From Tape to Typedef: Compositional Methods in Electroacoustic Music

January 30th 2013 - February 2nd 2013
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1 From Tape to Typedef: Compositional Methods in Electroacoustic Music

Welcome to Sheffield and ‘From tape to typedef: Compositional Methods in Electroacoustic Music’. Sheffield is known for its warm and hearty welcome and Sheffield University for its determination and grit so no matter what the weather, staff and students will be here to help you feel at home, particularly after the business of the day has concluded!

If you’ve got this far you will already know something about what this event is about - electroacoustic music: how and why we record, manipulate, select and organize sound as composers and listeners. Also, how we present this music in performance. If you have ever questioned music - no matter what the genre - you will know that the answers are always closer if you can share a common frame of reference with others. At ‘From tape to typedef’ we hope that a lot of the talk around the music will be about the ‘music’: (the loud and the soft, the slow and the fast, and the means of getting from one to the other); how it might have changed over the past 60 years, but also how, despite the numerous means of accessing and making music with sounds at our disposal (typedef), it might be very similar to that which the pioneers created in the late 1940s and early 1950s (tape).

If you have any questions throughout the week, please do not hesitate to ask. We hope you will enjoy the music and if you’ve not tried electroacoustic music before, take a leap of faith and see if you can make any connections between the sounds you have heard and organized in the past, and the ones presented to you today. If you have time to attend multiple aspects of the event (talks, workshops and concerts) you’ll get an even greater picture of how ‘making music with sound’ is quite a lot more than mp3 or mp4.

We hope you enjoy ‘From tape to typedef’

Adrian Moore, Adam Stansbie, Dave Moore, Stephen Pearse

For more information about the University of Sheffield Sound Studios (USSS), visit: www.sheffield.ac.uk/usss
2 Wednesday 30th January 2013

2.1 Workshop 1

USSS Tools

10:00
Moore, Adrian

2.2 Paper Session 1

Paper 1 - Directions in embodied acousmatics.

10:00
O’Riain, Damian

In appraising alternatives to ‘classical acousmatic composition,’[1] it might be possible to argue that forms such as underground dance music, experimental electronica, noise-based music, immersive ‘space-music,’ and sonic art practices that blur the boundaries between these domains,[2] bear little relationship to the tradition of musique acousmatique. However, just as the acousmatic concert places great emphasis on the ‘experience’ (be it sound alone, sound moving in space, or an overall sense of sound dramaturgy), vernacular or ‘pop-acousmatic’[3] music also requires the listener to partake in a ‘sonic experience’. In both instances we are in effect witnessing a fetishisation of sound; it is sound for sound’s sake[4] (no negative connotation is intended). Additionally, both traditional acousmatics and popular varieties exploit sound as a means of engendering a tactile engagement with sound phenomena. In the traditional sphere, a perception of tactility manifests itself transmodally;[5] sound triggers associations in the mind of the listener, which leads to causative assessments derived from tactile memory.[6] In the popular counterpart, by virtue of the sound pressure levels involved, the sound has a direct physical impact;[7] it is literally felt[8] (and often with this comes a sense of immersion[9]). With the above in mind we can begin to view all of this music, irrespective of perceived stylistic differences that might exist, as being concerned with embodied experience.

[4] I am applying the idealised Schaefferian conception here. Atkinson (2007:120) highlights that many composers have moved away from a strict reading of acousmatic theory to an acceptance of ‘indicative listening’ and a consideration of the extrinsic aspects of sound.
[5] Smalley (2007) states: ‘Our sense of texture is learned through vision and touch as well as sound; our experience of the physical act of sound making involves both touch and proprioception; spectral motion, and the movement and distribution of sounds in space relate to our own experience of physical motion and cultural and natural environments.’
[6] Gallace and Spence (2009:380-406) suggest ‘that at least part of the neural network involved in the memory for touch might be shared among different sensory modalities. In particular, multisensory/amodal information-processing networks seem to play a leading role in the storage of tactile information in the brain.’
[7] The exaggerated reproduction of lower registers, so called sub-bass, is a preoccupation of virtually all post-techno electronic dance music, and its derivatives, but its origins stretch back to the introduction of the twelve-inch single in the late 1970s (Gilbert and Pearson:134-135). Many post-digital musicians excel at generating tweeter rupturing ‘clicks and cuts’ that are felt within the aural cavity rather than simply heard. When both extremes are combined, there is sense of being simultaneously immersed in, and penetrated by, waves of sound. Hegarthy (2009:143) in discussing extreme volume in ‘noise music’ notes that ‘the volume [I assume he means sound pressure waves] structures the listening space, and engages bodily hearing.’
[8] Of course transmodal factors may also be at play.
This paper observes and examines the relationship between the creative process of formation of sonic phenomena and ‘listening’. It posits the idea and principles of ‘virtuoso listening’ that is key to both composers and performers of experimental music in order to achieve the performative/creative awareness to realise such sonic works. Related viewpoints on ‘listening’ is also discussed as well as how it influences the author’s ongoing research of electronics and the invention of new sonic instruments.

Scores that implicitly and explicitly require particular concentration on ‘listening’ have a tendency to utilise unique compositional languages and strategies. The score for Elemental II by Eliane Radigue (2002) contains only words and graphical lines. Her main instructions to the player suggest an acute ‘listening’ to the whole process of performance - to timbre, time and space. Compositions chosen to perform by Edges Ensemble (an experimental music ensemble directed by Philip Thomas at the University of Huddersfield) require performers to ‘listen’ to individual moments, space and silence. As a result, the performers do not merely play their part (sometimes self-arisen decision not to play) but out of necessity also listen to the auditory outcomes of the performance as a experiential whole.

A performer of Nagauta (a form of traditional Japanese music using the Shamisen, voice and percussion) is requested to master the most ambiguous and autonomous ‘listening’ to time, space and oneself regarded as Ma (Japanese concept of silence) in order to deal with traditionally long compositions that can take up to 20-40 minutes.

So how do we understand ‘virtuoso listening’ in this context? It is not simply the consequence of the training, skill, or an intuitive aural action. The significance of a virtuoso listener as a composer and a performer is articulated by composers within the experimental music tradition. ‘Virtuoso Listening’ is the principal compositional and musical platform to Eliane Radigue. For her, it is the listening that matters.

Monty Adkins argues that he does not want the audience merely to listen, he wants them to experience. What this experience is, will obviously depend on an individual’s level of engagement with the music (M. Adkins, towards ‘a beautiful land’: Compositional strategies and influences in Five Panels, 2008). Conversely Salome Voegelin deals with listening not as a physiological fact but as an act of engaging with the world. She pauses that the auditory is generated in the listening practice. In listening I am in sound, there can be no gap between the heard and hearing. (S. Voegelin, Listening to Noise and Silence : Toward a Philosophy of Sound Art, 2010, p2-8)

By negotiating a path through these theories and ideas, this paper observes the correspondence between listening, experiencing, accepting and understanding. The close relationship between composers such as John Cage, Yoko Ono, Eliane Radigue and Zen Buddhism is presented to underpin the author’s argument. While these issues are an exploration of the metaphysical world, the text also concerns physical notation systems. It considers author’s perception towards the distinctive manner between eclectic approach and listening approach. Furthermore, it observes that whilst a traditional composer expects the compliance and perfection of the score in performance (see Nelson Goodman, Language of art: an approach to a theory of symbols, 1968, p.182), the importance of listening in experimental music challenges compositional authority and notions of authorship.

Those ideas in this paper will also be illustrated by means of the author’s own compositional research as a practicing sonic artist.

Paper 3 - Audience Interpretation Informing Composition

11:00
Hill, Andrew
De Montfort University

This paper will provide a summary of recently completed research in which a work of electroacoustic audio-visual music was recomposed based upon feedback from audiences. The audiences were unfamiliar with electroacoustic music and yet their interpretations of a work provided useful insight into the clarity of the work.
This work was originally composed from, what were imagined to be, abstracted materials. However, when participant responses were analysed and compared it became clear that the notion of the abstracted nature of sounds differed between the composer and the audience. Detailed knowledge of audiences interpretations afforded insight into the processes of audience interpretation for works of electroacoustic audio-visual music and enabled the work to be adapted and clarity of the initial compositional intent reinforced.

Paper 4 - Analysis as a support for composition - a community approach.

11:30
Gatt, Michael Emanuel
De Montfort University

For the past year and a half the OREMA (Online Repository for Electroacoustic Analysis) project (www.orema.dmu.ac.uk) has been in operation allowing users to upload analyses and post topics for discussion to a wider community of participants. It is an open access initiative that has no limits to the type of analysis one might submit (provided it is within the scope of the project) or any hierarchical structure, which facilitates a dialogue between postgraduate students, professors, lecturers and enthusiasts. Through the OREMA project a model for community engagement towards the advancement of analytical ideas and practices within the domain of electroacoustic music has been defined. Furthermore, there is the opportunity to expand the community towards other endeavours, such as compositional techniques and strategies. However, this is not the only aspect that has been established as part of the project. What has also become apparent is the benefit of sharing analyses of works by other composers to compare the understanding of the compositional intent and execution. As composers we look towards others for examples and inspiration, hence analysis of other composers’ works offers a greater insight into their artistry. In this regard analysis becomes a gateway to composition allowing for composers to share concepts relating to pieces of interest and influence. The proposed paper will aim to dispel the idea that analysis is a separate from composition and that is it in fact a background to greater understanding of our craft. Through developing community projects that utilise web 2.0 technology I propose that both analysis and the advancement of compositional techniques could be achieved through collaboration and sharing on a neutral open access platform.

The presentation will be illustrated with examples from the OREMA website to demonstrate the dynamics of shared practice. The extension of OREMA to include a peer reviewed open access journal (eOREMA journal) has recently been announced. The first issue of the journal is scheduled for an April 2013. eOREMA will expand the scope of research to encompass issues concerning composition and poetics.

2.3 Concert 1

13:00

Urca Twist

Bentall, Robert David
Queen’s University, Belfast

Urca Twist is a stereo acousmatic work of 20 minutes duration. It is a work that was inspired by my 3-month residency in Rio de Janeiro, Brazil. Urca was the neighborhood I rented a flat in during my stay, which was an unusually quiet spot, partially due to its housing of a sizeable military base. However, the rest of Rio was loud and operated at a blistering pace - bus drivers take dangerous to a new level, and Cariocas seem to rush everywhere. This is much the opposite of my experience of Belfast, where I live. It is this contrast of pace between these cities that instilled my desire to explore pacing within an acousmatic work. Pace is inherent to the syntax of the acousmatic but something I have only recently taken time to acknowledge. Intense waves of gestural material dry up to leave resonances hanging for the listener to latch on to before the next sonic onslaught. Urca Twist was composed in the studios of the Federal University of Rio during June-July 2012, and is dedicated to Prof. Rodrigo Velloso who inspired me during my residency. This work was made possible by a Santander Mobility Scholarship.
Metal fatigue
Bedard, Martin
Montreal Conservatory - school of music

Metal as a metaphor of life ... Metal as a projection of itself ...
Fatigue is a process or series of mechanisms that under the action of stresses or strains vary in time, changing the local properties of a material and can cause cracking and eventually breaking the structure. The main stages of fatigue are: crack initiation by external forces (if defects are not already present in the material), crack propagation and final rupture.

These keywords have inspired the world of materials behaviour and general development of the piece: External force, the limit of elasticity, deformation (temporary/permanent), crack, break, primitive material defects, alloy/shaping.

Ingredients: Steel sounds, transformation agents, underwater sounds.

New Moon Morning
Tally, Mirjam

“New Moon Morning” is originally composed for amplified flute quartet and tape and commissioned by ensemble 40F. While I was working on that composition, I also made an electroacoustic version, where I’ve recorded, edited and mixed all flute parts in Studio Alpha at Visby International Centre for Composers. The electroacoustic version of that work differs from the original one, because some vocal effects are more forced with volume curves.

All recorded sound material is based on a poem by the Estonian poet Kristiina Ehin (also the poem is called ‘New Moon Morning’, and I’ve used the English version of that poem). Generally, the flautists are whispering that poem into flutes (and also part of the words, like consonants etc). Whispering is combined with melody lines, some certain contemporary flute-techniques (tongue-rams, overblowing) and electronics. All electronic material is created using Omnisphere.

Klaviersammlung
Tutschku, Hans
Harvard University

8-channel electroacoustic composition / duration: 9.58 min / studio: Harvard University 2011 / dedicated to Christoph von Blumröder / first performance on October 28 2011, University of Cologne

The idea for Klaviersammlung developed over several years. Each time I visited the University of Cologne, I was impressed by the long hallway between the musicology department and the concert hall, which houses an impressive collection of desolate pianos from different centuries, charged with musical remembrances. One walks with respect, almost on tiptoes along them, to not disturb their dreams of a better past. Many times I thought about how their sounds could become the source material for a new composition. In July 2011, I finally spent some hours and elicited quite ‘un-pianistic’ sonic expressions from some of the instruments. A large spectrum of those played sequences, together with their transformations, became the starting point for an outrageous sound travel into the sonic world of piano.

The Rite of Judgment
Monopoli, Nicola
Conservatorio “N. Piccinni” - Bari

Inspired by the psychoanalytical theories, the main theme of ‘The Rite of Judgment’ is the inner reaction in consequence of a given or received judgment. The audio part of the work is characterized by many textures and complex rhythms. The vocals are many times hidden but sometimes they leap up. The vocals are the inner voice, a dark voice inside the ego, the voice of the judgment. The voice could judge or react to a judgment. The Rite of Judgment is the inner struggle, an external impulse response. What happens to someone
who is judged or who is judging? This work tries to give a deep reply which is impossible to ‘transcribe’ using words. The audio part is all generated from the elaboration of the voice. The video part deals with the audio because it has been generated using the same technique (continuous resampling). The attention to the sonic details and the presence of a musical deep structure help the listener to understand the meaning of the work: sometimes a natural thing, almost primitive, may require some complexity to be expressed a better way. The title ‘The Rite of Judgment’ comes from Stravinsky’s ‘The Rite of Spring’.

**Bioluminescence Pt. 2 (diminishing light)**

McCann, Chris
Queens University Belfast

Bioluminescence Pt. 2 (diminishing light) is a short acousmatic composition, portraying the behaviour of insects and further, the behaviour of bioluminescent insects, through timbre and rhythmic exploration. The piece is a further exploration of the compositional sketch Bioluminescence, which was produced in October 2011. The piece contains melodic and harmonious material, juxtaposed with more rhythmically orientated material. The sound world which you hear is comprised of recorded material including piano chords and extended technique on the piano strings, wine glasses colliding, scraping and tapping. Some of the sounds heard will be recognizable, whereas others have been heavily processed, creating mimetic discourse. The aim of the piece is to paint the image of light emission form ‘bioluminescent’ insects and furthermore portray the diminishing of light.

Bioluminescence Pt. 2 (diminishing light) was composed with space in mind, taking advantage of the stereo field and with the possibility of performing in a diffusion lab.

