:
Lukas Huisman (1987) started his piano career after attending two years of private lessons. Afterwards, he enrolled into the Ghent Music academy where he studied with Rolande Spanoghe and graduated with highest distinction. He was a student of Daan Vandewalle at the Ghent Faculty of Music where he also graduated with highest distinction. He received the ‘exceptional prize’ De Blonde-Torck as ‘most deserving student’ and followed master classes with Jonathan Powell, Geoffrey-Douglas Madge, Ciro Longobardi, Daniel Rivera and Carlo Mazzoli.
In February 2012 he started an artistic doctoral project at the Ghent University and School of Arts Ghent, relating to contemporary complex solo piano music.

He took (algorithmic) composition classes with Godfried-Willem Raes for five years. His compositions have been played in Logos foundation (by the M&M Robot orchestra), on the music an theatre festival Gentse Feesten (by Lukas Huisman) and on the Flanders Festival Kortrijk (by the Kale guitar quartet).

Lukas often plays creations of new music, like the two Pianotrio’s and the Études for piano duo by Jeroen De Brauwer, solo piano music by Olmo Cornelis, chamber music by Hans Roels and Susan Clynes (concerts in BE and UK) and solo piano and chamber music pieces by Alfred Vorster (concerts in CH and SA). He is the pianist of the Warped Time ensemble (concerts in BE, NL and MEX), with soprano Katty Kochman he forms the Chryssila duo, and with Tine Allegaert the Tinnitus piano duo. He took chamber music classes with Filip Rathé, Kris Deprey, and Patrick Beuckels.

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NAGY, ZVONIMIR

**Title:** Ligeti’s White on White: Embodied Cognition of the Compositional Process

**THE PAPER:**

While there are numerous theoretical aspects to his compositional process, Ligeti’s compositional output ultimately reveals his pragmatic nature, closely related to the composer’s unique attitude toward the composition and performance of his works. This paper places Ligeti’s compositional practices in the context of embodied cognition.

It achieves this by discussing Ligeti’s work as a representation of a high level of mental and physical constructs, taking direction from those scholars who have focused on the ways in which theories from psychology, linguistics, cognitive science, dynamical systems, and neuroscience coalesce to define the concept embodied mind.

By considering the significance of these aspects in conjunction with other musical parameters, the paper offers an analytical overview of Ligeti’s compositional process in his Piano Étude no 15, also known as White on White.

The paper suggests that the musical and philosophical message of Ligeti’s compositional process derives from the mental and physical forms of the human body; forms which largely determine and condition the nature of his compositions.

In particular, the relationship between cognitive and physical aspects of embodied cognition serves as an analytical tool in surveying Ligeti’s creative practice.

Discussing the composer’s evident relationship to performative physicality and cognitive plasticity in his study for piano solo, the paper argues that Ligeti’s compositional process draws on aspects of the body (performance and physical perception) in shaping those of cognition (composition and mental representation).

In this way, the composer offers a creative paradigm by which the process of musical composition may offer insight into an embodied mind.
**THE BIOGRAPHY:**

Based in Pittsburgh, Pennsylvania, Dr. Zvonimir Nagy (pronounced /nadj/) holds bachelor’s, master’s, and doctoral degrees in music from the Academy of Music-University of Zagreb, Texas Christian University, and Northwestern University respectively. Before coming to Duquesne, Dr. Nagy taught theory and composition at Northwestern and St. Xavier University in Chicago, and has presented at national and international conferences, workshops, and colloquia.

Dr. Nagy is the recipient of many honors and awards, most notably the Seattle Symphony Composition Prize for Suizen, a work for shakuhachi flute and orchestra. Nagy is the recipient of the Duquesne University Presidential Scholarship grant for his ongoing scholarly exploration on perspectives of musical creativity.

His research interests include the perceptual organization of sound and the philosophy of mind (theoretical modeling and musical structure), and the aesthetics of contemporary music (the ways in which music engages with other discourses). He is currently working on a book project discussing how music creation and performance shape the creative musical experience and how they may contribute to the definition of musical creativity within the complex and challenging world of the performing arts.

Inspired by the intersection of music aesthetics and perception, Nagy’s compositions explore various contexts and critical perspectives that illuminate ideas on music and its impact on the mind. Nagy’s music is frequently performed throughout the United States and Europe, and they have been commissioned and performed by the Seattle Symphony Orchestra, the musicians from the BBC Scottish Symphony Orchestra, JACK Quartet, Zagreb Piano Trio, String Quartet Slavonsky, Belle Voix Choir, Fused Muse Ensemble, and the Cleveland Chamber Players.

**HARRON, DAMIEN**

**Title:** Showing of new film of George Aperghis’s ‘Le Corps a Corps’ by Damien Harron/Jacqui Siler

**THE PIECE:**

The film (c. 12mins) will be preceded by an introduction to the piece, its new authorized English translation by Damien Harron and a brief account by Jacqui Siler of the strategies employed in capturing the work on film, not as a concert performance but rather as a film version in its own right.

**THE BIOGRAPHY:**

Dr Damien Harron is a Senior Lecturer (Postgraduate Studies and Research Centre) at Leeds College of Music. His teaching specialisms include composition, performance (percussion) and Creative Practice in Context.

Before joining the conservatoire, Damien had a highly successful portfolio career as professional performer, composer and educator. Damien is a co-founder of BackBeat Percussion Quartet with which he has received numerous awards including the Royal Overseas League Ensemble Prize (UK), the Concert Artists Guild Prize (USA) and the Gold medal at the Osaka Chamber Music Festa (Japan).

He has also appeared with many of the UK’s leading orchestras and ensembles. As a soloist he has gained a reputation as an adventurous performer of new music with a special interest in the commissioning and performance of theatrical works. Damien is also a member of the cutting edge new music groups Black Hair, Decibel and Noszferatu appearing regularly as soloist with these groups.

As a conductor, Damien also works in the sphere of new music. Highlights include the conducting of a broadcast on Danish National Radio from the Spor Festival, Aarhus in 2006.

Damien is an active researcher, having recently completed a translation of one of the major works by the renowned French composer, George Aperghis. He received his PhD in composition from the University of York in 2008. As a composer, Damien’s work often explores what he considers to be the human element of performance in terms of physicality and theatre. He has also written many works for younger, less experienced musicians alongside professionals (notably his BBC prom commission Carnival of Rhythms for the 2002 Blue Peter Prom). Damien has made recordings for Mode, NMC, NonClassical and Tzadik labels among others.
The boundaries between genres, styles and musical cultures have become blurred and intertwined. The role of the contemporary musician in this information age, where one is bombarded by a host of musical styles in the space of a TV advert break, needs to be reevaluated to reflect the postmodern environment.

A brief examination of current instrumental tutor books and the style based system adopted by universities and conservatoires reveals how the idea of musicians being placed into specific ‘genre boxes’ still prevails and is ingrained throughout formal musical training. Through my performance project I will question some of these accepted norms about genre and style and, through performance, highlight the eclectic approach adopted by leading composers/performers working in contemporary music today.

The Smiths Experience ensemble is part of my performance-based research into the relationship between Jazz, pop and improvisation which utilizes the music of The Smiths as a vehicle to practically question how musicians deal with the roles and codes attached to specific areas of performance. It examines how, in contemporary jazz, stereotyped views of stylistic boundaries have become accepted by some musicians and academics.

This project sets out to blur the perceived boundaries between musical styles and genres, questioning the constructed nature of musical practice – examining how codes and conventions emerge and are adopted in different cultural settings and, ultimately asking if these distinctions are set in stone or are they malleable boundaries which have to be negotiated by musicians working in contemporary jazz today.

