THE INTERNATIONAL FESTIVAL FOR ARTISTIC INNOVATION

12–13 MARCH 2015
FULL PROGRAMME
@LeedsMusic | www.lcm.ac.uk/ifai
Now in its seventh year, the festival has established itself as an exciting annual fixture, where participants can share their practice and research. In accordance with the festival’s mission, a range of music is embraced – acousmatic, acoustic, acoustic with live electronics, audio-visual and experimental music of different forms (including music made with unique instruments and experimental approaches to electronics and ‘club’ music).

The International Festival for Artistic Innovation (IFAI) embraces the challenge of taking music into alternative musical spaces where it would not ordinarily be performed. Gabriel Prokofiev will be joining the conservatoire for the 3rd Nonclassical clubnight collaboration (12/3/15, 8pm, Keyclub in Leeds) to help galvanise new audiences for ‘New’ contemporary music. This year’s line-up is an impressive blend of improvised, acoustic and live electroacoustic music programmed alongside DJ sets from Gabriel Prokofiev and Nwando Ebizie.

We have two very exciting keynote events for 2015:

Trevor Wishart will diffuse his latest work, *The Secret Resonance Of Things*, a suite of pieces that celebrate, in musical form, our scientific understanding of the world. The musical material of each movement is derived from scientific data or physical models of the world, but each is approached in a different way. Trevor will also give a keynote talk in the afternoon.

Radioland – we welcome keyboard ace Matthew Bourne (The Leaf Label), Franck Vigroux on electronics and installation artist Antoine Schmitt who explore Kraftwerk’s seminal 1975 album Radio-Activity as a live performance experience, for the first time ever (Belgrave Music Hall, Leeds 13/3/15 – 7pm).

As is now traditional, the evening will continue with a heady mix of far leftfield electronic music including Mr. Wobblhead and Craig Scott’s Gastric Band!

Industry Round Table – We welcome for the first time, the Association for the Study of the Art of Record Production (ASARP), who will chair an industry round table discussion exploring the shifting relationships between spaces and places in music production practice. Guests include recording engineers and producers representing the larger well-established studios and artist/producer led studios. Panel members are: Chair: Katia Isakoff (Altasonic Sound & ASARP), Olga Fitzroy (Air Studios), Marco Paquianni (SNAP studios), Richard James Burgess (Smithsonian Folkways Recordings), Steve D’Agostino - recording artist and music producer.

We are delighted to welcome delegates from around the world and hope that you enjoy these exciting two days.

– Professor Dale Perkins

FROM PROFESSOR DALE PERKINS
DIRECTOR, INTERNATIONAL FESTIVAL FOR ARTISTIC INNOVATION

THE VENUES

THE RECITAL ROOM / THE VENUE
ROBERT TEBB ROOM / CAFÉ BAR
(LEEDS COLLEGE OF MUSIC)

THE KEY CLUB
(66 MERRION STREET, LEEDS LS2 8JW)

THE BELGRAVE MUSIC HALL & CANTEEN
(1A CROSS BELGRAVE ST, LEEDS, LS2 8JP)
TREvor Wishart – KeyNote Talk

The Secret Resonance of Things

This suite of pieces celebrates, in musical form, our scientific understanding of the world. The musical material of each movement is derived from scientific data or physical models of the world, but each is approached in a different way. The pieces are the fruit of a research project at the University of Oxford, funded by the Leverhulme Trust, and cooperative work with then NESS research project at the University of Edinburgh.

Supernova (2011–12)

This piece uses the changing light spectra of Type Ia supernova explosions, converting these directly into sound. Supernova explosions are some of the most energetic events in the cosmos, often shining more brightly than entire galaxies and during these events the naturally occurring chemical elements above Iron in the periodic table are generated in the inner heat of the explosion. Without these processes, the chemistry of life (as we know it) would not be possible. The light spectra of various emergent elements are used to generate the concluding part of the work. “Supernova” results from a research project at the University of Oxford, funded by the Leverhulme Trust, to investigate ways in which scientific research and data might be combined with musical composition to create new works. I am particularly indebted to Mark Sullivan of the Department of Astrophysics for providing me with the supernova data on which this piece is based.

The Secret Resonance of Things

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I would like to acknowledge the advice and assistance of the Physics and Engineering Departments at the University of Durham during the creation of this movement. “Secret Resonance”, on ongoing project, is the belated fruit of a research project funded by the Leverhulme Trust.

– Trevor Wishart (June 2013)

Dithyramb – Kepler 62e

Kepler 62e is one of a recently discovered class of earth-like planets. If we were to make landfall on such a planet we know that the laws of physics would be the same and if we could survive there without extensive technological support, the properties of the atmosphere would have to be similar to those on Earth. So music that we can hear and appreciate might well exist on this distant world - but we have no way to predict details of the technical culture or the aesthetic world in which it would have emerged.

“Dithyramb - Kepler 62e” attempts to conjure up such an alien music using imaginary, yet physically possible, brass and percussion instruments and imaginative extensions of these. The instruments were created using physical modelling software developed by the NESS research project at the University of Edinburgh, funded by the European Research Council.

– Trevor Wishart: York, November 2014

“Encounters in the Republic Of Heaven”

– All the colours of speech

“Encounters” brings together everyday stories told by adults and children with the possibilities of sound-transformation offered by the computer. The 8-channel sound-sound work begins with the sound of the wind, formed from tens of thousands of human voices, and gradually unfolds the stories of fishermen, farmers and city-dwellers in the North East of England, harmonises with other speakers, clouds of speech that waltzes, speech that subsides we encounter a sea of human voices organised in unusual ways - speech that waltzes, speech that harmonises with other speakers, clouds of speech that circle the audience.

Trevor Wishart collected recordings from homes, schools, and meeting-places in the North East of England, and developed the software to make the piece possible, while in residence at the University of Durham (2006-2009). The piece was completed on January 1st 2011, and received its world premiere at the SAGE, Gateshead, on May 4th 2011, and its London premiere at King’s Place on May 16th. Act 1 was premiered at the elbowsconcerts in Berlin on July 31st 2010.
ALL DAY (THURSDAY & FRIDAY)
MULTIMEDIA INSTALLATION
CAFÉ BAR
Resounding Mulgrave: by Robert MacKay (University of Hull) and John Wedgwood Clarke combines poetry, sound, video and performance to explore the post-industrial landscape of Port Mulgrave, north of Scarborough, UK. One of three artistic interventions exploring and reinterpreting the Rotunda Museum, Scarborough, as part of the Arts Council England Funded Dictionary of Stone.

09:00 – 11:30
PAPER SESSION 2
RECITAL ROOM 219
Jack Harbord & Adam Martin (Leeds College of Music)
(Independent practitioner/researcher)
The Album Post Now
Steven Williams (Kingston University)
Paul Oliver & Nick Green (University of Manchester)
DIY technologies: using impulse responses in an audio-visual live performance
Robert MacKay (University of Hull),
John Wedgwood Clarke and Tariq Emam
Resounding Mulgrave: a case study in composing place

12:00 – 13:30
CONCERT 3
THE VENUE
Oliver Carman – University of Liverpool
Piano Fragments (Stereo)
Toby Willtrace – Leeds College of Music
Division of time
John Thompson – Georgia Southern University (USA)
Accretion Flows (AV)
Comac Gould – Liverpool Hope University
ADN (Stereo)
Haruka Hirayama – NOVARS Research Centre, University of Manchester
FROGOTO

13:30 – 14:30
ONLINE PRESENTATION
WWW.LCM.AC.UK/AR
Craig Golding and Ruth Clark
Using mobile devices and augmented reality to support teaching in the recording studio environment. To view the presentation visit: www.lcm.ac.uk/uk

14:00 – 15:00
CONCERT 4
THE VENUE
Robert Bentall – Leeds College of Music
Two Movements (5.1)
- Carato
- Square Dance
Tim Howie (University of Kent) & Nick Cope
(DePARTMENT OF English, Culture and Communication)
Xian Jiaotong, Liverpool University: Sushou
Globus Hystericus (AV)
Music: Tim Howie, Video: Nick Cope
Urusa Meyer Koenig – ICST, Zurich, Switzerland
ganrho (alkara) – 8 channel
David Berezan – NOVARS Research Centre,
University of Manchester
Lightvessels
Stephen Pearse – University of Portsmouth
Mikro Studie (5.1)
Adam Stansbie – University of Sheffield
one times one (Stereo)
Mei Fang Lin – Texas Tech University
Intersection (Piano and Fixed Medium)
Piano (Jacob Fichert)

15:00 – 17:00
INDUSTRY ROUND TABLE
RECITAL ROOM 219
The shifting relationships between places and spaces in music production practice: rise of the project studio and its effect on practice
Chaired by the Association for the Study of the Art of Record Production (ASARP). Guests include recording engineers and producers representing the larger well established studios and artist/producer led studios.
Olga Fitzroy (A&R Studios) – Nominee MPG Breakthrough Engineer of the Year (2015)
Marco Pasquarelli (SNAP Studios) – Winner MPG Studio of the Year (2013)
Richard James Burgess (Smithsonian Folkways Recording) – Veteran producer and author of The History of Music Production (OUP, 2014)
Steve D’Antonio – Recording artist and music producer specializing in electronic music and sound synthesis. More on the Evidence of Time Travel project with John Fox here.
Chaired by: Kaya Iskoff (Alternicon Sound & ASARP)
Produced by sound.uk. Funded by Arts Council England.

17:45 – 18:45
CONCERT 5
THE VENUE
Ewan Stefan (University of Leeds)
DTP (8 channel)
Chris Hobbs (Independent)
Rhiddimitation (Stereo)
Mark Pillington (Lancaster University) & Richard Scott (University of Manchester)
Surface (AV)
Richard Scott (University of Manchester)
Klangweit
Diana Salazar (City University London)
Rewind (modular opera) (5.1)
Dale Perkins (Leeds College of Music)
Over Under RAM (Stereo)

DOORS OPEN 19:00
RADIOLAND
THE BELGRAVE MUSIC HALL
Marking its 40th anniversary, keyboard ace Matthew Bourne (The Leaf Label), Frank Vigroux on electronics and installation artist Antoine Schmitt explore Kraftwerk’s seminal 1975 album Radioactivity as a live performance experience. For the first time ever. Following their own personal paths through this incredible work, Bourne, Vigroux and Schmitt will turn Radioactivity inside out, exploring this ground breaking album in their own inimitable way.
A bank of analogue and digital instruments provide the motherlode from which this Anglo-French union travels through what still sounds utterly contemporary. Intensifying the experience, Antoine Schmidt creates striking live video, transporting the audience into the stratosphere of Kraftwerk’s futuristic sound world.

9:30PM ‘TIL LATE
ELECTRONIC CLUBNIGHT
THE BELGRAVE MUSIC HALL
Following on from Radioland: FIMPAC brings live electronics and audio – visual works featuring:
MR WOBBLHEAD
Smoking the National Grid
MrWobblyHead Project with guests James Rosenbruch and Chris Frome – LCoM Alumni)
www.mrwobblyhead.co.uk/project.html
Jonathan Weinel – Gyndwr University
Cenote Zac (Audio-visual)
Cenote Sagrado (Audio-visual)
Craig Scott’s Gastric Band
Performing live arrangements of the Craig Scott’s Labostomy material.
Featuring: Joost Hendriks (Drums / Electronics), Radik Rudnick (Electronics), Oliver Dover (Saxophones / Clarinets), Michael Bardon (Bass), Johnny Richards (Keyboards); Craig Scott as himself.

Ryan Carter
A set of live electronics synthesized in real-time from code (RTcmix embedded in Max/MSP) and manipulated with a video game controller the GameTrak “tether”.

Danny McCarron
Intro / Interlude One / Cecilia /
Daddy Says it’s a treddy on LSD / Heaven Never Better
DELEGATES LIST
INCLUDING ABSTRACTS, AND SYNOPSES.