### 2.4 Paper Session 2

**Paper 5 - Acousmatic compositional strategies in installation contexts.**

15:00
Batchelor, Peter
De Montfort University

Composing acousmatic music typically involves the development of extremely rich, complex and immersive sonic environments which, by virtue of their use of ‘found’ materials, regularly refer to the real world. These various presented sonic environments are in turn woven together - transitions between unrelated sounds accommodated by (e.g.) common spectromorphological characteristics to create often surreal/ephemeral evolutionary narratives governed by higher-level conceptual concerns that a composer wishes to address. My own acousmatic works very much adhere to this kind of strategy, those of the Kaleidoscope series, for example, refer to the children’s prismatic toy as a point of compositional departure, exploring clouds of fragmented materials which periodically coalesce to form (or simply give way to) coherent, solid soundscapes.

The development of a number of installation projects has prompted me to consider the implications of using such compositional strategies in presentation contexts outside the concert hall. GRIDs is a series of four multichannel sound sculptures (as yet not all of which are completed) which are united in their arrangement of speakers in geometric arrays of many (in some cases hundreds of) loudspeakers. By virtue of being so massively (and geometrically) multichannel, these permit generation of extremely intricate spatial sound environments that encourage ambulatory investigation and scrutiny, and can be used to present fabricated aural landscapes designed to encourage reflection via a re-experiencing of everyday environmental sound phenomena.

This paper explores both technical and aesthetic issues related to this application of the above-mentioned narrative compositional strategy within a framework of installation and public art, and tentatively proposes it as a way of uniting acousmatic and soundscape compositional concerns with those of acoustic ecology.

**Paper 6 - Composing ‘Volmet North’, IDM sound sources in acousmatic music.**

15:30

7
Ramsay, Ben
Staffordshire University, De Montfort University

This paper will discuss stylistic, compositional and technical approaches to the piece submitted for From Tape to Typedef. In addition to this, it will attempt to contextualise some of the practices and approaches used to compose the piece, with special focus on how the source materials were selected, captured and further abstracted to tentatively step towards a way of creating works which span the divide between commercial, beat-lead musics and more traditional acousmatic pieces.

In addition to the ‘technical’ aspects of composition, the paper will incorporate a review of some perceived trends that are apparent within today’s exploratory electronic music and how these trends have influenced the composition of the piece. Whilst particular attention will be paid to Volmet North, the talk will also discuss wider factors which have directed compositional methods.

Paper 7 - Aesthetically Engaged Compositional Activities: opportunities for creative control over algorithmic composition.

16:00
Hancock, Oliver John
Leeds College of Music

Compared to traditional instrumental composition and studio-based electroacoustic practice, algorithmic composition may involve greater amounts of mundane, methodical work such as programming. It may also require the composer to relinquish some direct moment-by-moment control of the musical surface. Where, then, in the process of algorithmic composition can the composer exert aesthetic influence over the final outcome which will be presented to audiences? This paper considers the notion of aesthetically engaged compositional activity. That is activity undertaken by a composer in a state of emotional and intuitive involvement with the work being produced. That activity is compared with complementary work, which does not demand the engagement of aesthetic faculties. Examples are provided by reference to the author’s own compositional process in Sound by Numbers: the initial piece in a series using cantor sets for algorithmic composition. A range of compositional activities and interactions is considered in terms of their aesthetic engagement: programming, testing, exploration, reviewing, selection, rejection, revision, compilation, reimagining, and presentation. A distinction is made between aesthetic engagement which is eventually transmitted to an audience in the finished work, and aesthetic engagement which remains part of the composer’s private experience of creating the piece. It is concluded that aesthetic engagement may occur at various levels, and with different intensities and degrees of effect, at any point throughout the compositional process.

Paper 8 - Educating Artificial Composers and Critics

16:30
Collins, Nick
University of Sussex

Algorithmic composition and artificial critic systems for electroacoustic music must confront the central presence of intensive human listening in compositional process and musical society. This presentation explores the use of machine listening and machine learning required in building the compositional assistants, fully automated composers, cultural agents and critics of the future. Electroacoustic music provides a grand challenge for refined machine hearing, and automation assists in exploring human creativity, where computational models are the theories of particular creative actions and aesthetics. Lessons learnt from the Autocousmatic project[1] will be reported (don’t worry, by the way: no-one is replacing all human composers before the conference itself). Further experiments in the application of large corpus analysis techniques from music information retrieval will be discussed, as machine learning is deployed to try to extend machine listening education across a wider span of prior work.

False Awakening is an electroacoustic work composed for a standard 5.1 speaker setup, which creates an immersive sonic environment experimenting with varying levels of immersion, depth and movement of sounds around the listener. As a composer more used to working with an equally spaced ring of eight loudspeakers, the limited number of full-frequency channels, coupled with the irregular spacing between the different loudspeakers, presents a number of issues related to holes in the acoustic image. Common spatial behaviours such as envelopment by sound, movement of sources around the listener, and counterpoint are no longer achievable with such ease or as convincingly as with larger speaker arrays, and we as the composer are forced to re-think our compositional strategies in order to find a meeting point between our musical language and the technical limitations of a loudspeaker configuration. By entering into a dialog between our musical goals, technical toolbox and the characteristics of a system for presentation, I hope to enrich my compositions by exploiting the idiosyncrasies of technical resources and diffusion systems so that they might enhance rather than work against my musical language. A range of spatial audio and transformational techniques are explored, showing how a solution combining different techniques can help in the articulation of different musical spaces, as well as ensure a similar quality of space when composing for different loudspeaker configurations. The paper shows how connecting these technical and aesthetical issues was important in the success of this work and in terms of thinking about further compositional developments.

2.5 Concert 2

Distant Early Warning - Side B (Re-Cut)

O’Riain, Damian

This is a recent re-edit of a longer work that was completed in 2007/2008. It features an ‘energy landscape’ comprised of repetition, pulsation, signals, data tones, feedback, drones, immersive noise fields, and textural backdrops. In brief, the ideas that influenced DEW-B relate to an underlying relationship that exists between the phonograph, musique concrète, American minimalism, and certain styles of Germanic post-techno. The work could be interpreted as a form of acousmatic minimalism, insofar as the use of elaborate gesture-laden pseudo-instrumental articulations, found in many contemporary acousmatic concert works is limited. Instead, the compositional use of blends, fades, cuts, removals, segues, and breakdowns suggest the manipulation of vinyl in a DJ set (albeit with touch of bruitisme). Pierre Schaeffer’s first experiments with the ‘sillon fermé’ using shellac records, offers another point of reference. We know Schaeffer worked initially (before tape) with this rather low-fi medium, one that was intrinsically noisy. Yet, it would ultimately form the basis of one of the most significant developments in 20th century music: musique concrète. In the 1960s, three now famous members of the so-called ‘New York Hypnotic School’ presented drones, tape-loops, and repetition in the context of a minimalistic aesthetic. Thirty years later, the locked groove would re-emerge when techno DJs employed it in their pursuit of relentlessly repetitive dance music. Additional points of reference include the peculiar acousmatic proposition presented by a vinyl recording of Cage’s 4’ 33” (a reduced listening experience that might perhaps draw ones attention to surface noise, rather than the actual recording) and Christian Marclay’s use/misuse of record vinyl (an artist who in foregrounding surface noise attempted to jolt the listener out of the reification created by the medium of recording).
The title of the work reflects the sound synthesis and treatment techniques as well as the qualities of the sound textures employed here. The events portrayed in this piece are fictitious, and any resemblance to real events, past, present, or future, is entirely coincidental but highly probable. The work was realised at the composer’s home studio in the fall of 2011.

**Praedormitium**

**Curtis-Powell, Martin**  
**University of Sheffield**

Drifting lazily upon the waters between waking and sleep, we are soothed by the familiar, yet it is somehow changed; distorted by an altered state of perception and perspective. Our minds roam, our imagination leads us down unfamiliar paths. Often, we are brought harshly back to our external reality, only to be beckoned again towards the warm arms of Hypnos.

**Furcifer**

**Pearse, Stephen**  
**University of Sheffield**

Furcifer, a genus of Chameleon, derives its name from the latin furci, meaning forked. This work draws much of its musical inspiration, materials and evolution from the author’s own ‘Furcifer Pardalis’. The evolution of the materials throughout the piece occurs as a means of representing and evoking emotion akin with the creature’s ability to change colour. The structure of the work is in a loose ternary form akin to a two pronged fork. Sonically, Furcifer draws from an assortment of instrumental recordings the author has either directed or been a part of over the last three years. The work was completed both at the University of Sheffield Sound Studios (USSS) and the author’s home studio.

**No One Can Hear You Dream**

**Zaki, Mark**  
**Rutgers University**

‘No one can hear you dream’ is a performance version of a fixed-media work which derives in part from experimental film, visual music, and electroacoustic music practices. Set within a virtual environment, the visual and audio sequences shy away from conventional narrative, formal design and to a degree, linear dialogue. The piece is instead framed by the juxtaposition of ‘imagined memories’ intended to suggest analogue situations between real and virtual activity. Approaching subjects such as authenticity of identity, the piece looks at how the speed and anonymity of virtual interaction affects association and intimacy. Although we are fully aware of the need to make connections, do the nature of these connections change in order for us to maintain our individuality and uniqueness? Or, do we change internally to accommodate new social convention. By setting the work against the backdrop of social networking, the viewer is invited to consider the future of virtual communication and reflect upon long-term social and ethical changes for our individual character. The use of animation and abstraction reflects the distortion of perception, as association largely relies on individual experience to enforce bias in an anonymous exchange. At its core, ‘No one can hear you dream’ underscores the changing activity of contemporary life, and suggests a question of whether our actions present beneficial and/or detrimental consequences.

‘No one can hear you dream’ was commissioned in 2011 as part of a Rutgers University Faculty Research Grant which generously funded production of the work. Special thanks to the US-UK Fulbright Commission for additional support and enabling this performance version to be created at the University of Sheffield. Kudos, appreciation and admiration to Adrian, Gill, and Debra, and heartfelt gratitude to those who are close, yet so far away. Without you, it never would have happened.
Several Circles
Scott, Richard
STEIM, Lancaster University

Several Circles is an stereo acousmatic piece in three parts taking as its starting point the 1926 painting of the same name by Wassily Kandinsky. It was realised entirely on the Serge Modular Analogue Synthesizer including a voltage controlled Wilson Analog Delay recorded directly to a Revox PR99 1/4” tape recorder. The piece was subsequently montaged and edited in a DAW but a bare minimum of subsequent digital processing was used. The Serge was selected specifically for its almost acoustic percussive qualities and ability to suggest transients characteristic of metal, glass and wood, but the electronic and nature of all the sounds is not concealed; indeed the piece is a celebration of the instrument’s unique organic qualities. The piece was composed between June 2011 and June 2012.

I thought an analogue piece might sit with the conference themes in an interesting way. I do think some older technologies still have a huge amount to offer electroacoustic composers.

3 Thursday 31st January 2013

3.1 Workshop 2
BEASTtools: a multi-channel playground for the development of sound materials
10:00
Jonty Harrison, Eric Bumstead, James Carpenter and Christopher Tarren

BEASTtools is a suite of linkable MaxMSP patches offering a playground environment for experimenting with and developing sound material destined primarily (though not exclusively) for 8-channel acousmatic composition. The key element of the system is that the patches, authored over recent years by a number of individuals who sensed a lack of commercial processing beyond the 5.1 format, can be interconnected and daisy-chained ad infinitum, both in series and in parallel, limited only by processor power. As well as bussing flexibility, other concerns were to make the environment accessible to non-programmers and to optimise workflow. BEASTtools therefore incorporates a number of simple and obvious features to make the system as composer-friendly as possible (‘composer ergonomics’ little details designed to avoid frustration on the part of the user were among the prime considerations in the development of the suite).

BEASTtools includes the means to play, process and record in anything between 1 and 8 channels, with a further key feature being the ability to transform stereo sounds, for example, into believable 8-channel material by various means, ranging from the mapping of behavioural characteristics of the source file to random functions. Being completely self-contained, BEASTtools does not use normal Max search paths and, whilst the patches can be opened and modified by other Max users, it is fully compatible with MaxMSP Runtime. BEASTtools is an ongoing project with further modules in development.

3.2 Paper Session 3
Paper 10 - Where are the works? Sketches for an ontological musicology of (electroacoustic) music.
10:00
Dahan, Kevin
Université Paris-Est Marne-la-Vallée

Mutations suggested by the conference title (from analog to digital media, from asynchrony to synchrony, ...) lead us to consider the radical, albeit continuous, changes in artistic and musical works over the last 50 years or so, that resulted in modifying the relations of composers to their works and practices. As a matter of fact, investments in technologies often resulted in composers developing idiosyncratic compositional practices,
which may be commonly referred to as ‘styles’. With computing (and the rapid obsolescence of both hardware and software) and digital media, it is becoming more and more complicated to ‘locate’ the work - whether it resides in the sounds that are inscribed on a support, or purely in the ‘code’, for example; in other words, can we view technology-based musical works in the same light as we view the usual score/performance dichotomy? This simple question prompts us to discuss several aspects of technological music composition, relating music to computing and technology, to time aspects, and to symbolic notation - we can group all these notions under the umbrella concept of ‘ontology’. These aspects have been described in literature pertaining to traditional western arts, notably since Goodman (1986), but with limited interest regarding computing and technology, despite the simultaneous development of a specific ontology in computer science (Gruber 1995) (which some may think unrelated). We describe how these ontologies may be used together in order to help understanding the complex issues surrounding electroacoustic music composition and analysis, returning to the core notions of symbols and symbolic notation, and adapting it to technological aspects. In one way or another, we believe these transformations also impacted how musicologists and music analysts work, whether they are interested in musical works dealing with digital technology or in more ‘traditional’ works. It is nowadays impossible to consider analyzing a musical piece without relying on combinatorial or symbolic manipulation, whether by using a ‘pen and paper’ approach (à la Lerdahl/Jackendoff) or computer manipulations (such as Cope’s experiments).

Paper 11 - Approaches to Narrative in Acousmatic Music

10:30
Andean, James Bevan
Centre for Music and Technology Sibelius Academy Helsinki, Finland

Acousmatic works tend to operate on two simultaneous planes: a more abstract, musical level of gesture, phrase, colour, texture, and motion; and a more literal, narrative level, which references real-world objects, actions, contexts and environments, either more directly - for example through the direct reproduction of such sonic objects and actions - or in a more distanced, mediated manner. These two layers interact and intertwine, in a relational web of simultaneities, cooperations, and parallels.

Where instrumental music, broadly speaking, accesses this narrative level primarily through the use of metaphor, acousmatic music, through the explicit use and application of real-world sound and motion, has the capacity to enact experience much more directly. This alone, perhaps, is not so remarkable; what is perhaps more unique is the pairing of this narrative immersion with the simultaneous, and much more abstract, musical experience of the work. It can be argued that the force of the acousmatic listening experience stems primarily from this dual experience - of the worldly and embodied sensation of objects and movements on the one hand, and the abstract sense of phrase, gesture, contour, rhythm, timbre and texture, with all of the learned and culturally coded senses of form and constructed meaning that these entail, on the other.