Choosing a repertoire that is perceived as the sound of 1980’s British pop music and reinterpreting using approaches associated with contemporary improvised based jazz automatically places me into conflict with the accepted norms of stylistic approaches to performance and it allows me to practically engage in questions about hi-art vs. pop culture, the jazz canon and genre stereotyping.

THE BIOGRAPHY:
Nick Katuszonek is a performer/educator working at the forefront of contemporary pop and Jazz.

He has both a BA (Hons) and MMus degree in Jazz studies and he also has PGCert PAE from Manchester’s Royal Northern College of Music. After completing his studies Nick was offered a teaching post at Leeds College of Music and is now a senior lecturer. In 2009, Nick was appointed as a visiting lecturer at the music conservatoire in Stavanger, Norway, lecturing in contemporary improvisation techniques and rhythmic studies.

In 2010 Nick was awarded a PhD scholarship as part of the Rhythm Changes Project. This is a HERA sponsored research project involving leading contemporary music academics from nine European countries. His research is performance based and is focused on a practical examination of the relationship between contemporary jazz, improvisation and popular music in various European settings.

Nick has performed professionally throughout UK and Europe for over fifteen years. He has worked, recorded and performed with a number of musicians operating on the cutting edge of contemporary music, including Matt Bourne (Metropolis), Christophe de Bezanec (Trio-VD), Didrik Ingvaldsen (Pocket Corner), Petter Frost Fadnes (Geordie Approach – Thin Red Line) and Jan Kopinski (Pinski Zoo).
WILLIAMS, TOM

**Affiliation:** Principal Lecturer in Composition, Coventry University

**Title:** Dart (cello and electronics)

**THE PIECE:**

*Dart* was written for the New York cellist Madeleine Shapiro (“cello innovator” – *Time Out: New York*) to be performed in the Earth Day 2012 celebrations: Nature Project. Dart researches the inherent problems of working with a live instrument and the acousmatic, including digital delays, by composing a substantial work for cello and electronics; moreover, *Dart* is underpinned by a metaphorical discourse into an aspect of water conservation as discussed with the cellist when the work was commissioned.

The cellist must be part of one musical unit within prescribed levels of synchronicity and musical flexibility and yet at the time be spontaneous and not a slave to the pre-composed fixedness of the acousmatic. The acousmatic part musically integrates sonic opposites of my water recordings (‘noise-based’) and my cello (‘music-based’) samples (bowing and tapping recordings): a palette of two quite distinct sound-typologies, which are then interrogated electroacoustically through DAW analysis and composition.

Exploring expressively the full expanse of the cello range from the ultra-high (above fingerboard) and then through a number of distinct episodes winding down through the instrument; while programmatically, it is the flow of a river from source to mouth. Pitch coherence is sustained throughout with a 11-note pitch matrix that is (re)cycled, in a quasi-tonal harmonic argumentative form underpin the two-part form. Various (musical) canons (through digital delays in Max/MSP) in essence refract and harmonically ‘stream’ the cello.

Since *Dart*’s premiere in New York (2012 EarHeartMusic Series) by Madeleine Shapiro – it has had further performances by Ms Shapiro (including NYCEMF at CUNY New York) and it is to be released on a commercial CD in early 2014. The Sydney-based cellist Geoffrey Gartner performed the work at the International Computer Music Conference 2013 in Perth, Australia.

**THE BIOGRAPHY:**

Dr. Tom Williams studied composition at Huddersfield and Keele Universities and completed his DMA in composition at Boston University. His music has received numerous international performances and broadcasts, which include the BBC, SEAMUS, Sonorities, EMMF, HCMF, Expo, ACMC, Futura, Sonus, NYCEMF and several ICMC events.

He was a prizewinner of the ALEA III 1993 composition competition for his piano and tape piece Ironwork; his acousmatic work Break was a finalist of 2004 Music Viva, and Shelter received an honourable mention in Bourge, IMEB 2006. Can won the Special Mention and Medal of the Senato della Repubblica Italiana, Udine 2010.

The CD of his music, Taking Shelter, was described as “detailed acousmatic work in the great UK tradition of restraint and passion”. Recent works include the collaborative video work Voice (a retracing), Leaf for hulusi, live electronics, and the acousmatic work Wire & Wind. In 2009 he was appointed Principal Lecturer and Course Director for the BA in Music Composition at Coventry University.
THURSDAY 13TH MARCH

KEYNOTE
Gabriel Prokofiev

PRESENTATIONS
Enrico Bertelli - Conductive Music

Sanne Krogh Groth (Roskilde University, Denmark) - Composers on stage - the resurrection of the author?

Mary Hawks (University of Sheffield) - Can Classical Musicians Benefit from Sports Psychology?

Nathaniel May (Missouri Western State University, USA) - Ascendency of the ‘New Music Festival’: An examination of its role in the advancement of composers and their music.

Eve Klien (University of New England, Australia) - Props on Stage: Using Haptic and Kinetic Control Devices to Empower the Opera Singer

Rose Dodd (University of Huddersfield) - The Art of Sonification

Beth Pei-Fen Chen - A New Approach to 21st-Century Modern Piano Performance and Recording, taking account of 18th- and 19th-Century Performance Practice

Mathias Wurz (University of Bangor) - 1914: ‘Pierrot’ And His War: Reaching out for new audiences

Louis Bittencourt (Universidade de Aveiro) - The role of creativity in the performance of Tan Dun’s Water Music

Graham Hair (Glasgow University) - Singing Songs with 19 Tones

AFTERNOON CONCERT 1
Energy Efficient (John D’Arcy: Queen’s University Belfast)
Ideomas (Steve McCourt)
Not Missing You (Amanda Stuart)
Elegeia (Nikos Stavropoulos: Leeds Metropolitan University)
Modular Void: Movement 2 (Stephan Pease: University of Sheffield)

AFTERNOON CONCERT 2
Discovery: for Dance, Cello & Live electronics (Alyssa Aska: University of Calgary)
Triptych (Eve Klein: University of New England, Australia)
Foraging music no. 1 (Rose Dodd: University of Huddersfield)
Lokale Orbits/Solo 5 (Daniel Mayer: University of Music and Performing Arts Graz)
Special Evening Event – Cockpit Leeds
Nonclassical Clubnight with Gabriel Prokofiev

PERFORMANCES BY:
Juice Vocal Ensemble
Memórias Líquidas by Luis BittenCourt (Universidade de Aveiro)
Drumactica 2.0 by Enrico Bertelli
Jason Alder (Solo Performance – clarinet)
Robert Ratcliffe- “Wake Up Call”
DJ Sets by Gabriel Prokofiev and Damien Harron
ALDER, JASON

Title: “A’d Amssong” for bass clarinet and electronics (2002)

THE PIECE:

“A’d Amssong” is a two-fold improvisation. The first was the electronic accompaniment, played and manipulated live by me in real time, improvising with various synthesizers, samplers, and midi triggers. The recording of this live performance was used as the basis over which I improvise the bass clarinet. This piece developed after a period of being deeply immersed in the Detroit electronic dance music scene, and prior to my life in the Netherlands. What I didn’t realize when I recorded the bass clarinet solo at the time was how influenced it was from the musical scene of Amsterdam, where I would end up a couple years later.

THE BIOGRAPHY:

Always finding himself on the forefront of innovation, (bass) clarinetist Jason Alder is a specialist of contemporary music, improvisation, and electronics. He maintains a busy performing schedule premiering new works of composers solo or with his flute-clarinet Shadanga Duo; performing electro-acoustic improvisations with Sonido 13; or touring the world with his psychedelic klezmer-jazz band Payazen.

Jason studied clarinet at Michigan State University (BMus- US), bass clarinet at the Conservatorium van Amsterdam (BMus- NL), and creative improvisation at the Artez Conservatorium (MMus- NL), as well as post graduate study in the application of the rhythmic principles of South Indian Karnatic music to contemporary Western classical and jazz music (Contemporary Music and Improvisation through Non-Western Techniques), which he gives workshops in with his ensemble Takedemia.