ROBERT BENTALL

Rob Bentall (b. 1989) is a sonic artist based in the UK. His main output thus far has been works for multi-channel sound. He is interested in aspects of genre hybridity in electronic music, remix culture, surround-sound techniques and improvisation. Recent works include several experimental/remix projects - The Big Up (The Bedroom Remix), A Berry Bursts (Twin Hidden Remix) and Tempest Reels (Niederau Remix). Rob recently submitted a PhD at the Sonic Arts Research Centre, Queen’s University Belfast. Rob is a founding member of contemporary classical remix group Pungent Sponge Collective. He is currently a Senior Lecturer in Music Production at Leeds College of Music.

Paper: Scruffy Sounds: Improvised Production Technique in Electronic Music Composition

In this paper, I aim to deconstruct the improvised practices that constitute my recent compositional output. My works have made use of structures and harmonic content that align them with popular electronic music styles. However, my production techniques have always been somewhat haphazard; having only ever studied electroacoustic composition as a form of computer music and with no experience of conventional production technique, I have never known a ‘right’ or ‘wrong’ way to use reverb, compression or equalization processes. This became increasingly apparent during early interactions with students upon taking up my first lecturing post: when asked questions such as “did you compress the drum sounds to -3db?” or “did you EQ the low-mid frequencies out of the acoustic guitar recording?”, I had no answer, other than that I didn’t realize these were decisions one was supposed to take. This boils down to my lack of training as a producer of popular music, whilst trying to teach creative approaches to using music technology.

This has never been more apparent than in my recent works - “The Big Up (Rob Bentall Remix)” and “Summer Anthem”. In “The Big Up,” I hybridized electroacoustic processing techniques with a more conventional duration (4 minutes) and vocal usage. My treatment of bass drum sounds, structure and sequencing was all done with no knowledge of how it is supposed to be done. This is similar to the improvising approach I undertook when composing my work “Summer Anthem”. I improvised and found my own approaches to performing on the mandolin, with no real expertise on the instrument.

Summer Anthem makes use of six different reverb – one on each track. Rather than attempt to create a continuous, regular space for the sounds to inhabit, I chose to create six disjointed spaces joined up only by the spectral content that they contained (the mandolin). Again, rather than using reverb for its general correct purpose of creating a holistic space, I chose to create six disjointed spaces, which sounds somewhat messy. This was a new strategy that I tried out whilst composing the piece – often, studio decisions can be improvised in the same fashion as performance decisions.

Composition: Two Movements (5.1)

1. Cariad
2. Square Dance

Two Movements was composed at the Visby International Composers’ Centre in Gotland, Sweden. The work explores the sonority of the concertina, a small instrument prominent in the traditional music of Ireland. The first movement, Cariad, presents the concertina in its natural form, as well as time-stretched versions of notes that provide the blanket on which the shorter notes sit and wander. The second movement, Square Dance, explores the sounds rhythmically, locking the notes into configurations more akin to hard techno. The breathy sound created by releasing all the air out of the instrument was shortened and compressed, thus creating a fake kick-drum sound to propel the movement.

The piece is indebted to Una Monaghan, who recorded the concertina materials.
Composition: Lightvessels (5.1)

Lightvessels is the third in a series of works that explores maritime soundworlds (following Bucy and Moonlo). Lightvessels are unmanned ships that are moored at sea, acting as floating lighthouses, fog horns and weather stations. BBC radio 4 listeners are familiar with the Channel Lightvessel Automatic (5.1) project chronicling more than a century of jazz. His work is regularly performed throughout the UK and internationally, and has also been recognised at several international competitions including; IMEB (Bourgoin 2007/2008), Prix Residence, Selection Triumvirum category, International Electroacoustic Competition ‘pierre schaeffer’ 2007 (2nd Prize), Diffusion Composition Competition 2010 (3rd Prize), Limerick and Destellos Competition 2012/2013/2014 (selection).
KARIN DE FLEYT, JACOB FICHERT, ALFIA NAKIPBEKOVA

Karin de Fleyt (PSC, QTS, MA) is Senior Lecturer in Classical Music at the LCoM. She plays the flute, alto flute, piccolo and bass flute, as well as shakuhachi and Cantic Flute. She teaches Flute and Ensemble Music, both in the UK and in Belgium. She also teaches Pedagogies for Wind players in the ‘Profesors Teachers Training Program’ at the School of Arts, Gent.

Karin is a performer constantly looking for new experiments for flute, often resulting in great collaborations with many well known composers, one of the most memorable is a ten year long collaboration with Karthene Stockhausen.

She is solo flutist and member of the artistic board in the HERMES Ensemble (flute) and flutist in the Oth-Ton Ensemble in Germany.

Karin studied at the Royal Music Conservatoire in Gent and did her post-graduate studies at the Orpheus Institute, Gent. She is starting as researcher at the Antwerp Plantijn University College in Antwerp January 2015.

One of her prime objectives as a performer and teacher is her extensive work with young players, teaching them the techniques and skills to master different music styles with confidence.

Many recordings both as soloist and in chamber ensemble music. March 2015 will be the launch of Trio Sonore with pianist Jakob Fichert and cellist Alfia Nakipbekova.

Jakob won numerous prizes at international competitions both as a soloist and chamber musician. He studied at the Musikhochschule Kassel with Wolfgang Mense before undertaking a postgraduate course at the Royal College of Music in London under the tutelage of Yonti Solomon. He also obtained a Masters Degree in Chamber Music graduating in 2001 after which he was awarded a RCM Junior Fellowship.

A much in demand pedagogue Jakob has given numerous master classes for music specialists schools and other musical organizations. He also works as an examiner and consultant for the Associated Board of Royal Schools of Music and holds the positions of Principal Lecturer for piano at Leeds College of Music and Associate Lecturer at Goldsmiths University and University of York.

Alfia Nakipbekova (MUs, BMus, BA (Hons)) is the Principal Lecturer in Cello and Chamber Ensembles at Leeds College of Music. Described by The Strad as “sensitive and elegant” and praised for her “seamless legato characteristic of the best Russian cellists” (The Times), Alfia Nakipbekova is one of the most highly regarded cellists to emerge from the former Soviet Union.

Originally from Kazakhstan, she studied at the Moscow Tchaikovsky Conservatoire with Mstislav Rostropovich. She also received a series of masterclasses with Soviet cello legend Daniil Shafran and later in London, with Jacqueline Du Pre.

She is a recipient of the “Special Prize for Outstanding Mastery of the Cello” at the Casak Competition in Budapest.

As a concert soloist, recitalist and a founder member of The Bekova Trio, Alfia has made numerous critically acclaimed recordings for Chandos, Toccata Classics, Gàl Cello Works on Toccata Classics with Jakob Fichert and recent albums from her and cellist Alfia Nakipbekova.

Alfia regularly gives cello master classes and coaches chamber groups. From 2006 to 2012 she was a resident tutor and performer at the Felsenboim Chamber Music Festival and Summer Course, and in 2012 she was a member of a jury in the 8th Schubert and Modern Music Competition for Piano Trios at Graz Academy, Austria.

Among her various performances in the forthcoming season are - Naaprinki Recording Project, recitals at the Chopin Festival, Warsaw, the Tinny Russian Festival, Leeds, and an invitation to participate in the Deluxus Performance Project at Papay Gini Nights Festival (Orkney and Hong Kong) in collaboration with Dr Rick Dolphijn (University of Utrecht).

As well as having a busy performance and recording schedule, Alfia is currently researching for her PhD thesis at the University of Leeds, exploring 21st century cello technique and performance practice, contemplation and alternate paths toward beauty.

Alfia is a Founder and Artistic Director of two chamber groups: contemporary cello quartet, Cellobhymics, and a new music ensemble WCMO (Working Classical Music Orchestra) that brings together musicians from different musical backgrounds and disciplines. The ensembles have toured the UK and Europe, performing at major festivals and venues, including Edinburgh Fringe Festival, Beacons Cello Festival, Yonheim Arts Festival, and have recorded four albums (WCMO).

In his review of one of Alfia’s latest recordings - Hans Gal Cello Works on Toccata Classics with Jakob Fichert (piano), Colin Anderson wrote: “Alfia Nakipbekova plays superbly and with total conviction, creating many colours and dynamics from her instrument.” (INTERNATIONAL RECORD REVIEW, June 2012).

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AIDAN DEERY
Aidan Deery is a Belfast based composer and sound artist. He was awarded a PhD in Composition from Queen’s University Belfast after completing research at the Sonic Arts Research Centre in 2014. Having previously studied Popular Music at the University of Liverpool and Music Technology at Dundalk Institute of Technology. Making use of field recordings, Aidan’s work ranges from fixed medium compositions to pieces for instrument and live electronics. His compositions have been performed at a variety of festivals, including Sonorities, FIMPaC, and Festival Futura, and at concerts in countries across Europe as well as the USA and Argentina. He also collaborates with Matilde Meireles to form the field recording duo buñu.

Composition: Clearway (8 Channel Fixed Medium)
Clearway presents tension and similarity between synthetic, mechanical and natural soundscapes.

The piece incorporates samples taken from a Buchla modular synthesiser, a scrap metal yard and other various field recordings. Incidental sound events trigger developments in the opening section, before proceeding to explore a variety of textures and densities whilst maintaining subtle interventions from the previous material.

Clearway was composed during a residency at EMS Stockholm, July 2014. The source sounds were recorded in Belfast and Stockholm.

Paper: Reciprocal relationships between field and studio in multichannel soundscape composition
Jorge Selanin was a Chilean painter and ceramist, who settled in centre of Rio de Janeiro in the 1980s. He is perhaps best known 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 stories which surround the artist, his work and his death.

This augmented sound walk revisits the site and hears the sounds 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.

NWANDO EBIZIE
Nwando Ebizie combines her background as a classically trained pianist with her work as an electronic producer and artist. A resident Dil on the London club scene (Barrio, XOYO, Favela Chic), and festivals including Reading, Wireless, Hard Rock Calling and Secret Garden Party, a meeting with Gabriel led her to integrate her classical training with Dil. She blends classical fragments with complex and evolving electronic loops, creating dense soundworlds that veer from rhythmically focussed post-techno to lush minimalism.

Her playful approach takes in classic contemporary repertoire Reich, Stockhausen, Andriessen and mixes it with an array of exciting new works from the Nonclassical remies to experimental synth pieces.

Dr credits for Nonclassical include for LSD Affeshock (Barbican), Yrhyth (Bern/Zurich), Baltas Fligelis Concert Hall (Riga).

Nwando has also worked as a composer for theatre (including the award winning overnight Brazilian piece Hotel Medea) and is the recipient of a Steve Reid Innovation Award.

IVAN ELEZOVIC
Ivan Elezovic (D.M.A., University of Illinois at Urbana-Champaign) studied composition, music theory, and electronic music at the University of Manitoba, McGill University, and the University of Illinois working with Michael Matthews, Randolph Peters, Zark Settel, Alcides Lanza, Guy Garnett, Erik Lund, and Scott Wyatt.

After receiving the Presser Award in 2001, he went to IRCAM (Institut de Recherche et de Coordination Acoustique/Musique) where he studied with Brian Ferneyhough and Marc-André Dalbavie. A year later, he was accepted at the Internationales Musikinstitut in Darmstadt, Germany where he worked with Isabel Mundry, Tristan Murail, Robert HP Matz, and Valerio Sannicandro.

Dr. Elezovic’s compositional output ranges from acoustic to electroacoustic works including mixed media, and has been recognized by numerous competitions and festivals: Music Since 1900 (Liverpool, England); Naxos/fool 2013 (Stafford, England); XIX International Tribune od Composers (Belgrade, Serbia); Frimтовave New Music Festival 2012 (West Palm Beach, USA); XVIII Festival Internacional Punto de Encuentro (Valencia, Spain); EuroMac (Rome, Italy); Image & Resonance Festival (Mar del Plata, Argentina); Australasian Computer Music Conference (Auckland, New Zealand); Society of Composers National Conference (Columbia, South Carolina); Arts New Series (Raleigh, North Carolina); National College Music Society Conference (Portland, Oregon); International Computer Music Conference (Rome, Italy); Society of Composers National Conference (Santa Fe, New Mexico); 1st Annual Festival of Art of Sounds (Belgrade, Serbia); GroundWell New Music Series (Winnipeg, Manitoba); SEAMUS (Iowa city, Iowa); VI International Electroacoustic Music Festival of Santiago de Chile (Santiago, Chile); Seoul International Computer Music Conference SICMF (Seoul, South Korea); International Festival of Acoustimatics and Multimedia (Buenos Aires, Argentina); the Canadian Electroacoustic Community (Multimedia), and Palmes du Jde Concours International de Musique et d’Art Sonore Electroacoustiques de Bourges (Bourges, France).