This paper will first explore some approaches to acousmatic narrative, ranging from relative abstraction, to works which explicitly opt for a ‘storytelling’ approach, with a range of options: programmatic, essayistic, poetic, etc. - inbetween.

Next, we will consider some perspectives on the balance and relationship between narrative and musical properties in acousmatic music, from heavily biased approaches - in which narrative arises, if at all, solely as an artefact gleaned from the work’s musical qualities, or vice versa - to approaches offering a negotiated balance of the two, further on to methodologies which rely on the active engagement of musical properties with narrative, towards a range of goals and intentions.

Finally, we will consider some of the pedagogical opportunities offered by a narrative perspective on acousmatic music, and on electroacoustic music in general, and a possible diversification of pedagogical approach which may have practical applications in the classroom, and beyond.

Keynote - Paper 12 - From Jura V to Three Cities; what’s changed

11:00
Stollery, Pete
University of Aberdeen

Having started composing with razor blades, splicing blocks and analogue hardware sound processing devices, this talk will map a journey from the early 1980s to the present day examining my compositional methodologies, how they have/have not changed and why I can’t bring myself to compose for more than two loudspeakers.

3.3 Concert 3

13:00

Lost and Found

Hindmarch, David

There are two complementary ideas present in this piece. The first is that of replicating acoustic shadows through the reflectivity of colliding sound objects creating spatial disorientation for the listener. The second notions is that of a virtual listener existing with in the 10 soundscapes that I have created seeming to move around at will. The virtual listener is signified by the use of slow spatial movements within the contrasting sonic environments altering the stereo images of the sonic materials.

I hope to demonstrate how the conventions of sound objects in stereophony can be made to behave in challenging complex ways, rather than conventionally moving from left to write or front to back. The different sonic environments demonstrate how sounds in the natural world constantly obscure and eclipse each other creating acoustic reflections. It is possible to demonstrate how pedestrians and traffic flowing past a bus shelter can cause subtle shades of colour seeming to pass through each other forming acoustic anomalies. I have created a kind of dance between the audience and the virtual listener within the different environments by attempting to replicate these psycho-acoustic characteristics through recorded sounds within the context of stereophony.

The piece is divided into 10 sonic environments:
1. Traffic and pedestrians in which pedestrians and traffic flow.
2. Expanded pelican crossing, with glimpses of contrasting environments.
3. A street with musicians morphing into the pure harmonics of the street music.
4. A display of the spatial anomalies created by trams, buses and trains. There is generated the notion of the listener leaning out of the window of a train and hearing the sounds of bridges, trees, and tunnels flit past, creating momentary sonic reflections and distorted echoes.
5. The spatial and sonic reflections generated by the sound of the sea within a wide tunnel.
6. Sonic reflections caused as a helicopter flies over a beach which is bounded by tall cliffs.
7. The external and internal sounds of people walking and talking within a castle. The narrow spiral stone staircases generated convoluted spatial movements and magnify deceptive acoustic reverberations.
8. The slow movement of a stream and singing birds demonstrating the notion of an independent listener within the context of the sonic world.
9. A walk around a church in which the stone walls and wooden floors were augmented to emphasise the true resonant nature of the building.
10. The sounds of a thunderstorm recorded from a resonant wooden summer house. The sounds of distant traffic, thunder and rain are filtered through the wooden structure focusing the audience’s attention upon the characteristics of the broad frequency spectrum generated by all of the sonic materials.

I hope that you are able to perceive many of these anomalies and find the whole world of acoustic shadows, and the idea of a virtual listener participating along with the audience in a fixed acousmatic work as exciting as I do.

Volmet North

Ramsay, Ben
Staffordshire University, De Montfort University
Volmet North is the first piece on an EP which is composed around broadcasts from known and unknown sources, both foreign and more ‘local’ to the recording location - somewhere in the West Midlands, UK. The central theme of the piece is the capture (and recapture) of materials that should have been, or were already, lost in the aether. Much of the rest of the materials in the piece, and the rest of the EP, are formed from transformations of IDM works created by the composer between 1999 and 2004. The inclusion of these transformations is intended as the beginning of an acousmatic ‘remix’ aesthetic by treating earlier compositions as concrete source materials with which to work.

Pianolanche
Babcock, Andrew
University of Florida

Beware of the landsliding piano; it will consume and spit out everything in its path.

Shortwave - Soundwave
Cooper, Timothy
Stevenson College Edinburgh

Shortwave - Soundwave reflects a love I had for playing with radios when I was younger. I remember enjoying the sounds between the channels far more than the actual programmes. The radio-like sounds in the piece became a frame for me to take that love further by pushing them to their limit, creating a far wider palette than I had as a child. With that palette I have retained the playfulness I used to twist the dial and move the aerial with and then painted on a far grander canvas than I could have imagined at that age.

The title is also a passing reference to the 1980s cartoon series Transformers. Soundwave is a character for the bad guys (the Decepticons) whose role is reconnaissance. He often transforms into radio-like contraptions in order to communicate with the other Decepticons or spy on the good guys’ (Autobots) conversations.

As the programme note alludes, the piece itself set the parameters for composition development. By being playful with the chosen source material I transformed the source material into new and (often) unexpected sounds. By combining these and creating audible relationships between the source materials and the resulting sounds the piece suggested its own overall form.

Noises Everywhere
Bolte, Jason
Montana State University

Noises Everywhere was inspired by a snippet of text from the classic children’s book ‘Goodnight Moon’ by Margaret Wise Brown, a book my daughter and I love to read at bedtime. The work uses sound materials derived from my daughter’s (Lila’s) toys. Noises Everywhere was commissioned by the American Society of Composers, Authors, and Publishers and the Society for Electro-Acoustic Music in the United States as part of the ASCAP/SEAMUS Commission Competition 2008.

Are You Everybody?
Young, John and Meredith-Vula, Lala
De Montfort University

In this work photographer Lala Meredith-Vula’s ‘Are You Everybody?’ a visual study of the aftermath of war in Kosova (1999-2000) has been developed into a video imagery integrated with John Young’s Lamentations, composed in 2009. The title of this work is an expression commonly used as a first greeting among fellow Kosovan people, when they saw each other for the first time after the war. It was a quick way of finding out whether there was anybody lost from their family. Two texts are used in the music, an extract from First World War conscientious objector Archibald Baxter’s autobiography We Will Not Cease, and four verses from the Lamentations of Jeremiah.
3.4 Paper Session 4

Paper 13 - Illustration and the compositional process: an update on pedagogical and creative uses

15:00
Blackburn, Manuella
Liverpool Hope University

My compositional tool (first presented in 2008) based on the vocabulary of Denis Smalley’s Spectromorphology has more recently evolved into a visually orientated aid for creating new acousmatic works. This shift from descriptive language to image has revealed itself to be of great relevance not only to my own creative practice of acousmatic music composition and mixed instrumental/electronics works, but also for pedagogical situations in undergraduate teaching and school-aged learners (between 11-14).

My paper will provide an update of this compositional tool and how illustrations now find themselves as central components within the composition construction process. Examples from two recent pieces, Switched On (2011) and Triple Retort (2011) for cello, flute, mezzo-soprano and three laptops will provide an insight into the internal working of my compositional process, while its application within pedagogy will be discussed using examples from teaching experiences trialing the tool in the classroom. Offering the compositional tool to a new demographic of school-aged learners has demonstrated the great flexibility of this research and the importance of a visually tangible component when introducing electroacoustic music (especially acousmatic music) to those uninitiated with the practice.

My illustrations contributed to Leigh Landy’s new book, Making Music with Sound (NY Routledge) will also be introduced as a further educational aid and how future developments of this project may take this tool further a field.

Paper 14 - Notes, Sounds, Outsides and Insides

15:30
Young, John
De Montfort University

This paper examines the functional uses of pitch in acousmatic music. The psychological phenomenon of pitch is a basic form-bearing element in music: scales represent collections of perceptually related discrete values, while patterns formed from scalic elements can be easily remembered, are invariant under transformation, and can project functional relationships, such as in tonal music (McAdams and Saariaho, 1985). In acousmatic music, pitch has become separated from the self-contained domain of the instrumental note, viz. ‘note abstraction’ (Francès, 1988) and part of a wider frame of relationships between sounds. Because of its strong resonance with the instrumental tradition, focal pitch can be regarded as a difficult aspect of electroacoustic music for acousmatic composers. An emphasis on timbral manipulation is often cited as a creative imperative in electroacoustic music: expressed as complex evolving textures, or as forms developed out of the sampled sounds of ‘physical’ objects: A traditional model of musical discourse resting principally on fixed instrumental timbres can suffer in acousmatic space by appearing as a kind of second hand reflection of a performance or, more colloquially, a recording of one.

Electroacoustic studio methods and associated rigorous analysis of sound and listening have taken a leading role in refocusing musical thinking away from note abstraction toward a more comprehensive view of the spectromorphological qualities of all sound in which a timbre offers a ‘spectrum of available pitches’: a sonic interior (Smalley, 1986). The multidimensional space encompassed by timbre becomes a rich resource for musical design. In addition, Erickson (1975) characterised timbre as having two basic musical functions: as carrier and object. As carrier timbre takes a secondary role to the traditional primary functions of pitch and duration, providing ‘subjective constancy’ of instrument or voice which is tied to and helps delineate the phrase structure of music. As object it defines units such as instrumental identities, as well as the perceived character of an instrument across its registers. In considering the formation of strategies for working with pitch, electroacoustic methods and the concept of a sonic interior raise for the composer the perspective of a contin-
uum between the unified identity of a sound as an integrated object and pitch as spectral components (individually or in clusters/bands of partials or noise) available within it. Analytical examples are used in this paper to characterise distinct functions of pitch in acousmatic music: as an element derived from spectral deconstruction, as a polarity to complex noise spectra, and as a focal element in complex textural designs, with the capacity to evoke memorable and meaningful relational networks.

Keynote - Paper 15 - Talking about Electroacoustic Music ... Yes We Can

16:00
Landy, Leigh
De Montfort University

When inviting me to present the keynote talk at the “From Tape to TypeDef” conference, Adrian Moore sent me the following loaded question: “If we are offering ‘something to hold onto’, why does electroacoustic music invariably deny access to listener, analysts and musicologists?” He continued, by asking: “Why do composers deliberately obfuscate their meanings and reasoning?” Do electroacoustic composers actually offer their listeners something(s) to hold on to as I suggested in the 1990s? Why are they unwilling or afraid to talk sensibly about their work? Why is access to electroacoustic music limited? The talk will start off by presenting my 25-year old view that electroacoustic is (still) not reaching the public it deserves. The core of the talk will focus on issues related to our host’s poignant questions including offering a second view that, without our being able to talk about and share concepts related to the aesthetics and other aspects of our music, this relative lack of interest will continue. It will conclude with examples chosen from my recent works and projects, all of which are related to potential solutions to the problems with which this conference intends to engage.

3.5 Concert 4

19:00
To BBC or Not
Landy, Leigh
De Montfort University

This eight-channel work is the British follow-up of the 2007 GRM commissioned work, Oh là la radio and the predecessor of the 2011 ZKM commissioned Radio-aktiv (24-channels). Like many of my recent works, it focuses on recycling sounds (aka appropriation, plundering, sampling, etc.). Both works use diverse radio broadcast recordings covering very few days as source material taken from several French broadcasters in the former case, BBC radio stations in this one. Other than the final manipulated sound, all sounds are presented in their original state. The role I chose was simply to re-compose this sound material. For those familiar with the BBC, many familiar voices and logos can be heard. The piece works both at the level of heightened listening - understanding every word spoken if that is what you want to pay attention to - and reduced listening - catching the occasional phrase, but listening to the work as organised sound. The piece seeks to take the known, tilt it ever so slightly and re-present it as a sound-based artwork. The five movements are called:

1. Good Morning (2.23)
2. The News(?) (3.11)
3. A microphone each and no idea what they’re going to say (1.51)
4. Musica Nova (2.59)
5. Etc. (2.45)

Humour is one of the work’s key elements. As far as copyright is concerned... don’t ask.
Undertow
Harrison, Jonty
University of Birmingham

Plunging beneath the waves we discover a world teeming with life and pulsing with energy. But we cannot hold our breath forever. (And not only that, there seem to be cars down here, masquerading as breaking waves!)

Undertow (2007; 12:17) was commissioned by La Compagnie Pierre Deloche Danse for Océan-Cité, a civil spectacle premiered in Lyon. Thanks to Martin Clarke for additional sea recordings made in Shetland.

Resonances
Emmerson, Simon
De Montfort University

Resonances was commissioned by the Institut International de Musique Electroacoustique de Bourges and realised in their studios in April 2007. It was first performed at the Festival Synthèse, Bourges on June 6th 2007.

What is ‘modernism’? Music was late to have an answer compared with other arts. We hear glimpses of music we think we know; no melody or rhythm, just an instant of ‘colour’, frozen and moving - ‘eternity in a moment’. Colours may be vivid and clear, or sometimes dark and opaque. As Adorno said, it all began with late Beethoven. Then friends and enemies meet in love-hate relationships, Wagner and Debussy, Schoenberg and Stravinsky ... there are others. Need the listener know who? Of course not! (If it’s too obvious I think I have failed.) This is a personal choice from my memories of a repertoire I love but which may not last another century. Memory changes perspectives, transforms and shuffles. There are unique resonances in each of us.

Lucent Voids
Nyström, Erik
City University and SAE London

Lucent Voids is an eight channel fixed media work composed during 2012. The work relies heavily on transformative textural synthesis processes, and aims to create a spatial polyphony, exploring morphological formations over larger timescales, magnitudes and acoustic contrasts, transforming perspectives, and structures of spectral space.

Lucent Voids explores the idea of an ever-expanding topological fabric emerging out of the uncertain, perhaps as a metaphor for how the fragility of human cognition feeds imagination and creativity. We are transported through a reality within which we cannot rely on the permanence and linearity of space as we normally perceive it, but where the terrain keeps warping as we journey through it; seemingly distorting our own physical presence to negotiate unlikely combinations of the microscopic and the macroscopic, interiority and exteriority, the temporal and the non-temporal. Our experience of the present is elastic, as time acquires a spatial dimension when we feel the future approaching, or ourselves projecting towards it; and the past accumulating in a complex topography. A counterpoint of malleable textures outline peripheries, contrasts, foci, and voids, in the spectral coloration of a visual world which is alien in essence, although we encounter strange vestiges of the familiar, and face the suspect reflections of humanity.