In addition, Jason is the owner/engineer of N&K Music and Audio, specializing in live and on-location classical and jazz concert recordings. Originally hailing from metro Detroit, Jason is based in Amsterdam since 2006. www.jasonalder.com

BERTELLI, ENRICO & ROBERTSON, EMILY

Title: Conductive Music

THE PAPER:

While many education and arts initiatives for young people fall to funding cuts, technology and mobile music-making become increasingly prevalent. This paper outlines the design and testing of an accessible performing arts technology project, based on readily available software and hardware, ubiquitous household materials and highly interactive live-scoring techniques.

The Conductive Music project, scheduled to occur in multiple sessions over the 2013-2014 academic year, is a workshop series designed to engage at-risk urban youth in the construction and performance of electronic drum synth instruments.

The compositional system designed for the project combines live scoring, experimental digital notation, mobile computing and drawing. This digital score, produced on a tablet, is reactive; it is connected to the performer’s data flow, which feeds back and changes elements of the notation.

The hybrid drum synths are built with recycled and sustainable household objects and relies on a MakeyMakey board, which can generate MIDI data from any conductive object, including conductive ink. The instrument’s design can be shifted and molded to match the ever-changing artistic needs of a technologically-mediated art performance.

The workshops incorporate software and hardware gained from the Open Source Software communities and techniques from drama and contemporary music notation. These activities impart positive skills through multi-media content delivery for all learning types. The Conductive Music project’s goal is to open up the world of electronic music performance to a new generation of young artists and to replace negative social behaviours with creative outlets for expression.

THE BIOGRAPHIES:

Dr. Enrico Bertelli is a performance-based researcher with over seven years of experience in leading workshops for musicians and composers at many UK universities and in instrumental one-to-one and classroom WCIT teaching.
He has Higher Education teaching experience at the University of York where he designed a specialists’ course, Italian for Musicians. Performance residencies include New Music New Media (Aldeburgh) and Atelier L’Arsenale (Venice), as well as performances for major festivals in Europe.

He was co-curator of Sensorium (Project Arts Centre, Dublin) funded by the Irish Arts Council (2010); and a Participant (2012) and Curator (2013) of Big Ears: Sonic Art for Public Ears together with Ms. Emily Robertson, in partnership with the Belfast Children’s Festival and funded by the AHRC (2012) and HEA (2013).

**Ms. Emily Robertson** is a research PhD candidate and composer at the Sonic Arts Research Centre in Belfast, Northern Ireland. She has been Artist-in-Residence for the Metropolitan Arts Centre (MAC) in Belfast; Co-Director of the AHRC-funded Collaborative Skills project Engaging with Communities (2013) with Queen’s University Belfast, Durham University, and University of Newcastle; Event Manager for the Sonorities International Festival of Contemporary Music (2012 & 2013); and a music theory and piano teacher.

She has a range of experience in conducting workshops for children and connecting through the arts with people of all ages. She received a Master of Arts degree in Musicology and Ethnomusicology from the University of Maryland and is a Certified Associate in Project Management by the International Project Management Institute.

**GROTH, SANNE KROGH**

**Title:** Composers on stage - the resurrection of the author?  
**Affiliation:** Roskilde University, Denmark

**THE PAPER:**

A trend on the scene of contemporary music is composers going on stage, performing their pieces themselves. Within a discourse of popular music, this is more the rule than exception, but when it comes to the context of contemporary scored music, the historical and aesthetic context differs, and something quite different is undergoing.

This paper intends to discuss three examples of performances in which the composer’s appearance on stage was an important part of the piece, both when it came to the role as a performer and as an individual person (representer and presenter).

The paper intends to rise the following questions: What happens to the status of the author, when he suddenly (re-) appears on stage? How is this appearance to be understood in both a contemporary and historical context: Is it the musical virtuous appearing again, are we witnessing musical works turning into autobiographical performance art, or is this a result of the so-called X-Factor generation’s appearance in fine arts?

These questions will be unfolded within a theoretical context of performativity addressing central issues such as: Presence, subversion, relationality and presentation/representation (e.g. Jalving 2011 and Fischer-Lichte 2008).

Hereby, the role of the composer appearing on stage is discussed from an aesthetic point of view, meanwhile social and political aspects of the phenomenon are also addressed.

The three artistic works discussed are Simon Steen-Andersen’s *Run Time Error* (2009), Niels Rønsholdt’s *Documentary Concert* (2013) and Johannes Kreidler’s *Fremdarbeit* (2009).

**THE BIOGRAPHY:**

She has worked freelance at the Museum of Contemporary Art (Roskilde, DK) 2001-2006, at the independent music-/theatre production company Holland House (Cph., DK) 2000-2006, as well as part-time lecturing at the Department of Musicology (Cph., DK) 2002-2006.

Since Sep/2011 Groth is employed as Assistant Professor at Performance Design, Roskilde University, where she conducts research within sound, sound studies, EAM and sound art. Currently she is also the editor of Seismograf/DMT (seismograf.org) – an online magazine concerning Sound art and Contemporary music.

Moreover, she has occasionally co-curated exhibitions e.g. Unheard Avant-gardes (in Scandinavia) at ZKM, Germany. In 2010 she was rewarded the Swedish Royal Academy of Music’s Ingmar Bengtsson prize for her dissertation.

**HAWKES, MARY**

**Title:** Can Classical Musicians Benefit from Sports Psychology?

**Affiliation:** University of Sheffield

**THE PAPER:**

In both music psychology and sports psychology there has been considerable research interest in what it takes to be an expert through the study of deliberate practice, and the nature/nurture debate, as well as interest in motivation, and perfectionism. Where the literature diverges is in the prominence given to the use of “psychological skills; personality; anxiety, stress and coping; and self confidence and self esteem”.

The psychological techniques from Sports Psychology, which include goal setting, imagery, relaxation, self talk, pre performance routines and simulation training, are used to enhance performance and help athletes cope with distractions. In music, by contrast, performance anxiety (MPA) is the main focus, rather than being seen as only one of many distractions. This paper argues that if psychological techniques are to be of use to classical musicians there needs to be a paradigm shift from the negative 'treatment model' to a more holistic performance enhancement model.

Whilst sports performance and music performance can be compared there are also fundamental differences in not only the performance itself but the way the activities are taught. These differences are also explored in this paper, which draws on some preliminary studies with musicians and teachers, and considers the ways in which psychological skills could be built into musical learning from beginner to expert stages.

**THE BIOGRAPHY:**

Mary Hawkes is currently a Part Time PhD student in Music Psychology at the University of Sheffield, and part time teacher of Piano and Theory of Music. She was able to combine her love and talent for both music and sport at Birmingham University, graduating with a degree in Music and Physical Education in the 70’s.

She subsequently qualified as a Primary school teacher (Cert. Ed) and music therapist (LGSMT). Before a late return to academia in 2007 (graduating from the University of Sheffield with an MA Distinction in Psychology for Musicians) she combined piano teaching and sports coaching with raising a family of four children.

As a musician she plays the piano to Diploma level but is a
reluctant performer. She has sung with CBSO chorus, played the violin, recorder and guitar tolerably, and most recently plays second flute in Tamworth Community Wind Band. As an athlete she captained Birmingham University to win the British Universities Championships at both tennis and hockey, and as a coach, working in a club setting, she produced county players and trained and mentored coaches in both sports.