Instead of following a single style, Dr. Elezovic allows a number of materials and ideas to influence the approach and method for each new work. His compositional style: honed and refined in North America, demonstrates both a dedication to craftsmanship and a ceaseless pursuit of innovative conceptual goals. He was teaching composition, music technology, and music theory courses at the University of Illinois, Oberlin Conservatory of Music, Mahidol University, Nova Southeastern University, and Palm Beach Atlantic University. Presently, Dr. Elezovic is an Assistant Professor and Coordinator in Music Theory and Composition at Jackson State University.

Composition: Drawing Noise (Multimedia)
Drawing Noise is a multimedia project that encompasses audio engineering, video production, performance art, and twelve works on paper. The project is an experimental piece that employs sound, image, and movement to deal with questions that originate from the repetitive encounters of sounds in my studio practice. What is the relationship between “sound,” “noise,” and “music”? What kind of “music” can various drawing instruments create while composing visual images in gestures with both fast and slow movements? I am interested in the possibility of the sound produced by ordinary writing and drawing instruments as well as the meditative process of the art of drawing circles. The sounds produced by a moving pen suggest time, space, actions, and the mindfulness that connects the viewer with the performer. At the same time, the project uses the ambient recording of mark making during the performance and then recomposes those sounds into a music piece.
TARIQ EMAM

In his early work, Tariq’s practice derived from artists’ film and video, experimental music, and an angst-driven relationship with bureaucracy in higher education; the lifespan of his work didn’t last long nor did it repeat itself. His department, Time-Based Media at University for the Creative Arts, was one of many departments across the country that underwent closure due to cuts. Tariq is now researching towards a PhD in Music by Composition at the University of Hull having been awarded one of the institution’s first interdisciplinary PhD scholarships. He is working with the soundscape of the Yorkshire Dales, grounding his work on an archive of sounds recorded there 40 years ago. By merging old and new data he aims to develop a soundscape monitoring system that evokes both the natural and anthropogenic environment. Alongside academia he works as a filmmaker and A/V technician, collaborating with varieties of artists and organisations and playing music in the form of percussion, noise, and the Hang. Tariq currently lives in York.

OLGA FITZROY

Born in Berlin, and fluent in German, Olga grew up in Germany and Scotland, before moving South to complete a Torneister degree at Surrey University. An internship led to 10 years at AIR Studios, London, where she trained with some of the finest talents in engineering and production, working on records for Coldplay, The Foo Fighters and Muse, as well as film scores for top composers including Hans Zimmer and Dario Marianelli. A particular highlight was assisting Sir George Martin on the last ever Beatles recording for the 2006 album, Love. In 2012 she joined the roster at AIR Manchester.

Olga spent most of last year engineering Coldplay’s latest album, Ghost Stories, which went straight to the top of iTunes charts in 72 countries. The latter half of 2014 saw projects with Chris Martin, Ed Harcourt and Sophie Ellis-Bextor. She also continues to work on film and TV scores, and regularly works out of the top orchestral studios in London and Europe. Her decade of experience working with music to picture means she can run technically complex orchestral sessions efficiently and to tight schedules, and can translate composers’ and directors’ ideas effectively, whether for a scoring session in Lyndhurst Hall, or a mix-in logic at a composers’ home studio. Recent film-score clients include Oscar winner, Stephen Warbeck, and Grammy winner Lorne Balfe.

Olga has been shortlisted for the MPG Awards 2015 in the “Best Breakthrough Engineer” category.

CRAIG GOLDFING & RUTH CLARK

Craig Golding (BA (Hons), PGCE) is Principal Lecturer and Pathway Leader: Production. His teaching specialisms include Studio Recording and Production, and Song Production.

Before joining the conservatoire, Craig worked as a professional FOH sound engineer at a number of theatre/venues and toured with the Dance Theatre company Kudos Dance.

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. He has worked with and recorded a variety of artists and ensembles from choirs and orchestras to singer-songwriters’ bands, Indian classical musicians and jazz ensembles.

Craig is also a classically trained musician and can often be found sitting behind the mixing desk with a full score. He signed a publishing contract with Focal Press in 2008, and his co-authored book What is Music Production? A Producer’s Guide: The Role, The People, The Process was published in 2010 in both the UK and the US. A German translation by Carstensen was published in Europe in 2011.

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 Marine, and recording/production for a radio comedy series, Piracy.

Ruth Clark (BA (Hons), MSoc) is the Senior Librarian of Learning and eResources at LCoM and is responsible for the implementation and development of technology supported learning throughout the curriculum.

Ruth was part of the team that oversaw the implementation of the VLE at LCoM 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; including research on the use of blended learning and online collaborative behaviours within community music modules and developing resources that use of augmented reality to support teaching in the recording studio environment. Another area of interest for Ruth is the development of digital and wider learning literacies within music production and the role of such skills in underpinning a practice led curriculum.

Ruth has delivered papers on her work and research at regional and national conferences. In recognition of her work at the conservatoire, Ruth was awarded the Learning and Teaching Fellowship in 2009 and shortlisted for the JISC RSC-YH Evolution Award for Innovative Practice.

Augmented Reality Project

In 2013/14 Leeds College of Music piloted an interactive studio manual designed using the Articulate Storyline eLearning software. This evolved into an augmented reality project in collaboration with Mimas, to facilitate a more immersive learner experience. This presentation will be streamed from one of the studios at Leeds College of Music demonstrating the use of the mobile resources and augmented reality. It will also feature student feedback and contributions from the technical developer.

This will be streamed online via Panopto with the opportunity for participants to type questions. http://www.lcm.ac.uk/AR
CORMAC GOULD

Cormac Gould was born in 1984 in Belfast, Northern Ireland. At Liverpool Hope University he attained an MA with Distinction in Music Since 1900 and is currently studying for a PhD in Music at Hope, under the supervision of Manuella Blackburn. Cormac’s practice based research utilises dialectic continuums of musical characteristics for pedagogy, analysis and the composition of electronic music. Compositionally his output fluctuates between acousmatic/fixed media and live electronics utilising custom software. The voice, spoken word and narrative often play central roles in his compositions and their conception.

In 2013 Cormac took part in the BigEars programme at the SARC centre in Queens University. This programme involved bringing interactive live electronic music to young people. Cormac is also an active member of Hope’s Laptop Orchestra, H.E.L.L.O. The orchestra performs original, improvised compositions based on self-written software. He is also one half of the psychedelic folk band ‘Bandwagon Obscura’.

Composition: A.D.A.
(Acoustic/Fixed Media Work)

Positive current.
ADA is AC, DC, nought and one.
Analog DNA wrought from
An AKS.
ADA as test tube, incubator, surrogate.
ADA howls tape his and delay.
Digital silence and distortion.
The clip, copy and cut.
/* Ada loves a namespace,
Authentic heir of Byron,
Loved the Analytical Engine and the algorithm,
Perhaps programmed the primogenitor
Of our countless computer programs. */

ADA is Analog Digital Analog AND
ADA loves the ancient and the imminent OR
ADA loves HAL9000,
Not you,
Nor I.
Or and.
If ADA’s a byte along, eight bits in time
Then you shall hear
her analog heart beat and bluster.
Else as in a statement she once declared
"If only you could hear what I’ve heard with your ears"
Hear now,
Here and now.
Negative present.
Message ends.

DAMIEN HARRON

Dr Damien Harron is a Principal Lecturer (Postgraduate Studies and Research Centre) as well as Pathway Leader for undergraduate Classical 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 a 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).

Damien 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. Damien 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-label among others.

www.damienharron.com
JACK HARBORD & ADAM MARTIN

Jack Harbord (BA (Hons), MPhil) is a senior lecturer at Leeds College of Music and has taught at the college for six years. He lectures on the Music Production and Popular Music pathways and his specialties include popular music analysis, critical and cultural theory, and contextual studies. His teaching integrates theoretical and practical approaches to studying and making music and develops the critical and reflective skills of students to help realise their musical identity and place within the wider world of music.

Jack’s academic research covers a range of subject areas and interests. His current PhD research at the University of Salford focuses on the continued significance of Blackface minstrelsy in the 21st century and its use in critical, artistic, and academic contexts. In addition to his doctoral research he has recently begun a collaborative research project with fellow Leeds College of Music colleague Dr Adam Martin investigating the ethics and practicalities of the use of holographic technologies to stage performances of the dead. Jack presents his research at national and international popular music and music production conferences and is currently writing up his PhD thesis for submission in the summer.

Alongside his teaching and research, Jack has performed in a number of bands of varying styles including punk, rock, and ska and been a session guitarist. He performed lead vocal and guitar for the six-piece Manchester-based ska band Physical, with whom he performed across the country at renowned music venues and festivals and recorded and independently released the band’s music.

https://soundcloud.com/ian-campbell-f-w

Dr Adam Martin (BA (Hons), MA, PhD) is a Senior Lecturer in Popular Musicianship at Leeds College of Music. His specialties include contemporary composition, popular music analysis, studio recording, electronic music and critical musicology.

Adam completed his PhD at the University of Hull where he conducted interdisciplinary research employing phenomenological and musico-cultural research methods to explore the role of music producers in the twenty-first century. His doctoral research has been presented at a variety of national and international conferences as have a selection of research papers exploring the nature of the music studio and collaborative creativity. Most recently, Adam has begun research into the area of posthumous production practice, exploring the use and ethics of holographic technologies in music performance.

Alongside his research and teaching commitments, Adam is also an active music producer and composer. He is a founding member of the electronic ensemble, ‘Nightports’, who have had works played at international conferences and festivals as well as being featured on compilations compiled by Giles Peterson and Mercedes Benz. Most recently, Adam has been working on completing the ‘Nightports’ album, Depart, due for release in early 2015.

Paper: (Im)possible performances: The ethics and practicalities of holographic digital resurrection

As the 2012 ‘performance’ of Tupac Shakur at the Coachella festival showed, death need not be an impediment to a long and fruitful career in the music industry and with the recent emergence of viable holographic and projection technologies his career as a performer can now be added back onto his roster of revenue streams. Philip Auslander’s theories of ‘liveness’ (2002) and Jason Stanyek and Benjamin Piekut’s theories of ‘deadness’ (2010) help structure an understanding of similar established practices in popular music history such as the existing and fruitful practice of ‘necromarketing’. With the life of copyright often considered to be a replacement for the traditional typical album we consider the possibilities proposed free from the hardware and contextual limitations of the past. Choosing to take a particular focus on the use of mobile devices for consumption, we consider the opportunities proposed by an app-aware, sensor-laden and feature-rich album object playback device with data connectivity, the smart phone/tablet.

In doing so, we aspire to consider new contexts in which audio may be presented for consumption and the possible new listening experiences to be offered to the user. Additionally, we also aim to identify commercial opportunities and possibilities for content creators to enhance the musical object in playback and enrich supporting materials. Having considered a number of possible new album types we present early experimental implementations, observational outcomes and propose future refinements.

SCOTT HEWITT & ADAM JANSCH

Scott Hewitt (BA, MMus, PhD) performed through his formative years within brass bands, choirs and bands while finding his way to music technology. Having worked within theatre, Scott headed off to Huddersfield to complete a BA in Music Technology and later a MMus from Goldsmith College in Studio Composition. He recently completed a PhD in Notation for Laptop Ensembles, at Huddersfield University where he started the Huddersfield Experimental Laptop Orchestra and its postgraduate sibling HELDog. He currently lectures at Huddersfield and Leeds College of Music.

Outside of academia Scott is a co-founder of the Inclusive Improv; the convenor of the Week of Speakers a presenter on the Audio Podcast and integrator of iCreativePact.