Nebula Sequence
Moore, Adrian
University of Sheffield

Creative motivations: Wednesday 30th November 2011 was the first day in my working life that I went on strike. I thought I was being hypocritical taking my recording equipment with me but with hindsight I experienced a sense of place, a feeling that I was personally doing the right thing, and an enormous sense of the support that those on strike were giving to their colleagues under pressure. I also captured elements of the
primary sound source of this piece and in so doing continue to reflect upon the reasons why I was out that
day.
The vast majority of this work was made during April 2012 at the Visby International Centre for Composers,
Gotland, Sweden in their 5.1 Studio Alpha. Being away for a month allowed me work consistently and freely:
I was able to take stock of a wide variety of materials and develop a number of spectral surround sound ma-
nipulations. I was also able to pay homage to composers whose music has influenced the way I work.
Secondary sources included stones and bricks (after Jonty Harrison and Alistair MacDonald), and ball bear-
ings (after François Bayle’s majestic Tremblement De Terre Tres Doux) - and my thanks to simplybearings.co.uk
for accepting the fact that I only needed to buy two of each size (ranging from 0.5 to 2 inches in diameter).
For the ‘dissolve’ at the close of the piece, I am always reminded of Andrew Lewis’ Scherzo. Finally, thanks
to the Groupe de Recherches Musicales for producing some great new tools that helped me deliver some very
unique (if easily identifiable) sound nebulae.
And it is these sound spaces that drive this work. Nebulae present us with the sense of the unknown, a sense
of the future. There is a space there that is vast and distant and within the nebula a cloud of swirling dust
and gas. Vast, but not a void. We can place ourselves inside this space and explore its very details.

4 Friday 1st February 2013

4.1 Workshop 3
Composing with Sounds
10:00
Leigh Landy and Andrew Hill
De Montfort University

4.2 Paper Session 5
Paper 16 - Wrong Pro Tools: A pedagogical tool for sonic experimentation.
10:00
Keep, Andy
Bath Spa University

This proposal for a paper presentation is looking to contribute to the Journal for Music, Technology and Edu-
cation (JMTE) by discussing a pedagogical approach that has been designed to encourage creative practice in
electroacoustic and electronic music sound design and composition in HE.
‘Wrong Pro Tools’ is a pedagogical toolkit developed by Dr Andy Keep that engages second year Creative
Music Technology Students at Bath Spa University into experimental sound design, processing and compos-
ition. It sets a technological boundary by expecting all sonic material and processing to derive only from
the native Pro Tools environment - the final compositional assignment prohibits the use of any non-native
sonic material or third party processing software or plug-ins. However, the extended use and abuse of the na-
tive standard editing, processing, and sound engineering tools found within this DAW platform is strongly
promoted. Students are invited to explore the hidden sound world of digital sonic artefacts, go beyond the
training manual, and work against the recommended use of plug-ins and editing features. The notion and
aesthetic of wrongness is a springboard to deliberately seek and exploit digital errors, over-processing and
under-processing, and the use of overly intense parameter editing as the basis for a self-contained synthesis,
sound design, processing and compositional environment. A varied sonic palette is uncovered and developed,
from a simple set of abstract and non-referential source materials such as the signal generator and impulsed
spatial processor traces, through to wave data drawing and internally routed self-processing feedback loops.
This sonic material can also be processed through an array of bespoke, ‘fragile’ or ‘broken’, and experimental
processing techniques.
By design Wrong Pro Tools encourages deeper explorations and experimentation in digital audio workstations
such as Pro Tools. Looking at the macro and micro levels of editing and processing leads to discussion and
insight into the underpinning theory behind digital sound processing and encourages students to become more
diagnostic, enquiring and creative about the sonic artefacts that many digital audio processing routines create, especially when these processing routines are deliberately abused. Sounds generated, and the techniques explored, lend themselves to compositional works that combine abstract sonic gestures, experimental soundscapes, and/or rhythmic ‘electronica’ for the more ‘timid’ students. The techniques learnt can be integrated back into a wide variety of more sophisticated processing routines, as well as having currency in a broader range of contemporary music productions. Assignment submission is in the form of the Pro Tools session itself, which must be able to play the resulting composition upon opening in its native state. As an additional challenge, through a creative use of signal generators, volume and delay automation and automated internal feedback routings some students can achieve sections or even whole compositions that have absolutely no audio regions at all.

Paper 17 - Composition teaching and employability skills.

10:30
Otondo, Felipe
Lancaster Institute for the Contemporary Arts, Lancaster University.

The presentation will discuss various aspects of a research project funded by the Higher Education Academy currently taking place at Lancaster University. The project aims to explore the relationship between specific composition skills taught at music technology BA courses in the UK and skills valued by employers within the creative industries. The first part of the presentation will discuss ways of enhancing specific and generic employability skills embedded in composition teaching using as examples some of the initial findings of the project. The second part of the presentation will be an open discussion with members of the audience where participants will contribute with their own views on the topic of composition teaching and employability.


11:00
Whistlecroft, Lisa

The call for papers for From Tape to Typedef describes a number of possible compositional methods, but starts with this one: ‘In some cases, composers rely upon serendipity; - sounds are ‘found’, processing is inherently experimental, and the electroacoustic work emerges gradually, without predetermination or planning.’ This paper proposes a name for this method, drawing parallels between the author’s methods in musical composition and in her ‘window ledge’ practice.

Questions raised include: Is ‘searching’ a necessary pre-requisite for ‘finding’? If sound processing is used less as a ‘compositional process’ and more as a realm in which the same ‘finding’ process takes place, how does this change the composer’s approach to tools? Are the aesthetic decisions involved in selection (i.e. in effective rejection) similar to those assumed to act in ‘creation’?

An ‘intuitive’, unformalised, non-methods-based practice may be artistically valid but is it academically valid? How can knowledge and skills be developed? Can it be taught - or only mentored?

Caveats: Answers to these questions may not be offered.

The author does not wish to imply by her proposal that composition is (just) part of a mating ritual!

Rationale (with acknowledgment to Wikipedia):

Beachcomber: In modern usage ‘beachcombing’ usually describes the recreational activity of looking for (and taking away) things that have been deposited by the tide. These may be natural or man-made, but are claimed because they are either decorative or useful in some way to the collector.

But how is ‘decorative or useful’ defined, for any particular beachcomber at any particular time? What is it that attracts in this object that is lacking in that? Where/when/how in the collector’s conscious or unconscious mind is a selection made, and on what criteria? And does the finding or the choice of one object influence the subsequent selection of others?

And what does the collector do, later, with the day’s hoard?
Bowerbird: Male bowerbirds create complex and sophisticated arrangements of found objects within a constructed space. The arrangements are created and developed over time and may incorporate optical illusions. The female chooses her mate based on qualities of the arrangement which to human eyes appear to be entirely aesthetic (i.e. the visual effects of the arrangements are recognisable by humans as well as by female bowerbirds; no other selection criteria have been identified by observers). Many species of bowerbird are also excellent vocal mimics and may incorporate reproduced/performed animal and environmental sounds in their courtship display. The ecological/evolutionary advantage to bowerbirds of choosing an artistically creative mate is not known but aesthetics are clearly the driver in the female’s choice.

Paper 19 - Collage, montage and Pierre Henry

11:30

Dack, John
Middlesex University

For Adorno one of the most urgent questions surrounding the avant-garde was the definition of ‘collage’. According to Peter Bürger the introduction of ‘reality fragments’ into paintings transformed artworks and challenged the ‘organic’ nature of art itself. Collage’s presentation of man-made fragments which come already loaded with meaning was in fact a characteristic of the ‘non-organic’. Nevertheless, in many paintings such ‘reality fragment’ co-exist (uneasily perhaps) with abstract representations of the world. My paper would seek to explore these topics within the work of the French composer Pierre Henry. Henry collaborated with Pierre Schaeffer at the very beginnings of musique concrète. The work ‘Symphonie Pour Un Homme Seul’ is the most obvious example of their joint endeavours. The tension between the ‘real-world’ sounds and their meanings and attempts to ‘abstract’ musical features from them is evident in this composition and from theories emerging as a result of Schaeffer’s studio work and practice. The split between Henry and Schaeffer was in hindsight inevitable given the former’s insistence on using and indeed celebrating the significance and intrinsic beauty of real-world sounds. By using terminology from Fine Art critiques of the avant-garde I hope to demonstrate that Henry’s later compositions can be examined by means of formal concepts such as ‘collage’ and ‘montage’. Problematic terms such as ‘abstract’ and ‘concrete’ will also form part of this enquiry. Moreover, Henry’s use of real-world sounds as ‘musical’ material can be located within the general concerns of avant-garde thought as well as the specific practices of electroacoustic composers.

4.3 Concert 5

13:00

Irama

Otondo, Felipe
Lancaster Institute for the Contemporary Arts, Lancaster University.

‘I have much more control temporally with these pianos than these electronic composers have, they’re not interested in the temporal thing.’ - (Conlon Nancarrow)

In Javanese Gamelan music, irama has the general meaning of time interval between two successive sounds or actions. The term can also be used to refer to rhythmic relationships between any of the subdividing parts in gamelan performance as well as tempo in general. The current piece explores notions of pulse and micro-rhythmic developments using as a timbral framework a set of recordings of a Javanese gamelan orchestra done at the University of York in England. The purpose of this piece was to investigate distinctive rhythmic features of traditional gamelan music using the unique timbral explorations of contemporary electroacoustic music. The work is inspired by various rhythmic and timbral relationships between subdividing parts of gamelan music and structured as an aural journey through a rich palette of timbres that contribute to the unique overall sound quality of the gamelan. The work was premiered at the AKOUSMA festival at INA-GRM in Paris in October. This piece received the first prize at the 2012 Quartz Radio France International competition and was selected to represent the United Kingdom at the 2014 ISCM World Music Days in Wroclaw, Poland.
Nebula
Batchelor, Peter
De Montfort University

Nebula develops the idea of fragmented materials as introduced in an earlier piece, Kaleidoscope: Fissure, celebrating the ephemeral, fleeting and transient through swirling textures and particulate clouds. Periodically these particles coalesce to form (or give way to) coherent, solid soundscapes before exploding again into sonic nebulae.

Can
Williams, Tom
Coventry University

Can is an abstract work that interrogates a limited range of sonic material. Can takes two metal cans - a trash can and soda can - and crushes and shreds them sonically. It is a work of disrupted and transformed loops and rhythms shaped by strong spatial trajectories, and where classic compositional techniques of repetition and variation of material, within a strong formal design are at its core. Can won the 2010 Special Mention and medal of the Senato della Repubblica Italiana for the ‘electro-acoustic music’ section - VIII International Contemporary Music Contest “Città di Udine”.

Light and Sharpness
Stuart, Amanda Jane
Royal Welsh College of Music and Drama

This acousmatic piece was inspired by the painting “Light and Sharpness” by Paul Klee (1935). Klee analysed musical composition methods and translated them into “polyphony painting”. In this piece I have reversed this process, taking inspiration from the colours and shapes of his work to directly affect the sounds and structure of the piece. Klee uses a limited palette of four colours. I chose two percussion instruments for each colour and two to represent the pointillist effect in the painting:
Orange - Finger Cymbal, Wind Chimes.
Pink - 2 Glockenspiels samples;
Yellow - Wood Block, Guiro;
Light Blue - Djembe, Low Tom.
Pointillism - Rainstick, Maracas.

These instruments were recorded and transformed into 36 samples using such programs as Metasynth - where the picture itself was used to transform the samples, and High C, where the shapes within the picture dictated the contour of the sound. The samples were then treated with various sound editing techniques - pitch shift, time shift, varispeed, reverse and effects.

The length of the piece correlates to the size of the picture with the samples matched with the corresponding colours in the different sections of the piece. From the dramatic start, each point of the contour is a ‘hit point’, providing the internal structure. This piece creates an unusual soundworld which climaxes with a seemingly endless pitch rise into the unknown.

Special thanks for the use of the official photograph of the original painting in the video (Zentrum Paul Klee - das licht und die Schärften, 1935)

The Eighth Island
Zielinska, Lidia
SMEAMuz Poznan, Poznan Music Academy
Inspired by the music from Southeast Asia, The Eighth Island is an impression of some islands in the Pacific Sea and their cultures getting lost during our times - by our desistance, lack of interest, disrespect, hypocrisy of political correctness, global warming.

**DUO**

**Chippewa, Jef**

A screaming, ripping, convulsing, thrashing, contorting, thrusting, tender, grinding, oozing discharge of multiple orgasms shared between an aries analogue modular synth and an alto sax.

DUO was composed in the Concordia University electroacoustic studios in 1997/98. Thanks to Yves Charuest for the sax materials.

**False Awakening**

**Tarren, Chris**

**University of Birmingham**

As the listener descends into sleep, they become more lucid as the environment around them comes into focus. Periodically our descent is broken by a jolt back into a seeming reality, only to find that where we have actually arrived is another dream - a false awakening into a distorted reality, with an unsettling undercurrent which takes us deeper into the subconscious...

False Awakening is in many ways a trip down memory lane, exploring sounds and environments which conjure up fond memories of childhood experiences. Recent trips to parts of North Yorkshire have renewed my appreciation for the natural beauty of these places, whilst also filling me with a sense of apprehension, that with the ever increasing rate of inflation and need for space their beauty will not remain untouched for long. Much of the sound material revolves around recordings made in the North Yorkshire Moors and those made at a steel yard in Thirsk, and the listener is pulled between these two sound-worlds in a disturbing reverie, where vast, untouched landscapes are encroached upon by the sounds of modern life.

### 4.4 Paper Session 6

**Paper 20 - What I did on my holidays: the concrete and the ephemeral in acousmatic composition.**

**15:00**

**Harrison, Jonty**

**University of Birmingham.**

Listening to acousmatic music can be curiously like being on holiday. Temporarily dislocated from one’s normal environment, one is mysteriously transported to ‘other’ worlds, where (especially in later recollection, for memory is certainly at work here) the rules of physics are transcended: events and locations are superimposed, one can leap instantaneously from place to place, and the logic of cause and effect is malleable. Yet this strange domain remains related to our everyday awareness: we recognise places and scenes, events and occurrences; we ‘know’ - though we can never entirely know how we know - that these things are ‘true.’

This experience of truth tempts us to suppose that compositional processes and the ‘rules’ by which they operate can be distilled; western music has an obsession with analysis. But ‘music’ functions with and within a relatively small set of fundamental building blocks; the scale of the task in acousmatic music is much greater. Here, ironically, the more ‘concrete’ the approach (i.e. the more specifically based the music is on unique objects sonores - ephemeral sonic events made concrete through recording, and whose essential characteristics subsequently become the basis for entire musical worlds), then the less amenable that music is to reduction to generalised rules.

Far from this being problematic or ‘regrettable’ (referring to the conference Overview), I believe acousmatic music offers a hugely rich field of expression. Nor do I deplore the ‘lack [of] a formalised/systematised language that allows [composers] to articulate’ (in prose) what may already have been achieved (in sound). I
compose for listeners, not for analysts and musicologists, and to gain access to this music, listeners need only 
to be human (with all the baggage this implies) and to be prepared to listen (surely, even analysts and musi-
cologists are listeners first?).
We are organic beings inhabiting an organic world, a world constantly in flux; whatever the speed of our as-
similation of technologies that permit the deconstruction of that world into zeroes and ones, our organs of 
perception and the cerebral machinery we employ to interpret what we perceive are also organic. Why, then, 
should we expect our creations to be entirely ‘rational’ and to exhibit stable, repeatable, easily quantifiable 
components? Concepts, schemata and pre-compositional strategies may contribute to our creative endeavours, 
but their detection should not be the ultimate measure of musical success; the final arbiters here are our per-
ception and our ability to relate what we hear to what we understand ourselves to be. 
Music is both concrete and ephemeral, and acousmatic music accentuates this dichotomy. On holiday (or any-
where else), we use cameras (and recording equipment!) to try to capture the unique, fleeting moment, the 
ephemeral experience of being ‘elsewhere.’ For me, composition (and the teaching of composition) is the pro-
cess of enabling such sonic snapshots to evolve into larger musical expressions of human experience - a process 
that seems not only fittingly natural and organic, but also gives us something to celebrate. For, like a holiday, 
life is fleeting enough.