MAY, NATHANAEEL

Title: Ascendency of the “New Music Festival”: An examination of its role in the advancement of composers and their music.
Affiliation: Missouri Western State University, USA

THE PAPER:
The advent of the 21st century has witnessed unprecedented growth in the amount of opportunities available to composers and the promulgation of their music. The rapid pace of technological innovation, coupled with prolonged economic recession has brought profound change to traditional music institutions, structures, and methods of dissemination.

Eclectic chamber ensembles of diverse instrumentation are the new orchestras; conservatories and universities have implemented entrepreneurial curricula in preparing students for multi-dimensional careers, whilst streaming and social media have transformed the accessibility of new music.

Much less documentation exists however, concerning the recent proliferation of composer-focused festivals and the significance of their contributions to the new music paradigm.

In a relatively short span of time, New Music Festivals have been embraced by young composers as a rite of passage: bridging the divide between formal study and the establishment of a career. This paper seeks to identify both the commonalities and distinguishing characteristics of festivals established within the past decade, in an effort to assess the merit and value of this expanding industry.

For the purposes of this presentation, a “New Music Festival” is defined as short-term event whose primary aim is to support composers through the commissioning and performance of new music, via non-degree conferring workshops, courses and residencies.

THE BIOGRAPHY:
As a festival producer, concert organizer, recording artist, consultant, educator, and performing pianist, Nathanael May seeks to open doors for musicians in today’s competitive marketplace. Noted for ‘quicksilver grace’ (Fanfare) and ‘highly developed, extremely differentiated touch’ (Fuldaer Zeitung), Nathanael has performed on three continents and was named the 2012 Winner of the American Prize for solo piano.

As a founding member of the Strung Out Trio, he has commissioned many works, receiving a 2011 International Barlow Foundation Grant for a trio by German microtonal composer Michael Quell. SOT will give the American premiere of this work as a featured ensemble at the 2013 College Music Society Conference in Boston. Nathanael is also the Founder and Artistic Director of the soundSCAPE Composition And Performance Exchange; a festival dedicated to the promotion of music by emerging composers and performers.

Since its inception in 2005, soundSCAPE has attracted 240 participants from 30+ countries, resulting in the creation of over 200 new works. Nathanael has been presented with the 2012 Dr. James Scanlon Service-Leader Award by the MWSU Foundation, and the 2011 Outstanding Recent Alumni Award from his alma mater, the University of Wisconsin-Whitewater.

KLEIN, EVE

Title: Props on Stage: Using Haptic and Kinetic Control Devices to Empower the Opera Singer
Affiliation: University of New England, Australia

THE PAPER & PIECE:
Opera singers are sometimes referred to as “props on stage” because a team of experts such as composers, conductors, directors, language coaches, voice teachers, choreographers and designers sculpt their performances. The singer can rank fairly low in this hierarchy, and their location can serve to entrench traditional modes of operatic authorship which preference the conductor and director’s vision of the composer’s work above all else.

This paper presents a rationale for integrating haptic and kinetic control devices in the form of props and sculptural set pieces into the staging of live opera performances of The Pomegranate Cycle (2010), Seeds (2013) and Triptych (2014). These operas investigate the potential of self-directed, technologically mediated composition as a means
of politicising and reconfiguring gender tropes within the operatic tradition. They do this by confronting two primary obstacles for female opera singers: the positioning of female performing bodies within narratives of violence and the absence of women from authorial roles that construct and regulate the operatic tradition.

By integrating haptic and kinetic control devices into an operatic production, the singer is able to use the performance stage itself to enable new modes of authorship for female performers. This carries on a trajectory established in the works of Sylvano Bussotti and Luciano Berio, who, in the 1960s-1970s, used operatic stage as the site for unsettling and reconfiguring the operatic tradition.

However, it also engages the work of contemporary feminist performer-composers such as Donna Hewitt, who constructs DIY controllers which “capture” performance gestures, thus allowing the singer to produce and manipulate sounds using a conventional repertoire of bodily movements.

Using haptic and kinetic devices to control laptop-based sound generation during performance, The Pomegranate Cycle, Seeds and Triptych demonstrate that a singer can realize an entire opera on her own without requiring access to the broader institutions and hierarchies which regulate the tradition. By allowing the singer to compose the sound world in real-time using the gestures and interactions of her body on stage, the singer becomes the author of the work. She is no longer a prop on stage.

THE BIOGRAPHY:
Dr. Eve Klein is a mezzo-soprano, composer and academic specialising in music technology, composition and digital music cultures. In 2012 Klein was a principal artist in Opera Australia’s Oz Opera, and was awarded a PhD in Music and Sound from Queensland University of Technology. She is currently a lecturer in Music at the University of New England, Australia.

Klein’s compositions have been released by Wood & Wire, New Weird Australia, Cyclic Defrost and Feral Media. Her electronic opera The Pomegranate Cycle has been downloaded over thirty thousand times and is the most successful release to date for her record label Wood & Wire. Klein has also presented original compositions and installations for major Australian and international festivals including Underbelly Arts, Undisclosed Territory, Brisbane Festival and the Tura New Music Festival.

DODD, ROSE

Title: The Art of Sonification: mobius ii & Foraging Music no. 1
Affiliation: University of Huddersfield

THE PIECE:
I choose materials for my pieces in an intuitive, yet ‘knowing’ way, attracted to the auditory pleasure of the abstract acousmatic sonic object, capriciously wanting to combine the acousmatic with sound elements originating in the natural world, or from ‘other’ musical contexts.

mobius ii [2011] blends traditional folk tunes with specially composed compatible scoring. The electronic part evokes a notion of the ethnic origin of the primary driver, the source sound, the Norwegian folk fiddle. The piece evolves out of a location recording made of Utoya shortly after the tragic event of Summer 2011.

The piece is an homage to the young politicians and of Norwegian tradition, dignity and identity in the face of such adversity. Whether it could be said to paint some psychosonographic portrait of an idealized notion of Norwegian heritage is my question - elements of psychosonography at play in my artistic intention.

The shakuhachi is the impetus for creating Foraging Music no. 1 [2013]. The language created for the clarinet presents both traditional melody as well as focus on embouchure and ways of playing similarly to the shakuhachi. The fixed media part envelops the clarinet.

Sound and its references allow artistic treatment of subjects and associations in much the same way as other art forms, through listening for both abstract forms and referential traces and connections. At that same time [Both mobius ii and Foraging Music no. 1 pluck specifically from the surrounding world] ‘unveil[ing] elements and aspects that other [non-timebased] art forms cannot reach.
THE BIOGRAPHY:

Rose Dodd completed her PhD in Composition at the University of Huddersfield with Christopher Fox 2006. She has been awarded Mention at Prix Ars Electronica ’99, Prix de Residence, Bourges 1995 amongst others. Formatively she lived in Holland for four years between 1990 – 94, absorbing the musical scene. Interestingly, the musical influences which surrounded her during her undergraduate degree at Dartington College of Arts are coming increasingly to the fore (working with exotic musical instruments, for example).

Since 2011 she has been working in Oslo with various players towards diverse new musical works, the first of which to be completed is mobius ii for hardanger fiddle & electronics, performed by Britt Pernille Froholm at the Huddersfield Contemporary Music Festival, November 2011. Notam, Oslo has supported these periods of Residency in partnership with CeReNeM, University of Huddersfield where she is currently Visiting Research Fellow.

CHEN, BETH PEI-FEN

Title: A New Approach to 21st-Century Modern Piano Performance and Recording, taking account of 18th- and 19th-Century Performance Practice

THE PAPER:

Historically Informed Performance requires various sets of performing techniques and musical understanding deriving from the nature of period instruments and stylistic conventions from the 18th and 19th centuries. Today, scholarly research provides performers with first-hand sources for imitating the interpretation and sound from past composers’ times based on their original performing guidance in scores, and on their musical environment and their instruments.