Creative technologist Adam Jansch (PhD) studied Music Composition at the University of Huddersfield, completing his doctorate outlining the concept of the open outcome record, a next-generation post-record music format. This research led to the release of his first open outcome record, “Futures EP”, as an iPhone app in 2012.

Since graduating, Adam has worked as an app/ website developer, and has continued to develop his studio music craft, releasing music under his Lost Zoyd, Dorian Zoyd and -otron projects. He also co-presents The Audio Podcast and co-organises the annual CreativePact project.

Paper: The Album Post Now; Suggested New Album-like objects for 2016

Following the advent of the MP3 format, legal online music stores, YouTube and other legal streaming services, the Ofcom and sale of the album has become significantly reduced. This has presented the artist with difficulty in both presenting their creative labour within the appropriate sonic context and placing their individual tracks within a great narrative. The perceived demise in the album has obviously also had financial implications. Seeking to view this as an opportunity rather than a loss, we propose new methods of packaging tracks together for both consumption and sale.

After briefly considering current album and historical album-like objects, we momentarily reflect on technological impetus for these changes. In proposing a replacement for the traditional typical album we consider the possibilities presented free from the hardware and contextual limitations of the past. Choosing to take a particular focus on the use of mobile devices for consumption, we consider the opportunities proposed by an app-aware, sensor-laden and feature-rich album object playback device with data connectivity, the smart phone/tablet.

In doing so, we aspire to consider new contexts in which audio may be presented for consumption and the possible new listening experiences to be offered to the user. Additionally, we also aim to identify commercial opportunities and possibilities for content creators to enhance the musical object in playback and enrich supporting materials. Having considered a number of possible new album types we present early experimental implementations, observational outcomes and propose future refinements.
HARUKA HIRAYAMA

Haruka Hirayama studied composition and computer music with Cort Lippe and Takayuki Rai, and received a BA and MA from Kunitachi College of Music in Tokyo. Currently, she is pursuing her PhD in Electroacoustic composition at NOVARS Research Centre, the University of Manchester under the supervision of Dr. Ricardo Climent.

She was awarded the Residence Prize at the 32nd International Competition of Electroacoustic Music and Sonic Art (Bourges, France) in 2005 and the Pauline Oliverous Prize at the International Alliance for Women in Music (IAWM) competition (USA) in 2012. Her activities as a composer are diverse including composer-in-residence at the Institute for Electroacoustic Music in Sweden (EMS), a commission from Chastic moebius (Plattform für neue und experimentelle Musik in Basel), and many works have been selected and performed at various international conferences and festivals such as ICMCs, INTER/actions: Symposium on Interactive Electronic Music (Bangor), The International Festival for Innovations in Music Production & Composition (Leeds), Australasian Computer Music Conference (Brisbane), Seoul International Computer Music Festival. For more information please visit http://www.harukahirayama.com.

Composition: FRISKOTO

FRISKOTO is a coined word consists of frisk and Koto. Koto is a Japanese stringed musical instrument and I wanted to create a bouncing and springy spatial expression employing such sound materials with a consideration of routing of each sound modules.

All sound sources for live electronics in this piece are only three with more or less 40-seconds duration each, and they are composed in advance for 4ch before being imported into MaxMSP.

Another source is a long Koto tone which is used for circling between four speakers in composition.

It was challenging experiments to think about how to transform the limited source materials and how to recycle them. Those questions are linked to thinking how to fill the gaps between the previous three for playback materials with improvisation. I also introduced a sensor into own composition for the first time, and wrote a score based on ‘motions’. It was very interesting to think about how to control timbres by gesture and notate them. As a result, I feel I made one sound tool/system/instrument rather than a musical composition.

CHRIS HOBBS

Chris Hobbs studied Music and Sonic art at the University of Sheffield, focussing on hybridisation within the acousmatic form. He now continues to compose acousmatic, electronic dance and instrumental music. Following his masters, he has begun to compose for film and video games.

He has had works played at Sound Junction, Musica Nova and the Crucible Theatre. His most recent album, ‘Between Black and White’, has been available online since September 2014.

For more of his music go to www.chrishobbsmusic.com and follow the links to his Bandcamp or Soundcloud profiles.

Composition: Rhiddimitation

Rhiddimitation is a playful work for manipulations of a vocal improvisation between two microphones. The work opens stating these improvised materials, before segueing into the sound-world of the manipulations – exploring the inner intricacies of these sounds.

The piece creates long form structures developing both from the initial materials and the elements which appear upon the closer inspection of the sound.

The piece climaxes with a heavily rhythmic section, mixing both sound worlds into a high-tempo, driven section, before recapitulating with further sound exploration.

Rhiddimitation, throughout its duration, relies on the intensity of its materials, as opposed to building dissonances and noise-walls, to build a dense and rich sound-environments.

Exploring the extensions of traditional tonalities and rhythms in an acousmatic setting, Rhiddimitation fuses non-acousmatic ideals into the acousmatic form, extending it, as opposed to being a genre-fusion piece.

Rhiddimitation was composed summer 2014 in the University of Sheffield Sound Studios as part of the album ‘Between Black and White’.
TIM HOWLE & NICK COPE

Tim Howle is Professor of Music at the University of Kent, UK. Until recently he was Head of School and has overseen the creation of new studios and of MAAST (Music and Audio Arts Sound Theatre.) He has also worked at the Universities of Hull and Oxford Brookes. He read music at Keele University, studying under Roger Marsh and Mike Vaughan completing a doctorate in composition in 1999. His work centres on electroacoustic music including pieces for tape, performer and live electronics and pieces involving visual media. He has worked in performance throughout the US, Asia and the EU.

Nick Cope is Associate Professor at the Dept of English, Culture and Communication at Xi’an Jiaotong-Liverpool University, Suzhou. Previously he was Senior Lecturer in Video and New Media Production, University of Sunderland where he also completed a PhD. He graduated in 1986 from Sheffield Hallam University and worked in film and video production with a particular emphasis on music and moving image work, collaborating with Cabaret Voltaire, the Butthole Surfers, O yuki Conjugate and Electribe 101 amongst others. More recent work has included projection work for public arts projects and installation collaborations.

Composition: Globus Hystericus
(Audio Visual)

Music: Tim Howle
Video: Nick Cope

This piece of audio-visual art utilises the two media in an equitable way. The principles of acousmatic music are extended to incorporate parallel ideas found in video art. By taking these ideas beyond diegetic/non-diegetic and simple underpinning or reinforcement, the sounds are imbued with multiple meanings. The piece exploits post-acousmatic possibilities. The research seeks to establish an approach typified by the ‘audio-visual contract’ suggested by Chion (1994), where ‘source-recognition’ and other ‘dislocations’ become a series of creatively exploitable parameters regarding the relationship between untreated and treated material.

IAN FW

Ian FW is a sound artist / record producer who uses practices of self-documentation to research the relationship between (capitalist) space and selfhood. His works, which range from idiosyncratic record releases and sound installations to electro-acoustic and audio-visual compositions, frequently combine field recordings of domestic and urban environments with found sounds and pop-samples. Ian is interested in how recorded music intervenes in the spaces of everyday listening. He is currently developing a practice in auto-critical record production at the University of Glasgow.

Presentations and performances include: The Art of Record Production Oslo (2014); Information Overload Edinburgh (2014; Sonic Signatures Aalborg (2014); Sound Thought (2014); Buzza (2013); Music Language (2013); Arkia Episode 2 (2012); and Counterflows (2012).

Forthcoming releases are due on Clan Destine Records and Instructional Media. Previous releases on Never Come Ashore, Koverox Sound, Unverified Records, Winning Sperm Party.

Ian is currently working towards a PhD in Composition at the University of Glasgow. He is a member of the experimental ensemble In Posterface and previously played in maximalist rock group Lapsus Linguae.

www.inpf.net
https://soundcloud.com/ian-campbell-f-w

Installation: Somewhere in

Somehere in is an audio-visual work produced to be encountered on smartphone and earphones, which uses practices of audio-visual self-documentation to explore the relationship between recording space and selfhood. The video’s content combines manipulated found pop video with loops of abject AI recordings of everyday environments to present a miniature journey through virtual spaces.

In its original release format, this piece was presented as a printed 12” record sleeve which contains no physical record (vinyl), but instead incorporates a QR code which guides the user toward a unique and solitary listening/viewing experience. By scanning the code and encountering the video work on smartphone, the user is implicated in a layered audio-visual exploration of space.

Somehere in brings together various types of recorded materials captured in everyday urban environments – commuter journeys, solitary shopping trips, the floors and ceilings of workplaces – which are combined with found content and re-presented as fragmented and place-saturated narratives.

This piece documents a personal journey through city spaces, reflecting on the placelessness of the contemporary urban everyday, while drawing on the relationship between mobile phone usage and our immediate spatial experience.
DAVID IBBETT & KARIN DE FLEYT

David Ibbett is an electroacoustic composer, technologist and teacher. He studied at Clare College Cambridge, the GSMD, and is now in his final year of PhD at the University of Birmingham. David’s passion lies in integrating the worlds of the classical, contemporary, acoustic and electronic in composition for concert, film, theatre, dance, installation and the world-wide web. His research focuses on strategies for combining instruments with live electronics, with a particular focus on sampling techniques. Recent works include For Climbing Towards Buried Lights (2013) for the Red Sonic Festival and Islands (2014) with cellist Gregor Riddell and BEAST. New for 2014, David is excited to be collaborating with Karin de Fleyt on compositions for flutes and electronics as the ensemble Aeolian Progression.

Karin de Fleyt plays the flute, alto flute, piccolo and bass flute, as well as shakuhachi and Carnatic flute. She took her Masters degree at the Royal Music Conservatory in Ghent, where she specialised in contemporary flute solo and chamber music repertoire. She teaches at the Winds at the School of Arts in Ghent and the Leeds College of Music. Karin is a performer constantly looking for new experiments for the work. Her compositions and performances have been featured internationally for TV. She is the founding partner of the independent label Altersonic Sound www.altersonicsound.com

In addition to being a practitioner, Kata is co-chair of the Association for the Study of the Art of Record Production.

KATIA ISAKOFF

Katia Isakoff: Singer, Songwriter, Music Producer and Mixer

Katia Isakoff is a composer, music producer, mix engineer and studio owner (UNiT20) with album releases through Mute, EMF, BMG, Metamatic and Universal. Her compositions and performances have been featured internationally for TV. She is the founding partner of the independent label Altersonic Sound www.altersonicsound.com

In addition to being a practitioner, Kata is co-chair of the Association for the Study of the Art of Record Production.

KUBOV (JESSICA ASLAN & EMMA LLOYD)

KUBOV is a duo of violin and electronics. Incorporating minimalist textures and lush sustainers as well as harrowing dissonance and distortion, their music ranges from the ecstatically tinged to downright disturbing. Their eclectic sonorities are a result of the hybridisation of electronics and acoustic instrument, with which they explore and combine spaces and places, warping perspective and effecting a sonic escapism.

Jessica Aslan is a composer, improviser and music workshop leader, specialising in Digital composition. Alongside this Jessica is an active community musician, running workshops that regularly incorporate studio composition with other forms of music making. She has recently gained an MSc in Digital Composition and Performance at Edinburgh University. Prior to this she graduated from Goldsmiths College with a BMus in Music, where she is also completed a Professional and Community Education diploma in workshop skills. Jessica is currently pursuing a PhD at the University of Edinburgh.

Emma Lloyd is a violinist, violist, performer and teacher based in Edinburgh. Her work ranges from period baroque performance to collaborations with composers on cutting edge new music. She is currently working towards a PhD at the University of Edinburgh with Professor Peter Nelson and Dr Niki Moran, investigating the performer’s role in the interpretation of indeterminate scores. Prior to this, she completed a Bachelor’s degree with honours at the Royal Northern College of Music in Manchester, and a Master’s in musicology at the University of Edinburgh. During her time in Manchester, she studied violin with Eyal Kless, and viola with Michael Gurevich.

Performance: Absolute Zero

A structured improvisation, examining the interaction between both performers, performance space and phonographic space in the form of field recordings.