Paper 21 - Composers Talking

15:30
Emmerson, Simon
Music, Technology and Innovation Research Centre, De Montfort University.

In 1991 I embarked on an unfinished project to write an article (perhaps a book) on how electroacoustic mu-
sic was really composed. One theme was to try to understand better those practices which claimed (post 
Pierre Schaeffer) no preconceived ‘methods’ independent of the material sound’s quality. These adopted an 
entirely empirical approach - ‘what works for the ear is right’. I sensed at that time (and still do) that this 
veils from us a range of approaches and methods to an art of recorded sound. Such questions as - Does it 
matter if you record the sound and hence are more likely to know its source/cause? How do you describe and 
classify your sound library? And anyway what is ‘right’? And many more... In fact I had been interviewing 
composers since the 1970s but not in detail about working methods. In December 1991 I thus invited my-
self to the universities of Birmingham and East Anglia to talk to their studio directors and composers (post-
graduate students). In the summer of 2012 I discovered the tapes and digitized them - interviews (previously 
unpublished in any form) with Jonty Harrison, Denis Smalley, Andrew Lewis and a group of Birmingham stu-
dents en masse. This paper seeks to unravel some of the ways composers talk about their working methods - 
maybe differently alone than in a group. And this was 1991, transitional times from analogue to digital - no 
mass storage or plug-ins, just some off-board digital processing and limited real time editing and mixing. How 
has this shift changed the discourse?

Keynote - Paper 22 - ‘Lexicon’ behind the curtain.

16:00
Lewis, Andrew
University of Bangor
A detailed contextualisation and presentation of tonight’s work.

4.5  Concert 6

19:00

Three Cities
Stollery, Peter
University of Aberdeen
Three Cities is part of the Three Cities Project, a multimedia research project undertaken by members of SERG (Sound Emporium Research Group) - Suk-Jun Kim, Pete Stollery and Ross Whyte - at the Department of Music, University of Aberdeen. The project involves contribution, participation and experience from the three cities of Aberdeen, Bergen and St Petersburg with the main aim being for participants (composers, listeners, general public) to learn about and engage with audio culture from each city through engagement with sound recordings at the three locations.

Two central ideas drive the project. The first is Edward Casey’s phenomenon of “re-implacement” within visual representations of place and his three distinctions of:

- **place at** - exact depiction;
- **place of** - representational transformation;
- **place for** - contemplating the ideal, the vision, the “poetic truth”.

The second is Suk-Jun Kim’s three “engagements with place” when creating soundscape composition:

- visiting, dwelling on and experiencing a place;
- composing with sounds recorded at the place;
- listening to the recreation/representation of the experience of the place.

Sounds were captured from visits made to the three cities but only Kim and Whyte visited Bergen. They had a different engagement with the sounds of Bergen from Stollery; similarly Stollery and Whyte visited St Petersburg without Kim. Future research, following the creation of works using the sounds recorded in the cities will investigate how these different “engagements” affect compositional approaches.

Three Cities was commissioned by the sound festival and receives its world premiere in this concert.

**Switched on**

**Blackburn, Manuella**  
**Liverpool Hope University**

This piece began by exploring the sounds of switches, dials and buttons collected from my home and my place of work. A particularly interesting sound was sourced from turning on an old TV, which ignited a series of high frequency pitches and crackling static flutters before eventually powering on. Lower transpositions of this sound revealed a usually inaudible collection of electronic-like frequencies that feature throughout the work. Together with this, the switch sounds, being very short in duration, are clustered into intricate groupings, cascades and explosive flourishes. In addition to these aspects, I was particularly drawn to the concepts of inanimate objects powering up from moments of inactivity, and surging electricity running and humming through circuitry.

Thanks go to Lynn Holland and David Lewis for their help and extensive switch hunting in the art department, and Andrew Hall for his valued sound contribution. This work was created and completed at Liverpool Hope University, UK and the Elektronmusikstudion (EMS) in Stockholm, Sweden.

**Vanishing Point**

**Hyde, Joseph**  
**Bath Spa University**

‘To see is to forget the name of the thing one sees’ - Paul Valery

Vanishing Point explores the essence and phenomenology of noise; visual and sonic, natural and artificial. I am interested in the way in which the human mind tirelessly attempts to read order into chaos, and in the precise threshold where the coherent becomes incoherent. This particular boundary seems to me to have a kind of universality to it - as signal approaches noise all things somehow become the same, regardless of source. With this in mind I’ve used a deliberately wide range of visual materials, with nothing in common beyond their ‘noisiness’. My aim is to achieve/extend the idea of ‘reduced listening’ (taken from acousmatic music) - where one attempts to treat sound as a tactile plastic entity divorced from its point of origin - to the visual domain.
The sound, in contrast, was entirely produced using deliberately limited resources, designed to yield a distinctive and consistent sonic language (and to use this coherent sound world as a way to 'perceptually speaking' make the disparate visual material fuse). The only sound source is an antique valve radio with no aerial - this produces noise of a particularly dirty and warm variety, with occasional, almost inaudible, fragments of music and speech deeply embedded in the static. This single sound source is passed through a single process - a homemade plug-in consisting of a massively parallel array of comb filters which can be arranged in various complex geometric ratios to produce harmonic or inharmonic spectra, and can be assigned various temporal behaviours to produce a wide variety of gestures and textures.

**Pellere**

*Seddon, Ambrose*

*City University, London*

This work explores spatial and material contrasts, processes and reminiscences. I am grateful to Peiman Khosravi for his violin, and Laura Reid for her cello.

Made in the composer's own studio and at the electroacoustic music studios of City University, London.

**Fractions**

*Stansbie, Adam*

*University of Sheffield*

Fractions was composed in 2011 at Leeds College of Music (LCM), UK, and Elektronmusikstudion (EMS), Sweden; the piece would not exist without the generous support of these two institutions. Fractions is dedicated to Dale Jonathan Perkins (LCM), in recognition of his encouragement, his enthusiasm and his music.

**Electric Strings**

*Carmen, Oliver Scott*

*Liverpool Hope University*

The source material for this piece is taken from recordings of the electric bass and electric guitar, as well as vocal improvisations. Heavily processed thumps, scrapes, pops and, in places, glitch-like crackles, compete with the recognisable instrumental material throughout. The vocal material implies a human agent, with fragments of harmonic material creating a sonic theme that provides a running thread throughout the piece. Although material is almost melodic in places, the intention is always for the spectromorphological and spatial content to be the listening focus.

Thanks to Mauricio Pauly for the electric bass and vocal performances and also to Barnaby Smith for the electric guitar.

**Lexicon**

*Lewis, Andrew*

*University of Bangor*

Andrew Lewis's audio-visual work Lexicon is based on a poem written by a 12-year old boy, Tom, in which he tries to articulate his personal experience of dyslexia. By presenting an imaginary sonic and visual journey through the text of the poem, Lexicon explores not only the challenges, but also the life-affirming creative potential that dyslexia, and a fuller understanding of it, can bring. Lexicon is supported by the Wellcome Trust's 'Engaging Science' programme, which aims to use artistic creation as a means of raising public awareness of biomedical science.
This paper describes the creative and technical processes involved in producing the multi-channel fixed-media composition Living Waves, commissioned for the interdisciplinary Ruskin Rocks Project[1] led by Leeds University. The project brought together musicians, artists and scientists to create two new 21st Century stone percussion instruments (the Brantwood Musical Stones[2]) to be housed at Brantwood, the former home of artist, naturalist and social commentator John Ruskin, now a museum situated in the Lake District. The two lithophones have been created from ringing rock extracted from several Cumbrian Quarries.

Living Waves has been inspired by the thoughts, writings and paintings of Ruskin. It is the sub-title he himself gave to Deucalion, his book on geology. It is also the name of a recent exhibition at Brantwood of some of his drawings and watercolours in which he explored the many repeated patterns which occur in nature. Mountains are viewed as fluid and dynamic forms, living waves created by the shifting of the earth’s crust. Through the compositional process I have tried to mirror Ruskin’s visual explorations from a sonic perspective, using a range of transformational techniques to convey repeated patterns in different soundscapes at both the micro and macro level. On a conceptual level, Ruskin identified with the medieval scholars’ concept of Musica Mundana, or ‘music of the spheres’. A celestial harmony. The three branches of the medieval concept of music were laid down by Boethius as Musica Mundana, Musica Humana (the internal music of the human body), and Musica Instrumentalis (sounds made by singers and instrumentalists). In the context of this piece I have interpreted these as: sounds naturally occurring in nature; speech and the sound of manmade machinery; and instrumental sounds (in this case improvisations, on the new Brantwood Musical Stones, played by percussionist Dame Evelyn Glennie).

During the period from January 2010 to September 2011 ambisonic field recordings were taken of the natural environment that the rocks are taken from as well as location recordings at several quarries including the sounds of diamond saws, water-jet cutting, and rock blasting. These contrasting soundscapes are presented as sound paintings, weaved together by more abstract musical passages employing the sounds of the Brantwood Musical Stones and passages of text by Ruskin. Sound transformation and spatialisation techniques are employed to mimic some of the patterns occurring in the sound paintings, including the use of BATBoids[3] which uses an implementation of Craig Reynolds’ Boids algorithm (mimicking the flocking and swarming of birds, bees, fish etc). Close collaboration with the performer during the recording of improvised material on the instruments ensured there were adequate opportunities for transformation and mimicking between the instrumental and soundscape material.

References:
Emmerson, S. (Ed), The Language of Electroacoustic Music, Palgrave Macmillan, 1986
Emmerson, S. (Ed), Music Electronic Media and Culture, Ashgate, 2000
Lewis, A., ‘BATBoids’ v 1.00, Bangor University (Wales), 2007
Ruskin, J., Modern Painters IV, Re-Produced by Adament Media Corporation, 2000
[2] Designed by Kia Ng (University of Leeds) and Marcus de Mowbrey (freelance musical instrument maker)
[3] ‘BATBoids’ v 1.00 2007 A P Lewis, Bangor University (Wales), part of the Bangor Audio Toolkit

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Paper 24 - The Beauty of Forgetting: predetermination, time and spontaneity in programming for electroacoustic composition and improvisation.

10:30
Scott, Richard
STEIM, Lancaster University

A discussion of the very different senses of time experienced by the electroacoustic composer and programmer/instrument designer and that of the improviser in performance and of the questions these create for those designing instruments and interfaces for electroacoustic composition, improvisation and performance.

A digital system, whether computer, sampler, sequencer or synthesizer, is above all a way of translating, preserving and addressing time and memory. Digital technology functions by separation and division and by predetermination. It separates the processes of programming and performing and divides them into two quite different concepts of time. Programming time is compared to the productive conditions of conventional (paper or electroacoustic) fixed media composition; in both there is no organic relationship between the time of the music’s composition and the moment of the music’s performance. The fixed composition is a “piece” because it is abstracted from the time of its creation and has become fixed: it’s a pre-determined “piece” of time that has become abstract from time.

Contrast this with the irreversible and indivisible moment of improvisation: an immediate social and somatic encounter located in the present, between actors and witnesses, between performers and audience. Quoting Nietzsche, Kent De Spain, Derek Bailey and John Stevens, these encounters are perceived as kinds of immediate acts and as intimate personal sonic and temporal relationships.

But temporal and somatic intimacy is challenged by technology. Existing and emerging technologies offer the electroacoustic improviser access to what represents an almost infinite virtual digital memory. Electroacoustic improvisers are no longer limited by immediate time or by their own bodies. The time and memory that was once subjectively encapsulated within the body of the performer is now held in the machine. The machine is increasingly doing our remembering for us. Does that liberate us from the task? Or does it make us machine-dependent? The inadequacy and failure of human memory might itself also be an importance source of creativity and new ideas. The idea that improvisation contains the necessity not just for remembering, but also for forgetting, is considered: because we forget, we must invent.

If qualities of intimacy and timeliness are to be maintained time must be kept permeable by unpredictable events, not closed to them. Machine memory should not be allowed determine either the detail or boundaries of what occurs in improvised electroacoustic performance. How can we design instruments, which go beyond what we can predict and what we already know? How can we make a truly interactive electroacoustic music that maintains a real contact with time as it unfolds, and share this immediate experience with others?

11:00
Chippewa, Jef

In recent years, in both the instrumental New Music and electroacoustic milieux, there seems to have been an increasing interest in miniatures, works having a duration of less than a specific threshold. There is, however, a surprising shortfall of reflection and discussion on the nature of the miniature or the ‘work of limited duration’. With a certain number of projects promoting the form now having been realized and a large number of works available which purport to be in miniature form, we are now able to make an assessment of the nature of this particular musical form by asking such questions as: Why is it relevant or interesting to compose in this form(at)? More fundamentally, what in fact constitutes a ‘miniature’? The few discussions that do address the differences between miniature and non-miniature form typically concern duration, with no conclusive explanation of why the particular duration (varyingly 60 or 90 seconds, 3 or 5 minutes) was found to be an appropriate threshold to establish a piece as a miniature (and therefore make it eligible for a particular project).

Many works of limited duration might more aptly be deemed short works rather than miniatures, as they display indisputable correspondences to one or another form type already established by larger scale compositions. Using the term ‘miniature’ to refer to a specific piece is a qualitatively different declaration than referring to it as ‘a short work’, or even ‘work of limited duration’. Accordingly, for a musical work to be considered a ‘miniature’ as opposed to ‘a short composition’, a ‘pop format’ or ‘radio format’ work, for example, it will need to conform to certain basic criteria, independent of the work’s duration. Here, it is proposed that
a work is only to be considered a miniature when it engages the listener in a particular quality of listening or artistic experience, known or unbeknownst to its creator which is fundamentally different than that typically encountered in larger scale works.

Several form types encountered on a recurrent basis in works of limited duration are analysed and proposed as models to be used as the basis for judging whether or not a work is in ‘miniature formt’. An overview of projects and competitions from the past two decades which invited submissions of ‘miniatures’, ‘electro-clips’ and ‘works of short duration’ is accompanied by a comparison of their submission and eligibility criteria, in order to articulate parallels and differences in regards to their understanding of miniature form.

It is argued that duration, while undoubtedly a critical determinating factor, is not the essential characteristic which determines a work as a ‘miniature’, as is the common view in personal and listserv discussions and calls for submissions to ‘miniature’ projects. A work is to be considered as having ‘miniature form’ only when it can in fact be understood as problematizing form on some level and offering some perspective on the actual nature of miniature form.