In reality, however, not all of this evidence-based information, technique and performing guidance can be practically applied on modern instruments, while on the other hand, some of the composers’ seemingly impracticable performance guidance could actually work well.

How does one present composers’ original intentions using an instrument they never experienced? Is it necessary to imitate the effect or sound of a period instrument when playing on today’s modern pianos? Since many past composers were enthusiastic about the most advanced piano instrument they could obtain, would it be a positive approach to take those composers’ musical ideas further by adapting the best sound available on today’s good pianos? Would it actually be sensible to realize the possible meaning of 18th- and 19th-century composers’ original intentions, and then translate their literal performance guidance into a musical language based on the nature of the modern piano being used?

This paper aims to discuss the potential of today’s modern pianos for translating 18th- and 19th-century composers’ original intentions into a sensible interpretation for performance and recording, and to find how a 21st-century approach can combine the beauty of the sound of modern pianos with historically-informed performance practice.
THE BIOGRAPHY:
Beth Pei-Fen Chen is a music researcher and an instrumentalist. She gained her PhD from the University of Manchester with a dissertation on Mozart’s slurring. Since then, she has done further research into 19th-century composers’ individual notational markings from their autographs. Her aim is to attain new insights into each composer’s individual usage of articulation, and to investigate the implications of composers’ original intentions for performance practice.

She is also interested in finding new ways to combine the beauty of the sound of modern instruments with historically-informed interpretation, seeking real music-making in contemporary presentation. She has recorded eight piano albums for Usonix Records. In September 2012 five tracks from her first 4 CDs were presented on the website of International Piano Magazine for free download.

Whilst researching this area of Mozart’s composition, she gave, along with Beethoven specialist Barry Cooper, a pre-concert talk on Mozart and the Piano Virtuoso to the audience of a BBC Philharmonic concert in the 2006 Mozart Piano Festival at Manchester’s Bridgewater Hall. In 2011 and 2013 she presented papers on Mozart’s Slurrings at the 1st and 2nd International Conference on Historical Keyboard Music at the University of Edinburgh.

In summer 2012 she gave a paper on Liszt’s accent signs at the 17th Biennial International Conference on Nineteenth-Century Music in Edinburgh, and in 2013 she gave a talk on Mozart’s pieces for mechanical organs at the NEMA Mechanical Instruments & Historical Performance Conference at the Guildhall School of Music and Drama. Her current plan includes recordings of the complete Beethoven Piano Sonatas, scheduled from Dec 2014.

WURZ, MATTHIAS

Title: 1914: ‘Pierrot’ And His War: Reaching out for new audiences
Affiliation: University of Bangor

THE PAPER:
The proposed interactive workshop explores Arnold Schönberg’s ground-breaking song-cycle Pierrot Lunaire (1912) from the aspect of a staged performance. Commissioned by the actress Albertine Zehme and premiered on the eve of the First World War, this composition for chamber ensemble opened a new sound world in music theatre.

Similarly conceived works, like Stravinsky’s L’histoire du soldat (1917), would follow thereafter and would consequently drive the compositional developments of 20th century music forward.

Opera director Ches Themann – the collaborator in my chamber-operatic productions – developed an own methodology, which enables singers to explore the drama and human emotions of a role through a set of physical exercises. This interactive method equips individual performers with an enhanced repertoire of dramatic and musical expressions, which in turn provides audiences with a better understanding for the complexities of the works performed – particularly suited for new compositions and works modern music.

The proposed workshop explores some of the specific musical implications and the demands involved by specifically looking at the third part of Pierrot Lunaire. It is an interdisciplinary lecture-performance, highlighting the work’s visionary premonition of the Great War and thus searching for its causes within the subconscious of human behaviour in context of Sigmund Freud’s psychoanalytical writings. The performative aspect will be presented by student performers and myself. The workshop also calls for audience participation.
THE BIOGRAPHY:

Matthias Wurz, musicologist and conductor, is currently a PhD candidate in Musicology at Bangor University and as such recipient of the prestigious Parry Williams Scholarship. He studied Music at University of York and completed his Masters in Historical Musicology at the Royal Holloway. As a musicologist, he specialised on composers exiled by National Socialism in 1938, working for exil.arte in Vienna as independent researcher.

In 2010, he completed his book Orchesterspielen (transl. Orchestra Play), a history of the Vienna Radio Orchestra (RSO Wien) told by the orchestra’s members and published by the Austrian Broadcasting Corporation (ORF).

While still a conducting student, he formed his own chamber ensemble, The Martinu Players, and assisted in productions of York Opera. Since then, Matthias has appeared as a conductor with professional orchestras throughout Europe. In 2004, he formed a special working relationship with Sinfonia Bucharest in Rumania, which he led regularly in concerts and television appearances. In 2011, he founded Ensemble Szene XX as Music Director – co-directed by Ches Themann - in realising small-scale stage operatic productions.

BITTENCOURT, LUIS

Title: The role of creativity in the performance of Tan Dun’s Water Music (2004)
Affiliation: Universidade de Aveiro

THE PAPER:

Water Music (2004), by Chinese composer Tan Dun (1957) is a musical and visual work that uses water as the main sound source. Conceived as “music that is for listening to in a visual way”, it explores a variety of unusual sounds that are generated by manipulation of water through various types of touches and gestures. Visual elements such as light, color, shadow and space are blended with peculiar sounds of water, creating a unified result that bases the piece on the border between music and other art forms.

Water Music calls for creativity in distinctive levels. Firstly, it deals with improvisation and experimentation on a new matter of contemporary music (water), which incites the performer to create personal playing techniques in this new instrument. Even though it is originally written for percussion quartet, it can also be performed as a solo and the soloist can choose any portion of the piece to present, in any order. Moreover, its instruments are non-conventional ones, which require the performer to create and build his set-up.

This paper discusses the connection between creativity and Water Music through performance of the work by percussionist and researcher Luis Bittencourt. This piece was also subject for his master research “The use of water as a percussive sound source: analysis of Tan Dun’s Water Music” at Universidade de Aveiro, Portugal. It hopes to contribute to the enrichment of information about contemporary music, where there is a shortage related to repertoire for water percussion in particular.

THE BIOGRAPHY:

Luis Bittencourt is a percussionist, composer and researcher from the south of Brazil. He holds a Master in Music Performance from Universidade de Aveiro, Bachelor in Percussion from Universidade Federal de Santa Maria (Brazil) and is currently a PhD student at Universidade de Aveiro.

As a percussionist, he has performed concerts in Portugal, Spain, Italy, Brazil, Argentina and USA. His performances include premieres of works by composers Christopher Deane, Tan Dun, Edson Zampronha and Vinko Globokar. The search
for new sounds and a willingness to expand the possibilities of percussion led him to specialize in a repertoire that uses water as a percussive instrument.

This subject was also a theme for his Masters Research at the University of Aveiro, concluded with a distinction, under the guidance of Dr. Antonio Chagas Rosa. His pioneer studies on water percussion have been presented at conferences in Brazil, Portugal, France and Germany.

Luis has been working on a wide spectrum of musical and artistic ways to integrate new media to percussion. His interest in other art forms includes music composition for theater, dance and sound installations.

He has participated in many contemporary music and art festivals and had performed and collaborated with artists such as Lee Ranaldo and Leah Singer (Sonic Youth), Phill Niblock, Kuniko Kato, Ney Rosauro, Helga Davis, Katherine Libeovskaya, Jeffrey Zeigler (Kronos Quartet), David Sheppard, Found Sound Nation, Alessandra Pomarico, Ali Hossain, David Cossin (Bang on a Can), Miquel Bernat (Ictus Ensemble, Drumming GP), Paola Prestini, Mina Tindle, Oh Petroleum, Emily Hall, amongst many others.