This interaction plays with the concept and the perception of liveness in a number of different ways. With a loosely predefined structure, AbsoluteZero is predominantly composed in real-time, allowing us to respond immediately to our surrounding acoustic environment and audience, as well as to each other. Within this however, the inclusion of field-recordings introduces previously improvised, and consequently fixed material which necessarily influences the live improvisation. The electronics contribute an additional layer of liveness and indeterminacy to the performance as all the pre-designed effects respond directly to the live signal from the violin, meaning that minor differences in timing and timing produce highly different, and often unpredictable results.

The length of the piece is adaptable to the performance circumstances, meaning that certain structural aspects of the piece are elastic, in order to preserve the characteristics that are crucial to the identity of the work. The time apportioned to each section is disproportionate to the degree of complexity of the material, contrasting a certain kind of minimalism with virtuosity. This is not an endurance piece, however - the minimalist sections show how the restriction of material can provide a focus for the exploration of an underlying timbral complexity.

AbsoluteZero is structurally quite traditional but much of the sonic material is of an experimental and noise-based nature. This stark contrast of traditional and non-traditional characteristics is mirrored in the combination of old instrument (violin) and new (the combination of max-patch and synthesiser forming a bepoke instrument), and also in the use of non-standard techniques on an instrument with an established performance tradition.

http://kubov.co.uk/sounds.html

Paper: Aeolian Progression – unlocking new sounds, potentials and expressions for flutes and electronics

Composer David Ibbett and flautist Karin de Fleyt present a lecture-demonstration on their collaboration Aeolian Progression. Our project is focused on discovering new sounds, styles and techniques for combining flutes with electronics. The flute is an extremely versatile instrument. By varying the embouchure, air flow and tongue techniques, the sound can morph from singing to speaking, fundamental to overtone, morphing percussion, speech, air, water. This range is further magnified with different sized flutes - piccolo, alto and bass. However, there are limitations: some sounds are chaotic, coming out differently each time, others are limited by breath or volume considerations. This is where working with electronics can unlock new potential, as by recording, processing and layering sounds, wholly new soundworlds can be created that retain the essence of ‘flute’, and thus can seamlessly interact with a live soloist.

In our presentation, we will discuss and demonstrate our working methods as used in Ibbett’s composition Europa, a tone poem for flute and electronics, to be performed later in the Festival. The work is written for mixed media combining scored and improvised passages, melodic and timbral discourses, fixed media and interactive electronics via Max MSP and Ableton Live. Stylistically, the work merges acousmatic with concert music, electronic dance and pop song for a wide expressive range. These contrasting disciplines are woven together through the piece’s narrative – an imagined journey to Jupiter’s moon in search of microbial life.

Composition: Europa, a tone poem for flute and electronics

What would it mean to find life beyond earth? If we were to learn that life is a rare, yet consistently emergent phenomenon, it would have a profound impact on our perspective here on Earth. In order to explore this question emotionally, Europa presents a dramatisation of a voyage to Jupiter’s sixth moon in search of microbial life beneath its icy surface. Narrated by the intrepid solo flautist (alternating flute, piccolo and bass flute), we experience: a rocket blast and the struggle to leave Earth’s gravity, the void of space and the pain of isolation. Now lost, a vision of a goddess leads the way as Europa rears up and we impact with the ice. Stranded amongst the glaciers and glorious geysers of oxygenated water, we begin to drill for the oceans beneath. What will we discover? Will it change our perspective here on Earth. In order to explore this question emotionally, Europa presents a dramatisation of a voyage to Jupiter’s sixth moon in search of microbial life beneath its icy surface. Narrated by the intrepid solo flautist (alternating flute, piccolo and bass flute), we experience: a rocket blast and the struggle to leave Earth’s gravity, the void of space and the pain of isolation. Now lost, a vision of a goddess leads the way as Europa rears up and we impact with the ice. Stranded amongst the glaciers and glorious geysers of oxygenated water, we begin to drill for the oceans beneath. What will we discover? Will it change our perspective here on Earth. In order to explore this question emotionally, Europa presents a dramatisation of a voyage to Jupiter’s sixth moon in search of microbial life beneath its icy surface. Narrated by the intrepid solo flautist (alternating flute, piccolo and bass flute), we experience: a rocket blast and the struggle to leave Earth’s gravity, the void of space and the pain of isolation. Now lost, a vision of a goddess leads the way as Europa rears up and we impact with the ice. Stranded amongst the glaciers and glorious geysers of oxygenated water, we begin to drill for the oceans beneath. What will we discover? Will it change our perspective here on Earth.
MEI-FANG LIN

Mei-Fang Lin received her Ph.D. in composition from the University of California at Berkeley where she studied with Edmund Campion and Edwin Dugger. With the support of a Frank Huntington Beebe Fund from Boston and a George Ladd Paris Prize from UC Berkeley, Lin lived in France from 2002-2005, where she studied composition with Philippe Leroux, orchestration with Marc-André Dalbavie, and was selected by the IRCAM reading panel to participate in the one-year intensive computer music course “Cursus de Composition” at IRCAM in Paris. Lin got her master’s degree from the University of Illinois at Urbana-Champaign where she also taught as Visiting Assistant Professor of Composition from 2007-2009. She was appointed Assistant Professor of Composition at the Texas Tech University in 2009.


Composition: Interaction (Piano and Fixed Medium)

In this piece, the composer aims to unite the piano and the electronic sounds without resorting to the use of actual piano sample sounds as materials for the electronic part. This is accomplished mainly through establishing a close connection between the piano and electronic part in the area of musical gestures and timbre. The composer wishes to create the impression of an interactive, dynamic relationship between the piano and the electronic sounds as if they literally feed off each other. “Interaction” was commissioned by Professor Scott A. Wyatt, director of the Experimental Music Studios at the University of Illinois at Urbana-Champaign.

ROB MACKAY

Rob Mackay is a composer, sound artist and performer. Currently he is a Senior Lecturer in Creative Music Technology at the University of Hull. He is the director of the ‘Sounds of Our Surroundings’ research group (http://rcplcluster.org/page/sounds-of-our-surroundings).

Prizes and honours include: IHEB Bourges (1997 and 2001); EAR99 from Hungarian Radio (1999); Confluencias (2003); La Muse en Circuit (2004 and 2016). His work has been performed in 18 countries (including several performances on BBC Radio 3). He has held composer residencies at Stikaw Radio (Bratislava); La Muse en Circuit (Paris); the Tyne; Guthrie Arts Centre (Ireland); and CMMAS (Wexco).

Paper: Resounding Mulgrave: A case study in composing place

Resounding Mulgrave explores the post-industrial landscape of Port Mulgrave, north of Scarborough, UK. It is one of three artistic interventions exploring and reinterpreting the Rotunda Museum, Scarborough (created by the father of modern Geology, William Smith), as part of the Arts Council England funded Dictionary of Stone. The installation combines poetry, sound, video and performance.

There’s a fossil shell by my foot the colour and texture of grey opaque glass, perfectly moulded, complete with a scallop’s bow and ridges. Right next to it, but 183 million years later, there’s a limpet. The gap in time between the two doesn’t seem to exist, but I know that it does.” (poetry extract)

This awareness of the silent, pre-human gap between our present and geological past motivated our exploration of the coast between Port Mulgrave and Staithes. We used words and sound, both found and structured, to play within this silence and make connections between the ‘pastoral’, the ‘sublime’, and the history that has flowed from the smelting of the ironstone for which this stretch of the North Yorkshire coast is geologically famous.

Our lives and cultures are shaped by the rocks under the soil. Our post-industrial ruins are part of the ongoing geology as well as history of the area: the mine workings between Port Mulgrave and Staithes are fossil burrows in the making. We hope that we’ve evoked something of this haunting place, and the way it provides awareness that we’re a species among other species, dangling by a thread.

Sound Link: https://app.box.com/s/64ub5jj7yy92e1vkbqin Video Link: http://youtu.be/KOEJmHDdv2E

This work was originally installed at Scarborough’s Rotunda Museum from 5th June - 14th July 2014. It consisted of an 8 channel sound installation, a 6-screen video installation and 2 display cases containing rock and fossil specimens along with 6 small-screen video loops.

Installation: Resounding Mulgrave
Thomas McConville is an Irish composer and sound artist, working in both acoustic and electro-acoustic composition. His works have been performed worldwide part of acclaimed concerts, festivals, installations and gallery exhibitions. He has been published in the world’s largest selling computer music magazine, broadcast by electro-acoustic pioneer Christian Zanesi and has since released an LP containing a selection of his compositions on English/American record label 'Them Records'. He is currently working on a new album that will contain a collection of his compositions and will be released on Schematic records. He has obtained a 1st class honours BA degree in Applied Music from the Dundalk Institute of Technology specializing in composition, where upon completion he was invited by the renowned composer Francisco Lopez to take part in a compositional residency in South Africa, where he is to compose music inspired by the surrounding area.

Ursula Mayer-König, lives in Zurich. After a career as a pediatrician, she undertook foundation and media art studies at the HKGZ in Zurich and the FH Aarau, Switzerland, followed by a continuation course in electro-acoustic composition at the Hochschule für Musik in Weimar, Germany under Prof. R. Minard. She is currently studying electroacoustic composition under Prof. G. Toro-Pérez at ZHdK and SKCZ, Zurich, Switzerland. Her music has been heard on festival and concerts in Germany, USA (EMK NY-Crate-Electroacoustic Music Days), Stockholm, Toronto and in Switzerland.

Composition:

- Intro: Interlude One; Cecilia; Daddy Says it’s like a teddy on LSD; Heaven Never Better.

This work joins several artistic processes and techniques into one piece of music. The piece draws largely from painting and literature, with a particular focus on the works of James Joyce. Through researching these topics I have become interested in how time and perspective is sensed in my work. The work is largely inspired by the cubism movement. This piece presents the same musical phrases from multiple perspectives. This is achieved by reversing, transposing and inverting certain aspects of the music before superimposing these new patterns onto the original audio. The musical content is broken up and spread throughout the work to give the sense of a non-linear narrative, which also draws from Joyce and his extensive use of portmanteau words in Finnegans Wake.

Composition: ganzohr (allears) 8 channel

I have known deaf people and people with hearing impairments for many years. In the hope of composing a piece that they too could enjoy, I conducted a series of interviews with them.

We spoke about how they perceive sounds, the pros and cons of technical apparatuses such as hearing aids or cochlea implants and the different ethical and emotional responses people have to them. It soon became clear that I would not be able to achieve my goal by auditory means alone.

In response to this I composed a piece that communicates my impression of the perception of people with hearing difficulties when wearing a technical hearing aid. Such devices can affect how we perceive space, producing asymmetries, interferences, distortions and noise overflow.

For the composition I used samples taken from objects that people with hearing difficulties use to experience the quality of sound, and combined these with synthetic noise and voice samples.

Dr James Mooney is a lecturer in Music Technology at University of Leeds and Research Associate at The Science Museum, London. He is principal investigator on an AHRC Fellowship project exploring the work of Hugh Davies and its influence, and has previously held the position of Edison Research Fellow at the British Library.


This paper explores the self-built instruments of Hugh Davies (1943–2005). The primary aim is to describe Davies’s instruments and the ideologies they embody. The secondary aim is to trace linkages between Davies’s work and present-day electronic and digital instrument-building practices such as live coding, hardware hacking, and circuit-bending. Common themes are: materiality, repurposing/ recycling, maximal exploitation of minimal resources, open access for all.

Throughout his career Davies built more than 120 bespoke musical instruments. A distinctive characteristic was that these ‘incorporated found objects and cast-off materials such as springs, plastic bottles, jam jars, and other items that might normally be considered junk. Davies’s recycling of throw-away materials was linked to his environmental concerns. His instruments were often minimalistic—a single metal spring might suffice—yet the range of sounds he could attain from such modest materials was astonishing. His work was inclusive and non-élitist, and he ran many workshops for children with and without musical training.

Initial research suggests ideological parallels between Davies’s practice and present-day electronic and digital instrument-building practices. Live coding—the use of computer programming languages to create and perform with virtual/digital instruments in real time—is one such area. Hardware hacking and circuit bending are further examples. Collins identifies Davies as a pioneer of such techniques but leaves the details of the relationship unexplored. A secondary aim of this paper is to begin to articulate these hitherto neglected linkages.