11:30

Rossiter, Louise

Music, Technology, Innovation Research Centre De Montfort University

This paper sets out to address some key differences in compositional approaches to works of varying lengths in the genre of acousmatic music with reference and analysis to both existing works in the field (Danses Acousmatiques by Andrew Lewis), and three of my recent works (Black Velvet (c. 4 minutes), Culture Shock (c. 11 minutes) and Ele-Mental (c. 23 minutes), supported with musical examples.

As part of the requirement for my MMus Degree at the University of Edinburgh I was required to complete three composition portfolios, demonstrating awareness and familiarity with a variety of styles of electroacoustic music. This process made me aware of a necessity to adapt compositional approaches depending on the final duration of the piece.

In this paper, I propose that different compositional approaches are necessary for varying lengths of pieces. The approach to phrasing, use of gestures and textures, and structuring elements has to be varied in order to fit the purpose of the piece. I would also propose that such matters as spectromorphological shaping, grammar, and the creation of tension, climax and release are crucial in creating pieces that work.

5.2 Concert 7

13:00

Shapes

Reeman, Andrew Thomas

University of Sheffield

Shapes is a work that is primarily focused upon large scale form and structure, hence the title. The first four sections alternate between gestural and textural sonorities, the textural parts serve to prepare for the, much longer, fifth section which focuses upon a drone-like texture that slowly evolves from nontonal to tonal sonorities. There is an underlying sonic thread in the form of delicate, soft fluttering sonorities. These serve to tie together this expansive piece in which each section contains quite unique elements and syntactical relationships.

Shapes was realised in 2012 at the University of Sheffield ‘Soundhouse’ studios as part of an MA in Sonic Arts.

Tilt Zero AV

Dale Perkins, Damien Harron and Michael Brown
Leeds College of Music

The Tilt project was implemented with a view of creating music and visual interpretations with three individual phases from a ‘collaborative’ perspective. The idea being that no contributor would have control of the others’ creative decisions and therefore have no control of the Tilt project other than their own creative decisions within the composition process (performance; composition; visual interpretation). The first piece to be produced was Tilt One for fixed medium and 5 octave Marimba; the second Tilt Zero, which is a stereo acousmatic piece. The final piece, Tilt Zero AV, is presented here; an audio-visual work.

The Tilt project came out of the Leeds College of Music Postgraduate Studies and Research Centre. Contributors are Damien Harron (performer), Dale Jonathan Perkins (composer) and Michael Brown (visual artist). Tilt Zero AV was produced in three phases; studio improvisations (performed by Damien Harron) using vibraphone, Kalimba and Rototom; the resulting sound materials were adopted, transformed, organised and structured by Dale Jonathan Perkins; final stages were undertaken by Michael Brown (University of Derby) to produce and structure visual materials by interpreting the organisational and structural decisions that the final audio part presented.

Tilt Zero AV is an audio-visual work with subtle symbiotic relationships. All stages were completed independently to produce this final piece in order to see how the other performed, structured and interpreted the available materials.

Treading

Summers, Mark
University of Sheffield

Treading binds together a number of strands of my musical interests. It is made up of a series of seven improvisations on a viola da gamba, each one following the same structure but created in isolation, resulting in separate parts that tread their own individual ways through the piece’s structure. These were then layered and mixed to create seven virtual instruments which are placed around the audience.

The sounds that make up the improvisations are mostly attempts to apply a kind of analogue processing using the viola da gamba itself instead of electronic means. The instrument was recorded dry, allowing the piece to be shaped by the performance space.

Culture Shock

Rossiter, Louise
Music, Technology, Innovation Research Centre, De Montfort University

In October 2011, I was fortunate enough to be selected as a finalist in the New Generation Composition Competition as part of Electronic Music Week in Shanghai, People’s Republic of China. I was even more fortunate to be able to attend the performance and the associated conference.

The trip to China has been an absolute revelation to me. Although I had visited Asia before and have travelled extensively, I had my first experience of Culture Shock. I was quite overcome by the language barrier and by the way of life in general. Many things were new to me: wet markets with live animals being bought and then slaughtered, mopeds everywhere, the most confusing pedestrian crossing system I have ever known.

As well as experiencing a ‘visual’ culture shock, I also feel that I suffered from an ‘aural’ culture shock. As part of my normal going abroad ritual, I took some basic recording equipment, a microtrack recorder and some binaural headphones. However, despite having a written record of all the recordings I made, some come to the foreground of my memory far more quickly than others, almost like they would in a dream. I would refer to these as Aural Landmarks or Earcons.

One of the most beautiful and mesmerising things I heard in China was the sound of a yangqin playing the traditional tune Zi Zhu Diao (The Purple Bamboo). As such, it plays an important part in this piece.

This piece attempts to address some of what I heard and felt during my trip to Shanghai. In particular, my culture shock and the effect it had on my memories of the trip and my associations of sounds. It is deliberately disjointed for this reason, as I want the listener to be forced into the sound world that I have created.
From a compositional view-point, this piece was a departure from my normal way of working. Because I wanted to literally throw the listener into what I not only heard, but felt in Shanghai, I took a different approach to the composition. I crafted the real-world materials far more than I normally would- and used various existing tools to create an ambiance which disorientates the listener.

I would like to thank The University of Edinburgh Music Department for supporting me with the Thomas Laing-Reilly Bequest, which enabled me to attend the conference in Shanghai.

Más Claro

Garro, Diego
University of Keele

Más Claro is a collection of acousmatic miniatures developed entirely from a set of clarinet sounds, produced both with conventional and extended playing techniques. Bass clarinettist Sarah Watts and clarinettist Richard Nelmes were given a few, non-restrictive guidelines as to what materials to generate with their instrument. The recording sessions were inspired by the playful desire to explore the sonic capabilities of the clarinets and their potential to generate novel gestural types and sonic streams. Subsequent digital processing utilised a variety of transformations to expand and harness the acoustic energy profiles, moulding them into self-contained miniscule compositions. The cycle attempts to present listeners with a palette of materials and phrasing solutions achievable only ‘off-line’, in the confines of the electronic music studio, arguably surpassing the increasingly sophisticated timbral world of contemporary live-electronics and possibly equalling its expressive primacy. The progressive/regressive durations of the miniatures making up Más Claro (1-2-3-4-3-2-1 mins) constituted a self-imposed temporal framework, which hopefully assists the audiences in negotiating their attention through a long deluge of stimuli. Gestural motives coalesce these short movements together into a cohesive whole, while each of them is tinted with its own individual sonic signage. Therefore, these seven vignettes can be enjoyed in isolation, or collectively as movements of a larger work. Reflecting the artistic language and the humorous mood underlying this work, the title is a whimsical word play, which mixes ‘clarinet’ (the name of the musical instrument) and ‘claro’ (the Spanish word for ‘clear’) into an uncertain semantic cauldron. The composition was developed in the Music Technology labs at Keele University (UK) following a ‘bottom-up’ approach: from recording/editing/design of materials to their organisation into hierarchically higher units. This strategy, however, contended against self-imposed pre-determined paradigms: the duration of the seven miniatures (the equivalent of ‘constant integer’ types in computer code), the clarinet-derived timbral space, and the broad stylistic domain.
6 Biographies

Akama, Ryoko University of Huddersfield.
Ryoko Akama is a UK-based composer, a performer and a sound artist whose works have primarily components of acoustic and electroacoustic music. Since her career in 2000, her works have been performed, commissioned and published worldwide. She is a member of collective, the Lappetites, with other female composers - Eliane Radigue / Kaffe Mattews / AGF, whose first album was selected in the top 10 recordings of 2005 by The Wire (London). The recent extension to integrate with dancers and participatory activities have expanded her career in uniquely innovative ways. Apprenticeship to Mrs. Yatotaka Kineie on Nagauta since has taken her artistic insight to deeper experimentation sound of Japanese traditional music. She develops concept of ‘Tradition and Experimentation in Sound’ with own ensemble, GEN. The score works include, transmigration (dedicated to MMM... ensemble), Tsurukame etc. She is currently a PhD researcher at CeReNem(Centre for Research in New Music) at the University of Huddersfield under the guidance by Lim and Monty Adkins. Awards and funds received in the past include Huddersfield of University Fee Waiver Scholarship, Anglo Foundation Scholarship, Kirklees Council Art Fund and Japan Foundation Grants.

Andean, James Bevan Centre for Music and Technology Sibelius Academy Helsinki, Finland

Babcock, Andrew University of Florida
Born in Buffalo, NY, Andrew Babcock has been working in a variety of contexts with music and multimedia for over 10 years. After studying composition with Samuel Pellman at Hamilton College, he worked in New York City as a composer and sound designer for television, radio, and film. Andrew recently completed an MA in composition at the University at Buffalo, where he studied with Cort Lippe and Jeffrey Stadelman. Andrew’s main interests lie in acousmatic music and exploring the transformative potential of mundane sound materials and their ability to yield complex sonic associations and narrative structures. He was awarded first prize in the 2011 Sound in Space competition sponsored by Harvard University, Northeastern University, and the Goethe-Institut and was a finalist in the Metamorphoses 2012 competition in Belgium. His works have been featured internationally at festivals such as Sonorities, ICMC, TES, NYCEMF, and SEAMUS. Andrew is currently working towards his PhD in composition at the University of Florida, studying with Paul Koonce.

Batchelor, Peter De Montfort University
Peter Batchelor is a composer and sound artist living in Birmingham, UK. He has studied with Jonty Harrison and Andrew Lewis and is currently a lecturer at De Montfort University, Leicester. Predominantly working with fixed-media, his output ranges from two-channel ‘tape’ compositions for concert diffusion to large-scale multi-channel installation work. Compositions have received recognition from such sources as the Concours de musique electroacoustique de Bourges and the International ElectroAcoustic Music Contest of São Paulo and have been performed internationally.

Bedard, Martin Montreal Conservatory school of music
Martin Bedard graduated in instrumental composition from the University Laval (Quebec, Canada). Following a course of five years with the composer Yves Daoust and André Fecteau, he graduated with the high distinction from the Conservatory of Music of Montreal in electroacoustic composition. He recently completed a PhD in electroacoustic composition at the University of Montreal with the composer Robert Normandeau.
His works have been presented in more than 50 national and international events and festivals. He is the winner or finalist of eleven international competitions. Including an “Award of distinctions” at the 2010 Ars Electronica competition. Besides his activities as a composer, he teaches aural perception, composition and analysis of electroacoustic music at the Music Conservatory of Montreal and electroacoustic composition at the University of Montreal as a lecturer.

Bentall, Robert Queen’s University, Belfast
Rob Bentall is an electroacoustic composer hailing from North London, England. Having gained a first degree in Music from the University of Manchester, graduating in 2010 and winning the P.J. Leonard Prize for
electroacoustic composition, he went on to read for an MMus at the University of Sheffield supervised by Dr. Adrian Moore and generously supported by a Julian Payne postgraduate scholarship. During his Masters study, Rob completed a portfolio of acousmatic works which went on to be featured at ICMC 2011 (Huddersfield), SSSP 2011 (De Montfort University, Leicester), MANTIS Spring Festival (University of Manchester), Soundings Festival (University of Edinburgh) and BYTE Gallery 2011 (Transylvania University, Lexington, USA). He has written a thesis exploring the influence of academia on the aesthetics of acousmatic music and research papers about the relation of sound diffusion to compositional decisions. Robert’s PhD research at SARC, supervised by Dr. Paul Wilson and Dr. Simon Mawhinney, is concerned with the role of gesture in the structuring of electroacoustic music. Rob recently completed a 3-month residency at the Federal University of Rio de Janeiro, studying with Prof. Rodrigo Velloso and funded by a Santander Mobility Scholarship. His work at SARC is funded by a DELNI studentship.

**Blackburn, Manuella** Liverpool Hope University

Manuella Blackburn is an electroacoustic music composer who specializes in acousmatic music creation. However, she also has composed for instruments and electronics, laptop ensemble improvisations, and music for dance. She studied music at The University of Manchester (England, UK), followed by a Masters in Electroacoustic Composition with David Berezan. She became a member of Manchester Theatre in Sound (MANTIS) in 2006 and completed a PhD at The University of Manchester with Ricardo Climent in 2010. Manuella Blackburn has worked in residence in the studios of Miso Music (Lisbon, Portugal), EMS (Stockholm, Sweden), Atlantic Centre for the Arts (Florida, USA), and Kunitachi College of Music (Tokyo, Japan). Her music has been performed at concerts, festivals, conferences and gallery exhibitions worldwide and has received numerous international awards and prizes for her acousmatic music. She is currently a lecturer in Music at Liverpool Hope University (England, UK).

**Bolte, Jason** Montana State University

Jason Bolte is a composer of acoustic and electroacoustic music. His compositions have been performed throughout the United States, Europe, Latin America, and Asia. He is a board member of the Electronic Music Midwest Festival, and co-founder of the Kansas City Electronic Music and Arts Alliance. Jason is currently an Assistant Professor of Music at Montana State University where he directs the MONSTER studios. Jason’s music is available on the Vox Novus and Miso Records labels.

**Brown, Michael** University of Derby

Michael is the programme leader of the courses BA (Hons) Popular Music with Music Technology and BA (Hons) Popular Music Production at the University of Derby. His teaching responsibilities lie within the areas of Composition, Musicianship, Performance Studies and Studio Production Techniques. He developed an interest in Computer Music Composition during his degree studies at the University of Derby (BSc (Hons) Music, Software Engineering and Mathematics - First Class) and the University of Salford (MA Contemporary Music Composition - Distinction).

**Bumstead, Eric** University of Birmingham

Eric Bumstead recently completed a PhD in electroacoustic composition at the University of Birmingham, UK, supervised by Scott Wilson. Before coming to Birmingham he attended the Banff Centre for the Arts, completing a year-long performance residency during which he also composed works for computer with percussion, and developed interfaces for live performance. He then completed a workshop in interface design for musical applications at Stanford. He received a BMus from the University of Calgary, studying percussion performance with Glenn Price and Rod Squance and composition with Allan Bell and David Eagle. Two of his electroacoustic works were premiered at the 2004 Land’s End Cabaret and he has performed at the High Performance Rodeo with his ensemble Ecclasia. Eric has also performed with the Red Deer Symphony, New Works Calgary, and Lands End Chamber Ensemble.

**Carmen, Oliver** Liverpool Hope University

Oliver is currently a post-doctoral teaching fellow in electroacoustic composition at Liverpool Hope University. Prior to this he completed a PhD in electro-acoustic composition at the University of Manchester under the supervision of David Berezan, where he was an active member of MANTIS. His works have been recog-
Carpenter, James
James Carpenter is a composer writing a variety of electronic music, ranging from Acousmatic to Breakcore. He completed his undergraduate degree in music at the University of Birmingham in 2003, and is currently finishing a PhD at the same institution with Jonty Harrison. He has performed across Europe in three guises: as a member of BEAST, as a tuba player and also with his previously Bristol-based outfit Anarchic Hardrive, who released their album on French Peace Off label in 2004. Compositionally speaking his interests are diverse, but he is especially intrigued by the amalgamation of disparate electronic genres.