HAIR, GRAHAM

Title: Singing Songs with 19 Tones
Affiliation: University of Glasgow

THE PAPER:

_Songs from the Turkish_ is a set of twelve 1-minute microtonal songs for 1, 2, 3 or 4 women’s voices and digital harmonium. They blend texts from Asiatic ghazals, Italian 17th-century bel canto singing styles, rhythmic, textural and formal procedures from 20th-century modernism — mostly American (Cage, Varese, Partch, Carter, Wolpe, Babbitt) but occasionally European (isorhythmic and metric motivic procedures, cf Birtwistle, Messiaen, Blacher). The whole is integrated via neo-Riemannian harmony, as outlined in recent theoretical texts on “the extended common practice” by Dmitri Tymozsko (2011) and Richard Cohn (2012) and a dozen other recent American writings from the 1990s and 2000s, and exemplified by harmonic procedures from sources as diverse as Wagner and Coltrane.

_Songs from the Turkish_ uses 19-ET (19 tones per 8ve equal temperament) tuning. SMRG has developed programmes of machine-assisted practice to enable singers to master this tuning system, and a research project to measure the intonation of singers empirically is under way.

Some of the songs have an obbligato part for Adapted Wind Controller (adapted from the Yamaha WX5); SMRG have developed a microtonal version of the WX5, with added foot-pedals, to enable the instrument to play 19-ET, and Alex South has learned to play it. The paper considers the compositional, performance, perception and reception issues involved.

Excerpts from _Songs from the Turkish_ will be sung/played (“live”) in the course of the paper. Collaborators on the paper will therefore include singers from the “Scottish Voices” ensemble and WX5-ist Alex South.
THE BIOGRAPHY:

Robert Ratcliffe is an internationally recognised composer, sonic artist, EDM musicologist and performer. He completed a PhD in composition and musicology (New Forms of Hybrid Musical Discourse) funded by the Arts and Humanities Research Council at Keele University, UK.

He has developed a hybrid musical language and compositional technique through the cross-fertilisation of contemporary art music and electronic dance music (EDM). His compositions have been performed and broadcast in over twenty-five countries worldwide, including presentations at major international events such as ACMC, ICMC, L'espace du Son, and NIME.

In addition, he has collaborated with some of the leading performers in the fields of contemporary and experimental music, including Carla Rees, Paul Goodey, Sarah Watts, Susanna Borsch, and Zubin Kanga. Recordings of his music are available from Furthernoise, SONUS, and Vox Novus, while his writing is published in eContact!, eOREMA, the proceedings of the International Computer Music Conference (ICMC 2011), and Sonic Ideas.

In 2012 he was recruited by Robert Voisey as the Music Coordinator of the 60x60 Presenters Mix, and was invited to serve on the senior programming committee of the ICMC in Slovenia.

RATCLIFFE, ROBERT

Title: “Wake Up Call” for bass clarinet and electronics (2006 rev.2009)

THE PIECE:

Wake Up Call looks at strategies for ‘recoding’ existing music to produce original material. This is explored through modes of both composition and improvisation, highlighting the similarities and connections between procedures of transformation in various musical practices.

Based on ‘recoded’ transformations of material sourced from Willy Burkhard’s Sonate für Klavier, op.66, the bass clarinet writing of Wake Up Call simulates jazz improvisation through characteristic phrase construction, gestural archetypes, melodic contour and the use of a governing unison theme (a ‘self-borrowing’ from an earlier composition for bass clarinet). Whilst the ‘theme’ of Wake Up Call remains compulsory – ‘fixed’ in both notation and the ‘double-tracked’ unison of the electronic part – the performer may ‘deactivate’ other notated passages, which remain optional, choosing to replace them with improvised material.

In this way, the outline structure of Wake Up Call emulates traditional jazz arrangements alternating a theme with improvisational passages or secondary material. The fixed medium component initially functions as an electronic accompaniment to the bass clarinet, with an increasing dialogue between the two parts unfolding over the course of the work. Featuring a ‘post-digital’ approach to sound design incorporating noise-based artifacts, synthetic elements (EMS ‘Synthi A’ electronic percussion samples), and deconstructed fragments of bass clarinet, materials are equally derived from experimental electronic music and forms of EDM, such as glitch hop.

The result is a new form of hybrid musical discourse that amalgamates contemporary electronic music with aspects of jazz composition and improvisation.
FRIDAY 14TH MARCH

KEYNOTE
Robin Rimbaud

PRESENTATIONS
Kent Macpherson (Waikato Institute of Technology, Hamilton, NZ) - The Studio As Instrument In The Compositional Process
Craig Golding (Leeds College of Music) - Collaborative Project: An Educational Perspective on the Role and Purpose of Music Production/Technology Courses
Andrew Bourban (University of West London) - Use of Multiple Analysis Techniques to Support the Teaching Of Contemporary Recording, Production and Mixing Techniques
Mark Thorley (Coventry University) - Innovative teaching through peer collaboration - A three way model involving transatlantic peer-working and employer-orientated assessment
Jessica Aslan (University of Edinburgh) - Spectromorphological approaches to structural coupling: Exploring material in electro-instrumental composition.
Robert Bentall (Queen’s University, Belfast) - Genre Hybridisation in Acousmatic Composition
Tullis Rennie (Queen’s University, Belfast) - Socio-Sonic: An ethnographic methodology for electroacoustic composition
Stuart Cunningham & Jonathan Weinel (Glyndwr University) - Similarity Based Audio Compression as a Tool for Glitch Composition
Ewan Stefani (University of Leeds) - Exploring the Language of Audiovisual Composition

AFTERNOON CONCERTS
Flinch-Rest (Ben Ramsay: Staffordshire University)
Sounds Seen (and some not quite...) (Mark Zaki: Rutgers – Camden)
Tilt Zero AV Dale Perkins, Damien Harron:
Leeds College of Music & Michael Brown: University of Derby)
Collage 3 (Juan Carlos Vásquez )
Legendary Psychasthenia (Brett Gordon: University of Hull).

Balconry (Aidan Deery: Queen’s University, Belfast)
Circles (Mark Pilkington & Richard Scott: dbs Music Berlin, STEIM)
The Battle (Adrian Moore University of Sheffield)
Selaron: a great madness (Tullis Rennie: Queen’s University, Belfast)
Summer Anthem (Robert Bentall: Queen’s University, Belfast)

Odessa (Gerard Gormly: Queen’s University, Belfast)
Derive (Sam Salem: Leeds College of Music)
Home (a Replacing) (Tom Williams: Coventry University)
Surfer Stem (Jon Weinal: Glyndwr University)
Dale Perkins (REMIX)

SPECIAL EVENING EVENTS – BELGRAVE MUSIC HALL
Scanner in Concert; Live electronics (clubnight)
Paul J Abbott (live electronics) (Leeds College of Music)
Richard Scott - Resonating Bodies (dbs Music Berlin, STEIM)
Alex McLean - Live Coding (University of Leeds)
MCIPHERSON, KENT

Title: Sensory Reconstruction

THE PIECE:
Sensory Reconstruction is a new performance based sonic and visual work incorporating the reconstruction of familiar and unfamiliar locations. Made in 2013 this presentation of the work gathers and presents manipulations of subaquatic recordings from the Yarra River. The artists focus on spaces that are inaccessible to most, including industrial and underground sites, underwater and abandoned areas. The formative project explored environments from the Waikato, a basin region in the centre of New Zealand’s North island. The artists’ initial tests utilised audio and video recordings made underneath the surface of New Zealand’s longest river, The Waikato.

ABBOTT, PAUL & ROBINSON, ANNABETH

Title: The Conventional Deviant: A Guided Tour

When you enter the tunnel stay close. Hold on to the rope. Don’t look down. You don’t know what may be in here as Paul J. Abbott presents a collection of things from his archive alongside the visual artistry of imagineer Annabeth Robinson. Some things are new. Some are reimagined. Few are conventional.