This paper is part of an AHRC Fellowship project in collaboration with the Science Museum.
ADRIAN MOORE

Adrian Moore is a composer of electroacoustic music. He mainly composes music for fixed formats (CD, DVD), music intended for ‘sound diffusion’ over multiple loudspeaker systems. He also writes for instruments, often with a live processing element using Max/MSP and custom built software. He directs the University of Sheffield Sound Studies (USSS), where researchers and composers collaborate on new musical projects. Adrian Moore’s research interests are focused towards the development of the acousmatic tradition in electroacoustic music, the performance of electroacoustic music, signal processing, and human-computer interaction in music.

His music has been commissioned by the Groupe de Recherches Musicales (GRM), the Institute International de Musique Electroacoustique de Bourges (IMEB) and the Arts Council of England. A significant proportion of his music is available on 3 discs, ‘Traces’, ‘Rêve de l’aube’ and ‘Contrechamps’ on the Empreintes DIGITALes label. His music is available on 3 discs, ‘Traces’, ‘Rêve de l’aube’ and ‘Contrechamps’ on the Empreintes DIGITALes label.

Composition: Counterattack

Counterattack is a follow-up work to The Battle. The Battle was an acousmatic work in surround format which was broadly in two sections: one, quite ‘granular’ and edgy; the other more pitched and pulsed, with an increasing fascination for layering sounds inspired by the work of Horacio Vaggione. Counterattack is similarly structured from a complex set of multichannel transformations developed from a variety of sources, taking the words of The Battle’s programme as inspiration. In the programme notes for The Battle, I ’visualise’ the work as a number of ‘scenes’, ‘feints’ and ‘attacks’. Counterattack expands these scenes, even further and attempts to create complex polyphonies through division of the multichannel space. Alongside development of materials in surround sound using a variety of techniques, an understanding of the concept of war and the historical practicalities of battlefield combat was gained through reading key texts: The Art of War (Sun Tzu), On War (Carl Von Clausewitz), and first-hand accounts of war by service personnel, War (Lawrence-Freeman). Whilst these texts were never rendered musically, their combined effect, augmented by an increased sense of ‘the fight’ within academia can be heard in a number of places, notably the final ‘scream’ passage. Compositionally, Counterattack takes the idea of Multichannel (loudspeakers) and multichannel (sounds) further than The Battle. Counterattack can exist in a number of surround formats but was composed in 7.1 and presents a fuller spectrum of materials. It relies heavily upon multichannel granulation and spatialisation but more importantly, uses the multichannel space to contextualise different sounds in different loudspeakers, beginning to create a polyphony of sound sources, whilst maintaining a coherent scene. Counterattack was written in the composer’s personal studio during the summer of 2014.

PAUL OLIVER & NICK GREEN

Paul Oliver is a lecturer in Music and Music Business at University of the Highlands and Islands. He has degrees in both Contemporary Popular Music and Business Management as well as a PhD in Musicology. He is also a musician and guitarist, focusing on free improvisation and audiovisual live performance. Paul has published several academic journals as well as a book titled ‘Self-sufficiency and the DIY artist’.

Nick Green is subject leader of the Sound Production and Audio Engineering course at the University of the Highlands and Islands. Current research into IR field recording techniques has stemmed from a long-time interest in acoustic ecology. He has had articles published by the International Journal of Acoustic Ecology with research leading to attendance at the first international interdisciplinary conference on archaeoacoustics. Nick has been a practicing sound engineer and sound designer for many years, working on music production, installation sound and composition.


The aim of this paper is to demonstrate, through discussion and an audiovisual live performance, the significant development of new techniques for gathering impulse responses (IR) from a variety of archaeological/historical sites throughout Scotland. By using simple DIY technologies there has been a quiet revolution of new practices (Spencer, 2008) especially within the field of archaeoacoustic research.

This paper argues that using limited resources does not deprecate the value of the artifact; it just changes it.

DIY culture can be applied to acoustic ecology as methodologies are emerging that mean IRs (impulse responses) can be taken in historically significant or sensitive sites. These can be used to create impressionistic acoustic signatures, reverbs for digital archival. Increasingly acousticians, architects, historians, anthropologists and archaeologists are finding use in IR created reverbs studies and archives, indeed a new interdisciplinary field of research is evolving to include IR archives, archaeoacoustics.

IR recordings made with relatively new battery powered portable equipment and mobile technology can facilitate access to remote locations otherwise previously out of realms to electro-acousticians. For example, Dr. Reeta Ramesar (2014) an anthropologist at Helsinki University used a stentor pistol being fired as the IR source and a pair of DPA omnidirectional transducers attached to a Zoom handheld recorder to record the acoustic signature of painted cliffs in North Finland.

As well as discussing the cultural relevance of using DIY technologies for collecting IR and the process of collection using a DIY IR kit, freely improvised guitar pieces will be performed as an audiovisual live performance with photos from IR sites. IR effects controlled via laptop and freely improvised guitar.

MARCO PASQUARIELLO

London based engineer/producer/miner and studio manager/head engineer at Snap Studios.

Marco began his music career as a drummer/bedroom producer and found his way into London studios where he worked with some of the best producers in the industry.

Marco now primarily works from Snap Studios in North London. The studio is centred around a vintage Neve 5316 analogue recording console and boasts one of the best selections of mics and classic outboard in the UK. Snap was awarded Best New Studio 2010 and x the Music Producer’s Guild Studio Of The Year for 2013.


The aim of this paper is to demonstrate, through discussion and an audiovisual live performance, the significant development of new techniques for gathering impulse responses (IR) from a variety of archaeological/historical sites throughout Scotland. By using simple DIY technologies there has been a quiet revolution of new practices (Spencer, 2008) especially within the field of archaeoacoustic research.

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STEPHEN PEARSE
Stephen Pearse is a Lecturer in Computational Sound at the University of Portsmouth (UK) and is nearing the completion of a PhD under Dr. A. Moore at the University of Sheffield (UK). His primary research interests consist of acoustamic composition and audio software design in C++. Stephen is the primary engineer of “Compose With Sounds,” an open-source, cross-compatible digital audio work station in conjunction with Prof. Leigh Landy at De Montfort University in Leicester (UK). Recent research has taken the form of a scrippable, multi-threaded artificial intelligence and synthesis system, “The Agent Tool” that affords using image data as materials in a variety generative synthesis algorithms.

PAPER: Removing Context: Image Sonification and Acousmatic Music
Sonification is traditionally defined as a system whereby non-musical data is realised through sound. This data, when monitored at a high sampling rate, can be used to generate raw audio in a process often referred to as audification. More often however, the purpose of this realization is to highlight attributes found within the underlying dataset, for example, an ECG Monitor being used to study an individual’s heartbeat. In such an instance, audio acts as a context whereby a listener perceives relationships; or attributes within the data set.

For over half a century, composers have been using forms of image sonification as a means of generating sonic materials or entire works. Daphne Oram’s Oramics has taken the form of a scriptable, multi-threaded workstation in conjunction with Prof. Leigh Landy at De Montfort University in Leicester (UK). His primary research interests consist of acoustamic composition and audio software design in C++. Stephen is the primary engineer of “Compose With Sounds,” an open-source, cross-compatible digital audio work station in conjunction with Prof. Leigh Landy at De Montfort University in Leicester (UK). Recent research has taken the form of a scrippable, multi-threaded artificial intelligence and synthesis system, “The Agent Tool” that affords using image data as materials in a variety generative synthesis algorithms.

DALE JONATHAN PERKINS
Professor Dale Jonathan Perkins is an electroacoustic composer and his music is performed both nationally and internationally. His composition Voice Without Words was selected as part of the Bourges International Electroacoustic Music Competition in 2009 (Electronic Arts Category). He is also the founder and Director of FIMPAC, which has attracted many special guests over the last decade. Artists have included Michel Chion, David Toop, Leigh Landy, Bill Drummond, David Vorhaus, White Noise, Robin Rimbaud (AKA Scanner) and Tener Whitard. Dale also collaborates with Gabriel Prokofiev and Nwando Ebizie to bring Nonclassical clubnights to the City of Leeds.

Composition: Mikro Studie (5.1)
Mikro Studie is a short work dedicated to exploring the scripting of micro-sound in authors software “The Agent Tool”. It features the exploration of a variety of multi-channel flocking simulations that react to image data and input. The work was composed at the Visby International Centre for Composers in Gotland Sweden in early 2014.

MARK PILKINGTON & RICHARD SCOTT

Composition: Klangwelt
Klangwelt composed in 2014 is made from entirely synthesized electronic sources and is an exploration of a non-gestural acousmatic approach very much inspired by the analogue work of Francois Bayle. Jan Bohren’s concept of a continuum between sine wave and noise as the basic range of material for electronic music is also an important influence. The piece contains modal, atonal and harmonically rich noise-like elements which form independent strata of material which do not explicitly interact but instead coexist in what might be termed a laminate manner. While the work takes the form of a single sweep or wave, the classical concerns of a beginning, middle and end are not entirely ignored.

The instruments used are euro rack modular synthesizer, Alesis A6 Andromeda polyphonic analogue synthesizer, Elavia Nord G2 modular, CatArt (Max MSP) and Eventide Eclipse audio processor.

The piece could be performed in two versions: as a fixed media piece for diffusion or as an interactive live performance with live processing. If the latter it would be a minute longer and I would prefer not to put it in a “club” context as it is intended for concentrated concert listening.
Gabriel Prokofiev

Composing music that both embraces and challenges western classical traditions, Gabriel has emerged at the forefront of a new approach to classical music in the UK at the beginning of the 21st century. His Concerto for Turntables was performed at the BBC Proms in August 2011 to critical acclaim, conducted by Madame Jukowska with world champion DJ Switch as soloist, and broadcast on BBC2 television. Other recent works include a poly-stylistic ‘Orchestral remix’ of Beethoven’s Ninth Symphony commissioned by John Avelrod and the Orchestre National des Pays de la Loire, France, performed sold-out concert halls in Angers and Nantes, in June 2011; a 3rd String Quartet premiered by the Raydale Kwintet at the Wigmore Hall in 2010; imported/exported percussion suite for Global Funk, toured in UK & USA by Joby Burgess’s Powerplant; and a book for Solo Piano recorded by Russian virtuoso GelNIA.

Prokofiev's own distinctive sound is informed by his background as a producer of hip-hop, grime, and electro records, as well as his earlier involvement in electroacoustic music at York and Birmingham universities, which saw him win a Residency prize at the prestigious Bourges International Electroacoustic Music Competition in 1998.

He is currently a visiting Professor at Leeds University, completing an AHRC-funded PhD in composition and interpretation in electronic music and associated issues of performance practice and cross-disciplinary discourse. Her compositions include mixed media acousmatic work, work for instruments and electronics, cross-disciplinary collaborations, and improvised electronic laptop performance. Diana studied flute performance and composition at the Royal Conservatoire of Scotland before completing an AHRC-funded PhD in composition at the University of Manchester. She is currently a composer-in-residence at CEMI (Center for Experimental Music and Intermedia) at the University of North Texas, Atlantic Center for the Arts in Florida, the Institute for Electroacoustic Music in Sweden, Orford Center for the Arts, Montreal and the Destellos Foundation in Argentina.

Composition: yalo (stereo)

The composition is inspired by natural pattern or organic rhythm, one can find for example in weather phenomena or in the inner structure of more complex enevelope. These are in comparison to straight, computed pattern, permutations and interpolations. For that, field recorded ambient-noise and sounds became known to us as natural. Resyntheses of instrument samples and the deconstruction of the spectrum to different kind of particles and digital sound synthesis draw the sound color.

Diana Salazar

Diana Salazar’s practice-led research examines spatial composition and interpretation in electronic music and associated issues of performance practice and cross-disciplinary discourse. Her compositions include mixed media acousmatic work, work for instruments and electronics, cross-disciplinary collaborations, and improvised electronic laptop performance. Diana studied flute performance and composition at the Royal Conservatoire of Scotland before completing an AHRC-funded PhD in composition at the University of Manchester. She is currently a lecturer in music at City University London.