Chippewa, Jef
Canadian composer Jef Chippewa is particularly interested in questions of cultural awareness and identity in regards to the composers responsibility in inheriting or appropriating cultural heritage. Understanding the impossibility of definitive articulation or comprehension of cultural identity does not justify conscious ignorance of any of its aspects. Nor does it excuse irresponsibility in cultural appropriation, and this applies equally to the appropriation of one’s “own culture (cultural heritage) as to that of another culture or sub-culture (“external influences). In 1999, Chippewa founded shirling and neueweise, a company specialized in new music notation, which collaborates with composers, ensembles and publishers (Mathias Spahlinger, Sebastian Claren, Bernhard Lang, ensemble recherche, PEER Music-Classical).

Clarke, John Wedgwood
University of Hull
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 Leverhulme Artist in Residence at the Centre for Environmental and Marine Sciences at the University of Hull, Scarborough. 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. He grew up in St. Ives, Cornwall, and now lives and swims in Scarborough. 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. He is co-Artistic Director of Sea Swim and one of its lead artists.

Collins, Nick
University of Sussex
Dr Nick Collins is a composer, performer and researcher in the field of computer music. He lectures at the University of Sussex, running the music informatics degree programmes and research group. Interests include machine listening, interactive and generative music, audiovisual performance, sound synthesis and effects. He is an experienced pianist and laptop musician, and active in both instrumental and electronic music composition. Sometimes, he writes in the third person about himself, but is trying to give it up.

Cooper, Timothy
Stevenson College Edinburgh
Timothy Cooper is a composer who recently graduated from the Masters in Composition course at the Royal Conservatoire of Scotland. During his time there he studied with Alistair MacDonald and Rory Boyle. His compositions have been performed at various conferences and festivals including: The Australasian Computer Music Conference; Sound Sight Space and Play; NoiseFloor; Plug and Sound. He currently teaches Composition and Creative Music Technology at Stevenson College in Edinburgh. Tim was generously supported in the pursuit of his Masters by a Dewar Arts Award, the EMI Sound Foundation via the RSAMD trust, the Roper Trust and Ms Christian Duff.

Curtis-Powell, Martin
University of Sheffield
Martin Curtis-Powell is a composer specialising in electroacoustic music. He completed his undergraduate degree at The University of Sheffield and won the Phillip John Lord Composition Prize. Prior to this, he worked as a composer, performer and sound engineer for over a decade in the field of rock music and performed worldwide during that time, releasing several records. He was nominated for a Grammy Award for Best Metal Performance in 2005. He is currently finishing his studies for a PhD in electroacoustic composi-
tion under the supervision of Dr Adrian Moore at The University of Sheffield.

**Dack, John** Middlesex University
John Dack was born in Kings Cross, London in 1950. He worked as a photographer’s assistant, guitar teacher and music copyist before studying music as a mature student at Middlesex Polytechnic. He undertook postgraduate studies at Middlesex Polytechnic (PhD) and further studies at City University (PGDipMIT, MSc), Goldsmiths College (MMus) and Middlesex University (MA). John’s principal research area is the relationship between the practices and theories of composers and sound artists working in the electroacoustic medium. This research is, therefore, historical as well as musical/analytical. His doctoral dissertation (completed in 1989 under the supervision of Denis Smalley) compared the theoretical framework of Pierre Schaeffer (the inventor of musique concrète) with contemporary developments in German elektronische Musik (particularly serial thought). Much of John’s research at the Lansdown Centre for Electronic Art explores these tensions within post-war European music.

**Dahan, Kevin** Université Paris-Est Marne-la-Vallée
Kevin Dahan is a faculty member at Paris-Est with research interests in Digital Signal Processing, Composition and Embodied Music Cognition.

**Emmerson, Simon** Music, Technology and Innovation Research Centre, De Montfort University.
Since November 2004 Simon Emmerson has been Professor of Music, Technology and Innovation at De Montfort University, Leicester. He was founder Secretary of EMAS (The Electroacoustic Music Association of Great Britain) in 1979, and served on the Board of Sonic Arts Network from its inception until 2004. He is a Trustee of its successor organisation ‘Sound and Music’. In 2009-2010 he was DAAD Edgar Varèse Visiting Professor at the TU, Berlin.

**Finch, Debra** University of Sheffield
Debra Finch has been participating in the rich musical life of Sheffield since she commenced her undergraduate studies in Music at The University of Sheffield in 2009, for which she was awarded the Mrs Stewart Blake BMus Prize and Recital Prize. She is now beginning PhD research into the musical work of Barbra Streisand and is also the associate soloist with Escafeld Chorale. Debra has performed as a soloist with other Sheffield-based groups such as Sheffield Oratorio Chorus, Sheffield Cathedral Choir, Hallam Choral Society, and Sheffield City Opera, playing the role of Siebel in the latter’s recent production of Gounod’s Faust. Since 2009 she has performed as an ensemble member and soloist with the Welsh National Youth Opera, with performances in Cardiff’s Coal Exchange, the Wales Millennium Centre and in London’s Tête-à-Tête Festival. She has also recorded with the group for BBC Radio 4. As well as this, Debra finds working with the composers within Sheffield University’s Music Department a very rich and rewarding experience, whether for performance or in workshops. She enjoys composing, mostly for voice, and is currently exploring song-cycles for females.

**Garro, Diego** University of Keele
Diego Garro - Senior lecturer in Music Technology, Electroacoustic Music and Video Art at Keele University (UK). His teaching and research interests lie in creative electronic media, especially on working practices and compositional languages that bridge the Electroacoustic idioms with other aspects of popular culture and experimental art (Electronica, glitch, video). His output includes fixed-media audio and audio-visual works, which are regularly selected and performed in UK and abroad and have often received international recognition in various festivals, conferences and competitions, including prizes in two consecutive years at the Bourges International Competition of Electroacoustic Music and Sound Art in 2004 and 2005 and the ‘Visionen’ Preis at the 2012 Gemart Festival in Hannover. A sound design expert, Dr. Garro investigates ways in which new sonic materials can emerge from performative interactions with digital audio equipment. In his computer-aided compositions he is preoccupied with the organisation of audio (or audio + video) abstract materials into micro and macro-structures akin to those found in a variety of western music genres (classical, popular, ambient).

**Gatt, Michael Emanuel** De Montfort University
Michael Gatt is an acousmatic composer and sound installation designer who deals with site-specific works.
He is currently undertaking a PhD in Electroacoustic Music Analysis at De Montfort University, Leicester. As part of his PhD research he has developed the community website OREMA (www.orema.dmu.ac.uk), which allows users to upload analyses and post topics for discussion to a wider community of participants.

**Goodband, Lara**
Lara Goodband is a curator and artist. She studied art history and English literature at the University of York and holds an M.A. in art history from Manchester University. Since then she has worked continuously in art galleries, first as an in-house curator and now as a freelancer specialising in temporary and touring exhibitions, in museums and galleries throughout Yorkshire. She is also a successful creative producer across a variety of artforms. Her own work explores the relationship between visual art and curatorial practices and has been exhibited at venues including York Art Gallery and mima. She is co-Artistic Director of Sea Swim and one of its lead artists.

**Hancock, Oliver John** Leeds College of Music

**Harrison, Jonty**
University of Birmingham.

Jonty Harrison (born 1952) studied at the University of York (DPhil in Composition, 1980). Between 1976 and 1980 he worked at the National Theatre and City University, London. In 1980 he joined the Music Department of the University of Birmingham, where he is Professor of Composition and Electroacoustic Music and Director of the Electroacoustic Music Studios and BEAST. He has won several international prizes (Bourges, Ars Electronica, Musica Nova) and been commissioned by leading organisations and performers. His music appears on three solo albums (empreintes DIGITALes, Montréal) and on several compilations (NMC, Mnémonose Musique Média, CDCM/Centaur, Asphodel, Clarinet Classics, FMR, Edition RZ and EMF).

**Harron, Damien**
Leeds College of Music

Damien Harron 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). These awards have led to major international concert tours, including five tours of Japan and concerts in Merkin Hall and Weill Hall, New York, featuring many of Damien’s compositions. 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. He has also developed his interests in a great many global styles of percussion playing to gain a reputation as an extremely versatile and imaginative percussionist. Damien was appointed Senior Lecturer, Postgraduate Studies and Research Centre in July 2011.

**Hill, Andrew**
De Montfort University

Andrew Hill has recently completed his PhD at the Music, Technology and Innovation Research Centre, De Montfort University. He teaches part time on the undergraduate programmes of Music, Technology and Innovation and Music, Technology and Performance at De Montfort university and on the programme Music, Sound and Enterprise at Edge Hill university.

**Hindmarch, David**
Freelance composer.

**Hyde, Joseph**
Bath Spa University.
Composer, digital artist making music, multimedia performance works and installations.

**Keep, Andy**
Bath Spa University
Senior Lecturer, Creative Music Technology, School of Music and Performing Arts, Bath Spa University

**Landy, Leigh**
De Montfort University

Leigh Landy holds a Research Chair at De Montfort University where he directs the Music, Technology and Innovation Research Centre. His scholarship is divided between creative and musicological work. His compositions include several for video, dance and theatre. He has worked extensively with the late playwright, Heiner Müller, the new media artist, Michel Jaffrennou and the composer-performer, Jos Zwaanenburg and was composer in residence for the Dutch National Theatre during its first years of existence. Currently he is artistic
director of Idée Fixe - Experimental Sound and Movement Theatre. His publications focus on the studies of electroacoustic music, including the notion of musical dramaturgy, contemporary music in a cross-arts context, access and the contemporary time-based arts, and devising practices in the performing arts. He is editor of “Organised Sound: an international journal of music technology” (CUP) and author of six books. He directs the ElectroAcoustic Resource Site (EARS) project and is a founding member of the Electroacoustic Music Studies Network (EMS).

Lewis, Andrew Bangor University
Andrew Lewis read music at the University of Birmingham (UK) between 1981 and ’84, and subsequently studied composition there with Jonty Harrison, completing a doctorate in 1991. He was one of the original members of BEAST, and throughout the 1980s and early ’90s worked with them on many electroacoustic concerts and events. His output is predominantly acousmatic music, but he also composes for conventional forces (chamber, vocal, orchestral) with or without electronics. His music has won several prizes, awards and mentions: PRS (UK), Euphonie d’or (Bourges, France), Prix Ars Electronica (Linz, Austria), Stockholm Electronic Arts Award (Sweden), Hungarian Radio, British Arts Council Bursary, Noroit (France), ARTS XXI (Valencia, Spain), CIMESP (Sao Paulo, Brazil). Since 1993 he has been on the staff of Bangor University (Wales, UK) where he is professor, heads composition studies and directs the work of the Electroacoustic Music Studios. He also directs Electroacoustic Wales, which acts as a focus for the creation and dissemination of electroacoustic music throughout Wales.

Mackay, Robert University of Hull
Rob Mackay is a composer, sound artist and performer. He gained a degree in Geology and Music at the University of Keele, studying composition there with Mike Vaughan, before going on to complete a Masters and PhD with Andrew Lewis at the University of Wales, Bangor. Currently he is a Senior Lecturer in Creative Music Technology at the University of Hull, Scarborough Campus. Recent projects have moved towards a cross-disciplinary approach, including theatre, audio/visual installation work, and human/computer interaction. Prizes and honours include: IMEB Bourges (1997 and 2001); EAR99 from Hungarian Radio (1999); Confluencias (2003); La Muse en Circuit (2004 and 2006). His work has received over 140 performances in 18 countries (including several performances on BBC Radio 3). He has held composer residencies at Slovak Radio (Bratislava), La Muse en Circuit (Paris), and the Tyrone Guthre Arts Centre (Ireland). He has played, written and produced in a number of bands and ensembles, including the Welsh Hip-Hop collective ‘Tysion’ with whom he collaborated alongside John Cale on the film ‘A Beautiful Mistake’, as well as recording two John Peel sessions on BBC Radio 1 and supporting PJ Harvey. More recently, he has collaborated with percussionist Evelyn Glennie on the Ruskin Rocks project (www.leeds.ac.uk/ruskinrocks). He has done session work for Gorwel Owen and Euros Childs. 14 CD and 3 vinyl releases including his work are available.

McCann, Chris Queens University Belfast
I am a recent graduate of Queens University Belfast, which has lead me onto a postgraduate Masters degree in Music Composition, also at Queens. During my undergraduate studies I received a first in both Composition and electroacoustic Composition, having compositions performed and work-shopped. At the very end of my studies I had the opportunity to diffuse my final-year electroacoustic piece amongst many other postgraduates. My musical interest range from Schoenberg, Boulez, Reich, Denis Smalley, Adrian Moore and Francis Dhomont, to name a few. Outside of Music and academia, I play and participate in a number of sports as well as regular fitness training in a local gym. Currently I am building a portfolio as part of my studies, including pieces for solo instrumentation, instrumentation with tape and acousmatic music.

Meredith-Vula, Lala De Montfort University
Lala Meredith-Vula was born in Sarajevo in 1966 and came to Britain in the 1970s. She studied Fine Art at Goldsmiths College (1985/88) and Postgraduate Studies at Pristina University, Kosova (1988/90). Her work is to be found in several public collections such as Arts Council of Britain; National Gallery of Albania; Collezione La Gaia, Italy. She is currently exhibiting in a group show called ‘Time, Place, and The Camera: Photographs at Work’ curated by Camera Austria at the The Kosova National Art Gallery, until November 2012. Meredith-Vula is a Reader in Art and Photography at De Montfort University, Leicester.
Monopoli, Nicola Conservatorio “N. Piccinni” - Bari
His compositions have been selected and performed in many festivals such as De Montfort University SSSP, SICMF, Stanford LAC, ACL Conference and Festival, Hannover Hochschule C-Sound Conference, Emufest, Fullerton Annual New Music Festival, Musiche Nuove, FIMU, Festival Internacional de Música Electroacstica ‘Punto de Encuentro, Shanghai Conservatory of Music International Electronic Music Week and UCM New Music Festival. His music has been performed in many places such as Sviatoslav Richter Memorial Apartment in Moscow, D. Mendeleev University of Chemical Technology of Russia, S. Antonio Church and Curci Theatre in Barletta, A. Goldenweiser Memorial Apartment in Moscow, N. Piccinni Conservatory Auditorium, V.I Vernadsky State Geological Museum of Russian Academy of Sciences (RAS), Santa Cecilia Conservatory Auditorium, Kammermusiksaal in Hannover and Bogolyubov Library of Arts in Moscow. He won the third prize in Musicworks Magazine Competition 2011 for new music. One of his pieces, The Rite of Judgment, has been broadcasted on CKCUFMs Program ‘Acoustic Frontier’. His compositions have been selected for Audiografia Jukebox, the online listening library Sonus, Radiauteur and the Multichannel listening library in Trondheim.

Moore, Adrian University of Sheffield
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 MaxMSP and custom built software. He directs the University of Sheffield Sound Studios (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(www.electrocd.com).