Paul J. Abbott - Composer
Annabeth Robinson - Imagineer

GOLDING, CRAIG & MARTIN, ADAM

Title: Collaborative Project: An Educational Perspective on the Role and Purpose of Music Production/Technology Courses

Affiliation: Leeds College of Music

THE PAPER:
The role of music production emerged and developed throughout the twentieth century as a result of the need for collaboration between the human and non-human actors of the recording studio.

What was once a role shaped by facilitation and created due to the complexities of studio technology, has become a highly collaborative creative process with key historic figures such as Walter Legge, George Martin and Quincy Jones gaining public recognition for their collaborations.

Since its inception and through to the present day, the role of music producer has continually shifted and reorganised but the importance of collaboration continues to dominate the working practice of the role. This paper seeks to explore the possibilities of higher education courses embracing this observation rather than avoiding it within the curriculum.

Leeds College of Music is a contemporary conservatoire structured around the idea of collaboration between musicians from various backgrounds and music producers in an informal musical context and increasingly on a curriculum level also. Our paper will discuss a new module born out of sociological PhD research and institutional curriculum design that centralises the importance of collaboration within the working practice of a music producer.

Our talk will address the need for encouraging and supporting collaboration at an institutional level as well as the challenges encountered in constructing and delivering this ambitious core module. Using a mixture of phenomenological research, student feedback and industry interviews, the module will be explained, critiqued and contextualised with the aim of better understanding the purpose of music production courses within higher education.

THE BIOGRAPHY:
Adam Martin is currently working towards an interdisciplinary PhD employing phenomenological and musicological research methods to explore the role of music producers in the twenty-first century. He has presented his research on dispersed creativity and compositional practice at national and international conferences whilst also contributing to journals.
Adam is a senior lecturer at Leeds College of Music specialising in critical musicology and music production. He is also an active composer, producer and performer.

Craig Golding is a Senior Lecturer and Pathway Leader of Music Production at Leeds College of Music. His teaching specialisms include Studio Recording and Production, and Song Production. Craig has pursued an active freelance career in sound engineering and production since 2000, including work as a FOH engineer at many large UK venues including The Sage, Gateshead, the Bridgewater Hall, Manchester, and Queen Elizabeth Hall, London.

Craig’s co-authored book *What is Music Production?: A Producer’s Guide: The Role, The People, The Process* was published in 2010. Alongside his writing, Craig has delivered papers on the subject of music production at both national and international conferences. His most recent professional work has included the recording and mixing for an Indian film soundtrack *Life In Marina*, and recording/production for a radio comedy series, *Piracy*.

THORLEY, MARK

**Title:** Innovative teaching through peer collaboration - A three way model involving transatlantic peer-working and employer-orientated assessment

**Affiliation:** Coventry University

**THE PAPER:**
Emerging technology offers the opportunity for music producers and other professionals to collaborate virtually thus breaking down barriers of geography, organisation and culture.

In professional contexts, practitioners can ‘peer-produce’ for sake of quality, speed and cost. Students can also learn collaboratively by connecting with peers globally, or invite professionals to feedback on their work. Despite the technologically-enabled potential of these concepts, Higher Education Institutions fail to engage with them for institutional and cultural reasons.

This paper reflects upon a three-way partnership project between Coventry University, New York University and industry organisation JAMES. Funded by the Higher Education Academy, their subsequent musical relationships. Specifically I will assess gesture and texture, and the influence this has on the computer’s perceived functions, for example in an accompanimental role.

The project facilitates peer-working, peer-assessment and employer-orientated assessment to better apply the principles discussed above.

The paper will examine and reflect upon the project at a half-way point, examining the concepts and their application in reality. Specifically, it looks at the key pedagogical advantages of the approach, the challenges (technical, institutional and cultural,) as well as exposing key strategies for applying the model more widely in other institutions and contexts.

ASLAN, JESSICA

**Title:** Spectromorphological approaches to structural coupling: Exploring material in electro-instrumental composition

**Affiliation:** University of Edinburgh

**THE PAPER:**
In the practice of electro-instrumental composition, collaboration requires methods of translation for understanding the activities and musical output of your partners. In my research, I distinguish between a number of phases for the examination and resulting manipulation of materials.

This paper will unfold the initial phase: the collaborative finding and categorisation of instrumental sounds, which are later combined and contrasted with computer material. The central question: how can our spectromorphological understanding of instrumental material feed in to the note level material produced by the computer to lead to successful structural coupling?

Structural coupling refers to the perception of instrument and computer as united through their shared and mutually informed vocabulary. I begin with the instrumental exploration (and refutation) of objective audio descriptors, reflecting the shift in acousmatic music from Schaefferian practises to broader spectromorphological approaches.

Please refer to the work of Michael Chion (2009) and Dennis Smalley (1997, 2007) for explanations. I will look closely at these This paper is part one in a series of three spectromorphological explorations in mixed composition, leading to part II: Grammatical consistency.
THE BIOGRAPHY:

Jessica Aslan is a composer specialising in computer assisted and collaborative composition. She is currently a PhD candidate in electro-instrumental composition, supervised by Michael approaches applied to acoustic material, explaining how analyses reserved for acousmatic models of composition can be used to inform mixed compositional methodologies.

I will elucidate certain relationships between instrument and computer, and how musical palettes are central to the evocation and perception of interactions. In other words how the qualities of materials can be used to inform Edwards at The University of Edinburgh.

A long time proponent of collaboration she has worked extensively with instrumentalists Marij Van Gorkom and Emma Lloyd. She has also undertaken projects with Red Note ensemble, Chroma, workshops with Highland Connections and most recently was part of the Scottish Music Centre’s Composition Marathon writing a new work for Ensemble Thing.

Her work is regularly performed in live electronic, acousmatic and acoustic settings including festivals such as the International Computer Music Conference, Sound Sight Space and Play, Soundproof, Soundwaves with a recent work, IKON being toured around The Netherlands and New Zealand. Jessica also runs large research projects.

Most recently, she led a workshop for six students to create a new electro-instrumental work for premiere in June. In outreach work she has designed and supported music based projects as a technologist, singer and pianist for client groups of varying needs. Related to this she completed month long residency at STEIM as a Winston Churchill Fellow in 2011, which focussed on the development of bespoke digital instruments for groups.

BENTALL, ROBERT

Title: Genre Hybridisation in Acousmatic Composition
Affiliation: Queen’s University, Belfast

THE PAPER:

In this paper, I shall be discussing genre hybridization in acousmatic music, with particular reference to my own recent 6-channel acousmatic composition titled Summer Anthem. This work makes use of harmonic language mainly heard in EDM, specifically eurodance music: chord progressions from this genre are heard throughout the work in the acousmatic setting of a multi-channel composition.

My interest in using this dance-based harmonic language is that it has always appealed to my desire for musically simple ideas – catchy, repetitive melodies hold the listener’s ear particularly well. Acousmatic compositions sometimes struggle to contain anything to latch on to for the untrained listener: my use of dance-oriented chord progressions provides that.

As a composer, I wanted to use this material as I have enjoyed eurodance as a musical object without the social interactions it requires to be heard in public: I have never enjoyed attending the clubs that it is frequently played in. Presenting this material in an acousmatic work has been my way, as a composer, of revealing my musical interests within an artistic scenario that I have long favoured.

The dance-like interrupted cadences I present in the work are all recorded on a mandolin: this adds another layer of separation between the significance of the chords and the acousmatic medium by having them heard on a folk instrument, further stirring the cassoulet of genres that are present in the work.