Her works have been performed and broadcast throughout the UK and internationally. Many of them have been recognised in international competitions including CMESEP (International Electroacoustic Contest of São Paulo, Public Prize 2015), Honourable Mention 2007), the Bourges Competition of Electroacoustic Music (Residence Prize 2006), ESCRIME (Prix SCRIME 2007), the Space of Sound (L’Espace du Son) Diffusion Competition (2nd prize, 2008), Prix Destellos (1st prize, 2009), Musica Viva (Prixwinner, 2009), Musica Nova (Honorary Mention, 2011), the Ouds/L’Abelle Musique Prize 2013 and most recently the Nodonal Remix Competition 2014.

She has been a composer-in-residence at CEMI (Center for Experimental Music and Intermedia) at the University of North Texas, Atlantic Center for the Arts in Florida, the Institute for Electroacoustic Music in Sweden, Orford Center for the Arts, Montreal and the Destellos Foundation in Argentina.

Paper: Reconstructing the Residues of Lost Recording Devices

This paper will examine the role of materiality and everyday sonic encounters in the author’s own composition, Rewind (modus operandi) (2013). This 5.1 electronic work, created with kind assistance from the British Library, uses the operational sounds of vintage and obsolete recording machinery as its primary sound material. By utilising the supposedly routine, disregarded and incidental sounds of recording apparatus as musical material, the work seeks to explore parasitic sound and meta-noise as fundamental compositional devices.
DANNY SAUL

Danny Saul is an electroacoustic composer from Manchester, UK. His interests are acousmatic composition, space, sound diffusion, and improvisation.

As a performer his involvement in a variety of experimental projects over the past few years have included an ongoing improvisational partnership with composer/performance Greg Haines (working under the name Llondal), and a number of collaborations, performances and recordings with notable contemporary experimental musicians, including Ben Frost (performing Music for 6 Guitars, at Iceland Airwaves, Reykjavík), Machinemob, Jasper TX, Xela (Type Recordings), and Simon Scott (Slowdive).

Danny has played throughout the UK, Europe, USA and Japan. He runs the experimental record label White Box Recordings, and has to date released two solo albums, Harsh, Final. (White Box, 2009), and Kinison – Goldthwait (Hibernate Recordings, 2010).

In 2012 Danny was awarded the Degree of Master of Music with Distinction in Electroacoustic Composition (University of Manchester). He is currently pursuing a PhD in Electroacoustic Composition, under the supervision of Professor David Berezan at the NOVARS Research Centre for Electroacoustic Composition, University of Manchester. Danny’s research is funded by the Arts & Humanities Research Council, UK.

Composition: Glitches / Trajectories (8-channel acousmatic / fixed media)

This piece, as the title suggests, explores audio faults and space, articulated through an 8-channel image. Denis Smalley’s spectromorphological terminology is found to be suitable in discussing the piece; focus throughout is on behaviour and motion and growth processes. Earlier sections contain a degree of imitative and reactionary behaviour (active / instability, emergence / disappearance and empty / fill). Later, trajectorial sound materials explore reaction, interaction, and growth processes such as agglomeration / dissipation.

As the piece developed I found the lines between texture and gesture were becoming increasingly blurred. I have attempted to emphasise this notion through the structuring of the final extended section which applies behavioural variations to gestural sound materials (with a focus on perspectival space, changes in spectral resolution and spatial trajectories), and may be perceived as equal parts texture and gesture.

CRAIG SCOTT

As the self-proclaimed creator and leading exponent of the ‘Regressive Medio-core’ genre, the music of Craig Scott’s Lobotomy is a bubbling cauldron of conventional and experimental sounds. Live improvisations are pulled apart, transformed by crudely home-made noise producing littering paraphernalia and then intricately re-constructed with digital audio software. The result is a Frankenstein’s monster scaling the ‘uncanny valley’. Part human, part machine and reveling the glory and error of both.

The ensemble, ‘Craig Scott’s Gastric Band’ perform live arrangements of the Craig Scott’s Lobotomy material.

Featuring:
Joost Hendrickx - Drums / Electronics
Radek Rudnicki - Electronics
Oliver Dover - Saxophones/Clarinet
Michael Bardon - Bass
Johnny Richards - Keyboards
Craig Scott as himself

ADAM STANSBIE

Adam Stansbie is known for his electroacoustic/acousmatic compositions, which have been widely performed throughout Europe, Asia, North and South America and Australasia; published (Elektramusik, Musique et Recherche, Tauley and Sargasso) and praised (IMEB, Musiques et Recherches, Destellos Foundation). Alongside his creative work, Adam has written extensively on the presentation and performance of acousmatic music and he is currently interested in the various ontological/phenomenological paradoxes that the acousmatic tradition seems to produce. Adam has taught at a number of institutions and is currently lecturing at The University of Sheffield where he directs the MA in Sonic Arts and the MA in Composition. For more information, visit: adamstansbie.com

Composition: one times one (11’38” – stereo, acousmatic work)

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.
Nikos Stavropoulos

Nikos Stavropoulos was born in Athens in 1975. He studied Piano, harmony and counterpoint at the National School of Music and Nikas conservatory in Greece. In 2000 he graduated from the Music Department of the University of Wales, Bangor, where the next year he was awarded an MAus in electroacoustic composition studying with Dr. Andrew Lewis. In 2005 he completed a PhD at the University of Sheffield Sound Studios with Dr. Adrian Moore, specialising in tape composition in stereo and multi-channel formats, as well as music for video and live electronics. His works ranges from instrumental to tape and mixed media. He has composed music for video and dance and his music has been awarded mentions and prizes at international competitions (Boujou, 2000,2002, Metamorphose, Brussels 2002, SCRIME, Bordeaux 2003, Musica Mixi, Portugal, 2004, Metamorphose, Brussels 2008, Punto de Encuentro Canarias International Electroacoustic Composition Competition 2008). Other interests include the performance practice of electroacoustic music, diffusion systems and teaching music and music technology. He joined the Music, Sound & Performance Group at Leeds Beckett University in 2006 and is a founding member of the Echochord New Music Research Group.

EWAN STEFANI

Ewan Stefani (b. 1971) is a founder member of the Interdisciplinary Centre for Scientific Research in Music at the University of Leeds, where he lectures in music technology, 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, he has worked has been performed at JCMC computer music conferences, Sonic Arts Network Expo events, the JCA in London and at various other UK and international venues. His current research interests include acoustical performance practice, free improvisation, multi-channel sound diffusion and audiovisual composition techniques in fixed media or interactive works.

Composition: Ballistichory (Stereo)
The title of the work refers to a mode of seed dispersal. Fracturing of the seed pod releases stored elastic energy into kinetic energy launching its contents. The term reflects musical processes as well as timbral qualities of the work. The events portrayed in the piece are fictitious, and any resemblance to real events, past, present, or future, is entirely coincidental but highly probable.

AMANDA STUART

Amanda is a composer and sonic artist whose passions are to challenge, stimulate and inspire through the media of music, sound, image and words.

Recent performances include: Boston New Music Initiative (Pickman Hall, Cambridge, Massachusetts), GLEAM Festival (Glasgow), International Music Festival for Artistic Innovations in Music Production and Composition (Leeds College of Music), International Computer Music Conference (Perth); New York Electroacoustic Music Festival, Understanding Visual Music (National University of Tres de Febrero, Buenos Aires), SIC/SAMC (Royal College of Music, Stockholm), INTIME (Coventry University), From Tape to Typedef (Sheffield University), Light and Sharpness (The Mumford Theatre, Anglia Ruskin University), The Noises of Art (Abertystwyth University/ The Courthauld Institute of Art), CMRR (Queen Mary University/Wilton’s Music Hall, London).

Her piece Not Missing You received an Honorary Mention for the JAWM Pauline Oliveros Prize for Electroacoustic Media 2014. “It’s as beautiful to look at as it is to hear...” (Aaron Keebaugh, Boston Classical Review).

Previous posts include Performing Rights Society Composer in Education and Musician in Residence (Music Animators) for the City of Peterborough and Composer in Residence for the Cambridge Festival. Suffolk County Council and the Fesmond Trust. Commissions include compositions for the London Festival Orchestra (Composer in Residence - Cambridge Festival), The City of Peterborough Symphony Orchestra, Blyth. Anglia TV and BT.

Composition: Song of the Trees (2013) – Flute, Clarinet, Live Processing, Fixed Media

Inspired by David Hockney’s giant series of paintings - The Woldgate Woods. Song of the Trees hints at the mysticism of the ancient woodland as it fleetingly reveals its secret life-force.

It is scored for flute and clarinet with live processing and fixed media. These woodwind instruments were especially chosen for their organic link to the theme of the piece, making use of extended techniques on both instruments. The fixed media track of the whispering wind was created from transformed clarinet and bassoon samples (special thanks to bassoonist Sherry Rea and clarinettist Gareth Stuart).

All the other sounds are created live with automated processing of the flute and clarinet, generating both the floating magical touches in the melodic sections where the tranquil harmony emerges through the mist, and the dramatic metamorphoses in the central sections. These seemingly impossible powerful and wild live transformations transcend the original timbre of the flute and clarinet, whilst remaining firmly rooted in the earthy spirituality of the forest.

It was given it’s world premiere in the ‘Light and Sharpness’ concert of the composer’s work at Anglia Ruskin University, Cambridge UK in November 2013.

GARETH STUART

Gareth is a sound engineer/producer/musician (Tonmeister, PG Dip Surrey University) and owns the recording studio Zigzag Music Productions. He studied clown with Anton Weinberg (Guildhall School of Music & Drama) and lectures part-time at Anglia Ruskin University.

www.zigzagmusic.com
John Thompson teaches, composes and conducts research in the area of computer music and music technology. He currently directs the Music Technology program at Georgia Southern University where he is Associate Professor of Music. He has a continuing interest in interdisciplinary studies, and seeks to highlight and follow new paths in music. John is an advocate for music that explores otherness, contemplation and alternate paths toward beauty.

Composition: Accretion Flows (Multimedia)
Accretion Flows presents a tightly coupled relationship between the audio and the visual. This coupling is accomplished by allowing an underlying system to act as the substrate from which medium will grow. In accretion flows, audio and visual particles are created and directed within a gravitational system. The composition is the organized sequencing and layering of these patterns and orbits.

John Wedgwood Clarke lectures in creative writing at the University of Hull. In 2012/13 he was Leverhulme Poet in Residence in the marine biology department at the University of Hull. He regularly works with curators, scientists and artists on public art projects and is currently completing an Arts Council-funded writing project about nautilus. His first full collection, Ghost Pot (2013) was described as a masterpiece that deserves continual rereading by Bernard O’Donoghue. Recent poems have appeared in PN Review, Poetry Review, POEM, The New Statesman, Oxford Poetry, Best British Poetry 2012 and Poetry Wales.

Accretion Flows
John Wedgwood Clarke trained as an actor at the Guildhall School of Music and Drama and holds a D.Phil. in Modernist poetics from the University of York. He is currently Lecturer in English at the University of Hull. He is UK and Ireland poetry editor for Arc Publications and teaches poetry on the part-time creative writing degree at the University of Hull. His poems have appeared in various publications including Best British Poetry 2012 and won numerous awards, including a commendation in the National Poetry Competition 2010. In 2010 he was also shortlisted for the Manchester Poetry Prize. His work is amongst the best to have emerged from new poets in this country over the past two or three years. Simon Armitage.

Steve Williams is a PhD music student and London music producer. He initially studied orchestral percussion at the Royal Academy of Music, with further study in jazz and rock at the Guildhall School of Music and Drama. Following this Steve toured with Midge Ure on drum kit and percussion throughout the USA and Europe, expanding his career opportunities. Further tours ensued taking in concerts worldwide where Steve had to learn a whole host of instruments including bodhran, accordion and even the penny whistle. The late 1980s led Steve into the role of musical director for a variety of pop touring acts, many Stock, Aitken and Waterman artists like Rick Astley, Kim Appleby, whilst also recording with various chart artists of the time. More recently and for several years, Steve was musical director for Lisa Stansfield. Steve has also worked as a composer, programmer and engineer for an array of Hollywood films including From Hell starring Johnny Depp and Britney Spears’ film Crossroads; amongst many. He has also worked with Sting, Gary Barlow and The Rolling Stones, and as his reputation has grown as a music producer, so has the need for a state of the art facility, which eventually led to the creation of The Chapel Studios, his own recording studio in London. From this base Steve continues to work on his PhD as well as a variety of recording projects, in the role of composer, music producer, mix engineer and performer. Whilst defining his own inimitable production style, just occasionally, you might find him back behind the drum kit . . .
These songs explore musically some of the images and qualities embedded in the poetry. The composition is a personal musical reflection upon the land and the singer’s (poet’s) relationship to it.

This is a through-composed piece where the voice is transformed with digital delays, pitch shifting, filtering using Max software. The piece includes sounds recorded in the environment as well as electro-acoustically composed material.

**Song 1**

It’s bleak
Its bleak
A cold breeze
Moves a sluggish river –
The stacked logs
Under the pollards.
And the emerald fields
Retrieved from yesterday’s floods.
Blur in a hugging mist –
Deserted seats rust.

**Song 2**

Helter Skelter
the wind
Gusting the levels
Circling the islands
Lifting the slow waters –

When I first came
Running helter skelter
Over the border –
There were no fields
The horizon light with water –
Once – the pollard willows
Dressing in frost
More than once – mist
Drizzling and nuzzling in rhynes
And many times – the wind
Gusting the levels
Circling the islands
Lifting the slow waters –

Then –
The sun spun on a cusp –
The fields packed tight with mazer
Hedges and trees an indolent green
The rivers all but stopped –
Hedges and trees an indolent green
The sun spun on a cusp –
Drizzling and nuzzling in rhynes
And many times – the wind
Gusting the levels
Circling the islands
Lifting the slow waters –

The texts of these songs are from the poetry of Penny Ann Windsor. Penny Windsor’s volume On the Edges of my Skirt explore the poet’s return to the land of her childhood, the Somerset Levels, reflecting on the land, waterscapes and the change of seasons.

A land that floods most winters, notably last year.

# Composition: Signatures of Chaos

For a synopsis on the composition by our keynote speaker see page 05.

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**TREVOR WISHART**

(b. 1946) Composer-performer from the North of England specialising in sound metamorphosis, and constructing the software to make it possible (Sound Loom / CDI). He has lived and worked as composer-in-residence in Australia, Canada, Germany, Holland, Sweden, and the USA.

He creates music with his own voice, for professional groups, or in imaginary worlds conjured-up in the studio. His aesthetic and technical ideas are described in the books On Sonic Art, Audible Design and Sound Composition (2012). His most well-known works include The VOX Cycle, Red Bird, Tongues Of Fire, Two Women. Imago and Globalalia, and pieces have been commissioned by the Perc-Biembo, Massachusetts Council for the Arts and Humanities, the DAAD in Berlin, the French Ministry of Culture and the BBC Proms. In 2008 he was awarded the Giga-Herz Grand prize for his life’s work. Between 2006 and 2010 he was composer-in-residence in the North East of England (based at Durham University), and during 2011, Artist in Residence at the University of Oxford. He is currently working on a project to transform astronomical and mathematical data into musical material.

He has also been involved in community, environmental and educational projects, and his Sounds Fun books of musical games was republished in Japanese.

For further information consult www.trevorwishart.co.uk.

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**TOM WILLIAMS**

Tom Williams is an award-winning composer and course director of the Music Composition BA, and leader of INTIME, the experimental music research group at Coventry University. He studied composition at Huddersfield and Keele Universities and at Boston University where he was awarded a DMA in composition. His music has received numerous international performances and broadcast, including BBC Radio 3, SEAMUS (Wam & Iowa), Sonorities (Belfast), EAMF (Kansas & Chicago), Huddersfield Contemporary Music Festival, Expo (Manchester and Scarborough), ACMC (Wellington and Brisbane), Futura (France), Weimar, Sorus and TES (Canada), NYCEMF (New York in 2017/18) and at ICMP, conferences INNC, Barcelona, New Orleans, Lubjiana, Belfast; and he has written for dance, theatre and education. In the 1993 ALEA III competition Ironwork for piano and tape was a prizewinner. Break was a finalist of 2004 Music Viva, and Shelter received an honourable mention at Bourges (1992). In 2011 Can won the medal of the Senato della Republica Italiana Music Contest “Città di Udine.” Recent compositions include the dance video work, Voice (a retacing) (www.julianasings.com) and Leaf for hulusi, and electronics. Dart, for cello and electronics and premiered in New York by Madeleine Shapiro has had performances that include ICMC2013, Perth, was nominated for the British Composer Awards 2013, and Shelter received an honourable mention at Bourges, Luxembourg, 2013. His most recent project has been the collaborative video-work Home (a-replacing) with Vida Midgelow, and he is currently working on a song cycle for the American soprano Juliana Yaffe.

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Composition: Meditations on a Landscape - soprano, live electronics (max/msp) and fixed media

Soprano: Juliana Yaffe
www.julianasings.com/biography/html

Meditations on a Landscape is for soprano with live processing and fixed media is composed for the acclaimed American soprano Juliana Yaffe. There are two Meditations here which are conjointed.

The texts of these songs are from the poetry of Penny Ann Windsor. Penny Windsor’s volume On the Edges of my Skirt explore the poet’s return to the land of her childhood, the Somerset Levels, reflecting on the land, waterscapes and the change of seasons.

A land that floods most winters, notably last year.

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JON WEINEL

Jon Weinel is a postdoctoral artist and researcher, whose work focuses on representations of altered states of consciousness in computer music and art. Weinel completed his PhD in electroacoustic composition in 2012 with supervisor Rajmil Fischman at Keele University, and has since held positions at Manchester Metropolitan University, Keele University and Glyndwr University. His recent composition work has included fixed-media electroacoustic pieces, visual music artworks and interactive real-time systems. These broadly explore psychedelic themes, incorporating approaches from electroacoustic music, electronic dance music, video game audio and visual arts techniques. He also performs with the punk free-jazz group Repo Jazz, and founded the record label Hardcore Jewellery. To date Hardcore Jewellery has had two commercial releases: a 12” vinyl by Jon Weinel and ‘Optical Research’ a 12” vinyl by Jon Weinel and ‘Optical Research’ release by the punk free-jazz group Repo Jazz.

For more information about Weinel’s projects and Hardcore Jewellery, please visit the respective websites:

http://www.jonweinel.com
http://www.hardcorejewellery.co.uk

Flood City (Stereo)

Flood City is a futuristic piece exploring cyberdelic bass atmospheres. It describes the dark, humid silicon cityscapes of a neon future. Musically the piece absorbs principle influences from the atmospheric side of underground bass music, especially late 90’s drum and bass, grime and footwork. These influences are blended with original ambient sound recordings and analogue synthesis.

Cenote Zaci (Audio-visual)

Cenote Zaci draws inspiration from Weinel’s experiences swimming in the Cenote Zaci, Valladolid, Mexico. The piece utilises a combination of direct animation on 8mm film, together with stop-motion animation and computer graphics. The sound is also a blend of digital and analogue techniques, utilising analogue synthesis, hardware effects pedals, mezzal bottles and a shibonke flute purchased from a flea market.

Cenote Sagrado (Audio-visual)

Cenote Animations is a trilogy of psychedelic experimental video artworks. Cenote Zaci draws inspiration from Weinel’s experiences swimming in the Cenote Zaci, Valladolid, Mexico. The piece utilises a combination of direct animation on 8mm film, together with stop-motion animation and computer graphics. The sound is also a blend of digital and analogue techniques, utilising analogue synthesis, hardware effects pedals, mezzal bottles and a shibonke flute purchased from a flea market.

JAMES WILSON

Born in 1991, James Wilson studies flute privately with Karin de Foyt.

He studied at Leeds College of Music with Martyn Shaw, graduating in 2013. In 2012, James was winner of the Mrs Sunderland Musical Festival, Harrogate Competitive Festival for Music, Speech and Drama and East Coast Young Musician of the Year. He is a Fellow of the Victoria College of Music in flute teaching. James has taken part in masterclasses with the Apollo Saxophone Quartet, Belinda Gough, Kevin Gowland, Ian Mullin and Kate Hill.

Performances as a soloist have included the 1901 Arts Club and Steinway Hall in London. James has performed live for BBC Radio 4 and is a previous beneficiary of the Oxford Flute Summer School Bursary.

Performance: Poison Mushroom for flute and electronics by Dai Fujikura

“It is all the fault of War….”said by the old woman to Richard Gere at the climactic point of the film “Rhapsody in August.”

When I was born, the Japanese economy was at its zenith, the city I grew up in was peaceful. The post war regeneration of Japan had been a success. So when I visited Hiroshima-city on a School trip, it was hard to imagine something had happened to this beautiful city.

When I went to Junior High I remember that we all had to come to school on the 6th of August. The first time I had to do this I thought it was very strange. In the middle of the summer holidays, I had to go to school. Normally people are going away to see their grandparents, some rich families were going on holiday abroad.

On the 6th of August, we all sat in the big sports hall at school, absolutely boiling, bathed in sweat. This is the day atomic bomb was dropped in Hiroshima in my grand parent’s time. So we would mark the anniversary by attending school, watching the films about the war and atomic, bom, also looking at the photos of the people who had suffered, and were still suffering: the after effects of the atomic bomb. Some of the photos were so strong and violent that even as a small child, I remember them well.

One year I remember this talk, a survivor told us, that everyone was jumping into the river after the bomb was dropped. Because of the searing heat, everybody wanted to be doused. They didn’t know the water in the river was boiling.

When I was writing this piece, all the visions which I have seen about Hiroshima/Nagasaki/atomic bomb related materials were in my head.

It is our duty to remember.

– Dai Fujikura (Edited by Harry Ross)
TOBY WILTSHIRE

Toby Wiltshire (b.1971) currently lives and works in Leeds where he is studying for an MA in Composition at Leeds College of Music, supervised by Dr Dale Perkins and Dr Rob Bentall.

Toby’s work is focused on contrasting textures and depth of field within the context of Ambient music and he also collaborates with filmmakers, creating Audio Visual works designed for installation.

He has recently completed a short commissioned film with Dr Corinne Silva from University of the Arts London and video artist Lara Garcia Reyne, called Seekers which is due to be screened in London in 2015.

Toby has a rich and varied musical background encompassing work as a saxophonist, bass clarinet player, DJ and deep house music producer, releasing a series of records on the Parisian record label Robsoul Recordings.

In his spare time Toby plays saxes, bass clarinet and keyboards with Leeds based ‘avant-blues’ band Tsar Nicholas III and the Exiles who are currently recording their third studio album.

Division of Time (Audio Visual)

Division of time is an audiovisual work based on video and audio recordings I made of a temporary exhibition of clocks from the 1800’s manufactured by the Leeds clockmakers W.M. Potts and co., housed at Leeds Industrial Museum at Armley Mills. I was allowed access to the collection when the museum was closed to capture the ambient reverberations of the collection as a whole and the soundings of the inner workings of the individual clocks through close up microphone techniques.

Whilst composing the piece I was thinking about the beauty and perfection of the time-pieces but also the tyranny of mechanised time and the ultimate control it has over our existence. The structure of the piece moves from a strong feeling of time in the intro to a middle section of no time which is announced by chimes, signifying waking up but waking up into a dream of no time and then finally in the end section have a return to temporality.

I collaborated with Evan Sanders throughout the filmmaking process from conception to completion and we achieved a sense of symbiosis; the visual images informing the musical language and vice versa.

MR WOBBLYHEAD

Smoking the National Grid

Mr WobblyHead Project (with guests James E Stephenson and Piers Donno-Fuller)

What you need to know about the Mr WobblyHead Project:

It’s three very different musicians Paul J Abbott, Willem de Vries and Alexandros Pepelasis. They use electronic things, bass guitar, percussion, other stuff. You get a high octane collision of genre, language and ideas. Expect the unexpected when they bring along a couple of friends.

www.mrwobblyhead.co.uk/project.html