The mandolin makes an ironic statement about the dance chords I have used, in that it is a spectrally thin, treble-heavy instrument, containing none of the bass that dance music relies upon to make it function. This demonstrates how I have extracted the non-rhythmical aspects from dance music, presented it within an acousmatic format, and provided some insight into how a sampling culture can blend with the acousmatic working method.

THE BIOGRAPHY:

Rob Bentall (b. 1989) is an electroacoustic composer based in Northern Ireland, where he is working towards a PhD in Composition at the Sonic Arts Research Centre at Queen’s University, Belfast. Rob’s current research focuses on gesture as a musical parameter in the acousmatic medium, and is supervised by Dr. Paul Wilson and Dr. Simon Mawhinney.

Rob gained a MusB (Hons.) from the University of Manchester, graduating in 2010 with the P.J. Leonard Prize for electroacoustic composition. He subsequently completed an MMus at the University of Sheffield, supervised by Dr. Adrian Moore and supported by a Julian Payne Postgraduate Scholarship.
In 2012, Rob undertook a 3-month residency at the Federal University of Rio de Janeiro where he worked with Prof. Rodrigo Velloso and was sponsored by the Santander Mobility Awards. Since his arrival in Belfast, Rob has founded a concert series called Sound in Motion, in order to disseminate acousmatic music in the region.

This year, Rob is undertaking a residency in July at the EMS, Stockholm and is a finalist for the Franz Liszt Composition Prize in Weimar, where he will present a concert of his music and participate in workshops with Francis Dhomont. Outside of composing, Rob is also a double bass player, currently performing as part of free-improvising 15-piece ensemble QUBe.

RENNEI, TULLIS

**Title:** Selarón: A Great Madness; Socio-Sonic: An ethnographic methodology for electroacoustic composition

**Affiliation:** Queens University Belfast

**THE PIECE:**

**Selarón: A Great Madness**

Jorge Selarón was a Chilean painter and ceramist, who settled in centre of Rio de Janeiro in the 1980s. He is perhaps best know for his work which decorated a set of 215 steps which connect the neighbourhoods of Lapa and Santa Teresa. The process of decorating the stairs took over 20 years to complete. They were declared a city landmark in 2005 and featured in the bid for the 2016 Summer Olympics. The artist was found dead near his home at the side of the Escadaria Selarón steps on January 10 2013, aged 65.

This augmented sound walk revisits the site and hears stories which surround the artist, his work and his death.

Recordings for this piece were taken in May and June 2013 during a residency at Universidade Federal do Rio de Janeiro, thanks to the Santander Mobility Scholarship. This work would not have been possible without the help and friendship of Matilde Meireles, and the guidance of Rodrigo Chichelli Veloso.

**THE PAPER:**

**Socio-Sonic: An ethnographic methodology for electroacoustic composition**

This paper outlines a way forward for an anthropologically inclined electroacoustic music. Considering the similarities in methodological approaches between the fields of ethnography and soundscape composition, this paper looks towards the application of such approaches to further a fixed-media compositional style based on field recordings and interviews as sound materials, where the sound sources in the studio are simultaneously considered as contextualised and as sound-object. The potential is for a music considered equally for its sonic and socio-political properties.

**THE BIOGRAPHY:**

Tullis is a composer, electronic musician, trombonist, DJ, biscuit obsessive and cycling enthusiast. He has worked in various musical guises across the UK and Europe for the last 10 years. Recent activity has included: Insectotrópics - a Catalan multimedia performance collective; The Electronic Exchange - a vocal+laptop duo, and unbroken thread - a site-responsive performance combining dance, textile art and improvised electronic sound. He is a current PhD researcher in Composition at the Sonic Arts Research Centre, Queens University Belfast.

CUNNINGHAM, STUART & WEINEL, JON

**With GROUT, V.; ROBERTS, S.; GRIFFITHS, D.**

**Title:** Similarity Based Audio Compression as a Tool for Glitch Composition

**THE PAPER:**

In this paper we discuss the use of a recently developed audio compression approach: Audio Compression Exploiting Repetition (ACER) as a compositional tool for glitch composition. ACER functions by repeating similar sections of audio where they occur in a file and discarding the repetitive data. Thresholds for similarity can be defined using this approach, allowing for various degrees of (dis)similarity between materials identified as ‘repetitive’. Through our initial subjective evaluation of ACER, we unexpectedly discovered that the compression method produced musically interesting results on some materials with higher levels of compression.

Whilst listeners demonstrate this level of loss of fidelity to be unacceptable for the purposes of compression, it shows potential as a composition or production tool. When applied to pop songs the predicable form of the music was disrupted, introducing moments of novelty, while retaining the songs quantized rhythmic structure.

In this paper we propose the use of ACER as a suitable method for producing sonic materials for ‘glitch’ (Cascone, 2000) composition. We present the use of ACER for this purpose with regards to a variety of materials that may be suitable
for glitch or electroacoustic composition and using ACER in several different ways to process and reproduce musical audio. Our results demonstrate methods for restructuring audio and introducing novel spatial effects. We further consider the potential of this method for remixing as a future work.

THE BIOGRAPHIES:

**Stuart Cunningham** joined Glyndwr University in 2003, where he is currently Head of the Department of Creative Industries. He was awarded the BSc degree in Computer Networks in 2001, and in 2003 was awarded the MSc Multimedia Communications degree with Distinction, both from the University of Paisley (UK).

In 2009 he was awarded the degree of PhD in Data Reduced Audio Coding by the University of Wales (UK). His research interests cover a broad range of computing and creative hybrids and include: audio compression techniques; human-computer interaction and audio for health and wellbeing; and sound design.

He currently serves on the BCS Computer Arts Society committee. Stuart was a member of the MPEG Music Notation Standards (MPEG-SMR) working group.

**Jon Weinel** is a sonic artist and researcher. He completed his PhD in music (electroacoustic composition) at Keele University under the supervision of Prof. Rajmil Fischman. Jon’s research frequently crosses disciplinary boundaries, but is centered on two main areas: altered states of consciousness as a basis for the design of digital artworks (psychedelic music and hallucination simulations), and interactive visual music systems.

He has taught at Keele University, Manchester Metropolitan University, and is currently a Postdoctoral Researcher at Glyndwr University.

**STEFANI, EWAN**

**Title:** Exploring the Language of Audiovisual Composition  
**Affiliation:** University of Leeds

**THE PAPER:**

This paper presents a discussion of audiovisual compositional practice that is driven by principles of audiovisual perception derived from scientific literature. The principles set out in the paper lay the foundations for the development of a more effective set of audiovisual tools for the composer. Links are discussed between this study and an emerging body of research into musical performance or composition that is informed by scientific literature from cognitive psychology and neuroscience.

Key concepts from selected literature from the fields of cognitive and perceptual psychology are identified, such as our understanding of auditory ‘driving’ of audiovisual perception, cross-modal superadditive effects, and perceptual ambiguity.

Audiovisual composition techniques are outlined which explore the creative potential of temporal effects, such as (de-) correlation between sound and image, spatial effects, and the potential effects of changing visual or sonic attributes upon perception. In addition to the use of abstract sounds and images, the paper investigates how cognitive theories relating to the perception of speech and environmental sounds may be applied in the context of audiovisual composition.

**THE BIOGRAPHY:**

Ewan Stefani is a founder member of the Interdisciplinary Centre for Scientific Research in Music at the University of Leeds, where he lectures in computer music and electroacoustic composition.

Ewan is Director of the Centre for Practice-led Research in the Arts and a member of the Group for Research in Improvised Music. As a composer, his work has been performed at ICMC computer music conferences, Sonic Arts Network Expo events, the ICA in London and at various other UK and international venues.

His current research interests include acousmatic performance practice, free improvisation, multi-channel sound diffusion and audiovisual composition techniques in fixed media or interactive works.