Nyström, Erik City University and SAE London
Erik Nyström is a London-based composer working in the acousmatic medium. His recent music been exploring the aesthetic potentials of transformative spatial structures, and the role of textural processes in morphology and musical form. After a BA in Recording Arts (SAE, London) Erik Nyström studied computer music composition with Gerard Pape at CCMIX (Centre de Creation Musicale Iannis Xenakis) in Paris (2006-7) where he also attended courses with Jean-Claude Risset, Trevor Wishart, Agostino Di Scipio, and Curtis Roads, amongst others, and is presently undertaking doctoral studies in electroacoustic composition at City University with Denis Smalley, who also supervised his MA in 2008. His PhD research on spatial texture is funded by the Newby Trust (UK) and the Heleq Ax:son Johnson Foundation (Sweden), and has focused on spatial composition in multichannel formats including eight channels and Wave Field Synthesis. His music is performed internationally, and acknowledgements include the Mercer’s Company Music Prize at City University, 2010; the Prix du Public in Metamorphoses 2010 (for Elemental Chemistry), Belgium; and an honourable mention in Musical Viva 2010, Portugal (for Elemental Chemistry). Erik Nyström currently lectures in contemporary music history and aesthetics, electroacoustic composition, and audio at SAE in London, and freelances as audio engineer with expertise in contemporary music.

O’Riain, Damian Damian recently completed a practice-led PhD in electroacoustic composition at the Sonic Arts Research Center (Queens University Belfast). Prior to this he obtained an MPhil in music and media technologies at Trinity College Dublin. His compositional output has been presented internationally and he was a prize winner at the 34th Bourges International Competition for Music and Sound Art. Currently, Damian’s creative activities relate primarily to acousmatic arts, digital music, and post-digital aesthetics. He’s also interested in the analysis of electroacoustic works, and questions relating to the problem of genre categorisation in contemporary digital music. Other areas of interest include new media, digital-cultures, net-critique, and technologically driven creative practices that embrace interdisciplinary collaboration.

Otondo, Felipe Lancaster Institute for the Contemporary Arts, Lancaster University.
Felipe studied acoustics in Chile where he started composing and performing music for experimental theatre developing several performance projects with actors and musicians. In 1999 he moved to Denmark to do post-
graduate studies in sound perception at Aalborg University focusing on spatial sound and timbre perception. He studied at the Carl Nielsen Academy with Anders Breddsgaard and pursued his composition studies at the University of York in England with Ambrose Field and Roger Marsh focusing in electroacoustic composition and music theatre. His music has been widely played in festivals across Europe, in North and South America, as well as in Australia. He composed the music for the BAFTA-award winning radio drama, The Glassman in collaboration with Neil Sorrell and has received awards and prizes in composition competitions in Italy, Bulgaria, France and Brazil. Felipe is currently a lecturer at the Lancaster Institute for the Contemporary Arts at Lancaster University.

**Pearse, Stephen** University of Sheffield
Stephen is currently working towards the completion of a PhD at the University of Sheffield Department of Music, under the supervision of Dr. Adrian Moore and Dr. Dave Moore. His research interests include acousmatic composition, compositional interfaces, audio software design and live coding. Stephen also works as a research assistant and software engineer for De Montfort University in Leicester under Prof. Leigh Landy. As part of this role, he engineered ‘Compose With Sounds’, an open-source, cross-compatible digital audio workstation under an European Commission FP7 project, under the same name, which is due for public release in February 2013. His most recent research has taken the form of a scriptable, multi-threaded artificial intelligence and synthesis system that uses image streams as control data. Stephen regularly lectures on a variety of Music Technology related courses at the University of Sheffield and runs its first Live Code Laptop Orchestra.

As a student Stephen has been the recipient of many awards, notably the Gladys Hall Postgraduate Scholarship, Julian Payne Scholarship and the Mrs Stewart Blake BMus Award (2010) for the highest overall Undergraduate grade in the Department of Music in Sheffield. Stephen has also had work presented at the ICMC 2011, SSSP, IFIMPAC and has had music featured in a concert series alongside François Bayle.

**Perkins, Dale** Leeds College of Music
Dale Jonathan Perkins: Head of Postgraduate Studies and Research Centre.
Dale is an electroacoustic composer and his music is performed both nationally and internationally. His work ‘Voice Without Words was awarded a selection at the Bourges International Electroacoustic Music Competition in 2009 (Electronic Arts Category). His research interests are electroacoustic music composition and compositional analysis. Dale is also the Director of the electronic music ensemble n.one which has been host to a number of high profile composers over the last decade; guest composers have included Trevor Wishart, Pete Stollery, Alejandro Viñao, Adrian Moore and Monty Adkins. He is also the founder of the International Festival for Innovations in Music Production and Composition (iFIMPaC) where guests have included Michel Chion David Toop, Leigh Landy and Bill Drummond.

After achieving a First Class BA (Hons) in Music with Film and Television Studies, Dale subsequently studied for a PGCE from Nottingham Trent University and holds a PhD in Music Composition from the University of Leeds. Dale is an active member of the Composers’ Desktop Project and is a Fellow of the Higher Education Academy.

**Ramsay, Ben** Staffordshire University, De Montfort University
Ben Ramsay graduated from Middlesex University, London, with a BA (Hons) in Sonic Arts in 2001, and is currently lecturing in Music Technology at Staffordshire University in the West Midlands, UK. His research is centred around acousmatic music composition and the exploration of social and sonic relationships that exist in modern forms of sound art. He is currently studying for a PhD in Electroacoustic composition at De Montfort University, Leicester, UK, under the supervision of Prof. Simon Emmerson.

**Reeman, Andrew Thomas** University of Sheffield
Andrew Reeman has just completed an MA in Sonic Arts at the University of Sheffield. He is interested in acousmatic composition and developing open-source tools to aid the creation of such works.

**Rossiter, Louise** Music, Technology, Innovation Research Centre. De Montfort University
Louise Rossiter is an Scottish electroacoustic composer based in Leicester, UK. Her research interests lie in acousmatic sound, acoustic ecology and expectation within Electroacoustic Music. She completed her un-
dergraduate music degree at the University of Aberdeen, specialising in Acousmatic composition, under the supervision of Pete Stollery, and, recently completed her MMus in Composition with distinction at the University of Edinburgh under the supervision of Robert Dow. She is currently reading towards a PhD under the supervision of John Young and Simon Emmerson at the Music, Technology and Innovation Research Centre (De Montfort University, UK) with the support of an AHRC Studentship. Louise recently secured joint first prize in the prestigious concours d’interprétation spatialisée de l’Espace du Sons in Brussels.

Scott, Richard  
STEIM, Lancaster University
Dr. Richard Scott is an electroacoustic composer and free improviser residing in Berlin. He has been composing and performing improvised music for over 25 years, performing and recording with artists such as Grutronic, Twinkle, Clive Bell and Evan Parker. His work has been featured on BBC Radio 3 and 4, International Computer Music Conference, London Jazz Festival, Bratislava NEXT Festival of Advanced Music, BEAM, SARC Sonorities Belfast, Berlin Interaktion Improvised Music Festival and MANTIS Electroacoustic Music Festival. Manchester. He has released more than 20 albums both solo and in collaboration with others. He is co-curator of two underground concert series in Berlin: AÜXXX Berlin and Basic Electricity. In 1993 he was awarded a PhD from London University for a thesis discussing free improvisation. He wrote extensively for Wire magazine, was administrator at the LMC (London Musician’s Collective) and has been an active member of the improvising and electroacoustic communities in London, Manchester and Berlin. In 2010 he completed a MusM (distinction) in Electroacoustic Music Composition at NOVARS, Manchester University. He is sometimes a Lecturer in Music at the Lancaster Institute for the Contemporary Arts (Lancaster University) and an Artistic Resident at STEIM (Amsterdam) developing infra-red and gestural performance technologies.

Seddon, Ambrose  
City University, London
Ambrose Seddon composes musical works for fixed media in various formats. Having completed a Masters degree in electroacoustic composition at City University, London in 2004, he is currently completing doctoral studies at City University, supervised by Denis Smalley. He has a research interest in compositional structuring processes, and has presented at various international conferences and festivals. His music has been performed internationally in concert and on radio, and has been awarded numerous competition prizes and mentions. Having had a background in electronic and experimental pop music, he continually strives to integrate new and varied approaches into his compositional language.

Stansbie, Adam  
University of Sheffield
Adam Stansbie composes and performs electroacoustic music. In recent years, his works have been widely performed, prized and published, with a solo CD of works released on the Sargasso label. Adam is currently Lecturer in Music Technology at The University of Sheffield.

Stavropoulos, Nikos  
Leeds metropolitan university
Nikos Stavropoulos studied Piano, harmony and counterpoint at the National School of Music and Nakas conservatoire in Greece. In 2000 he graduated from the Music Department of the University of Wales, Bangor where the next year he was awarded an MMus 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. He joined the Music, Sound and Performance Group at Leeds Metropolitan University in 2006 and is a founding member of the Echochroma New Music Research Group.

Stollery, Pete  
University of Aberdeen
Pete Stollery studied composition with Jonty Harrison at the University of Birmingham, where he was one of the first members of BEAST in the early ’80s. He composes music for concert hall performance, particularly acousmatic music and more recently has created work for outside the concert hall, including sound installations and internet projects. He has collaborated with practitioners from other artistic disciplines, particularly dance and sculpture and has produced music and sound design for a number of UK visitor attrac-

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tions including Dynamic Earth in Edinburgh, Magna in Rotherham and St Patrick’s World in Downpatrick (Northern Ireland). He is Professor of Composition and Electroacoustic Music and Director of the Electroacoustic Music Studio at the University of Aberdeen (Scotland), delivering courses on the creative applications of technology in music and music education to students, schoolchildren and the general public. In 1996, along with Alistair MacDonald, Robert Dow and Simon Atkinson, he established the group invisibilEARts whose aim is to perform acousmatic music throughout Scotland and to promote Scottish acousmatic music to a wider audience, both within Scotland and abroad. He is also Chair and Co-Director of the sound festival, NE Scotland’s annual new music festival. His music is published by the Canadian label empreintes DIGITALes.

Stuart, Amanda  Royal Welsh College of Music and Drama
Amanda is a composer and sonic artist whose passions are writing for image - Stills, videos, film, animation, dance, theatre and multimedia.

Summers, Mark  University of Sheffield
Mark Summers is a performer and researcher who specialises in improvisation on the viola da gamba, largely in conjunction with live computer processing. He has spent time as a professional musician, performing early and contemporary music, along with a period in information science research. Mark is currently undertaking doctoral research at the University of Sheffield, looking at the performer’s experience of instrumental improvisation with interactive computer processing.

Tally, Mirjam
Sound is central in Tally’s creations. Her music is a flow of playful contrasts where a sense of humour and poetic use of sound are blended to mix. Her earlier works are mainly for chamber ensembles and electronics. In recent years, importance of orchestral music has increased in her oeuvre. Sometimes she uses elements of jazz, folk and pop, Nordic or exotic instruments (Estonian kannel, didgeridoo, tanpura, accordion and others) and treats sound material with a modernist open mind.
She has graduated from the Estonian Academy of Music as a student of Lepo Sumera in 2000. Since 2006, Tally lives on the island of Gotland, Sweden. She had her international breakthrough in 2008 at the ISCM’s World New Music Days with her orchestra work Turbulence. (later played at the Venice Biennale and selected as a recommended work at Rostrum), a work for which she was awarded the Lilla Christ Johnson Prize in 2008. In 2009-2010, she was Composer in Residence at Swedish Radio P2 channel.

Tarren, Chris  University of Birmingham
Chris Tarren studied as an undergraduate at Birmingham, and is now continuing his studies in composition with Jonty Harrison. Primarily an electroacoustic composer, many of his works experiment with the synthesis of abstract and more recognisable material, seeking to shape the listener’s musical experience through varying levels of focus and perception. Chris frequently performs with BEAST and his works have been played in the UK and abroad.

Tutschku, Hans  Harvard University
Born 1966 in Weimar. Member of the ‘Ensemble for intuitive music Weimar’ since 1982. He studied composition of electronic music at the college of music Dresden and had since 1989 the opportunity to participate in several concert cycles of Karlheinz Stockhausen to learn the art of the sound direction. He further studied 1991/92 Sonology and electroacoustic composition at the royal conservatoire in the Hague (Holland). 1994 followed a one years study stay at IRCAM in Paris. He taught 1995/96 as a guest professor electroacoustic composition in Weimar. 1996 he participated in composition workshops with Klaus Huber and Brian Ferneyhough. 1997-2001 he taught electroacoustic composition at IRCAM in Paris and from 2001 to 2004 at the conservatory of Montbliard.
In May 2003 he completed a doctorate (PhD) with Professor Dr. Jonty Harrison at the University of Birmingham. During the spring term 2003 he was the ‘Edgar Var`ese Gast Professor’ at the TU Berlin. Since September 2004 Hans Tutschku has been working as composition professor and director of the electroacoustic studios at Harvard University (Cambridge, USA).
He is the winner of many international composition competitions, among other: Bourges, CIMESP São Paulo, Hanns Eisler price, Prix Ars Electronica, Prix Noroit and Prix Musica Nova. In 2005 he received the culture
prize of the city of Weimar.

**Whistlecroft, Lisa**
Lisa Whistlecroft is a freelance composer and sound artist from the north west of England. She creates solo concert pieces and also works with theatre and performance artists, creating sound scores for performance and sound design for environmental performance and installations.

**Williams, Tom** Coventry University
Tom Williams is a principal lecturer in composition, course director of the BA in Music Composition and is the leader of INTIME music research group at Coventry University. He studied composition at Huddersfield and Keele Universities and completed a doctorate in composition at Boston University, USA. His music has received numerous international performances and broadcasts and been recorded on a variety of CD labels.

**Young, John** De Montfort University
John Young is a composer whose music focuses on the use of electroacoustic media as a means to explore the richness, complexity and affective meanings of natural sounds. His output includes multi-channel electroacoustic pieces, large-scale radiophonic work and music combining instruments and electroacoustic sounds. In 1990 he took up a position at Victoria University of Wellington, where he became a Senior Lecturer and Director of the Electroacoustic Music Studios, and in 2000 he joined the Music, Technology and Innovation Research Centre at De Montfort University in Leicester where is now Professor of Composition.

**Zaki, Mark** Rutgers University
Building on his many diverse interests, composer and violinist Mark Zaki’s work ranges from historically-informed and traditional chamber music to electroacoustic music, mixed-media composition, and music for film. He is presently a visiting professor at the University of Sheffield as the recipient of a highly prized Fulbright Scholar Award to the United Kingdom. Zaki has also been honoured with awards and recognition from the International Society of Contemporary Music, Musica Nova (Prague) and a Mellon Fellowship at the University of Pennsylvania. Zaki’s music and mixed-media composition has been presented by the MIN Ensemble (Norway), the Nash Ensemble of London, Speculum Musicæ, the Boston and NYC Visual Music Marathons, the NYC Electroacoustic Music Festival, Third Practice, iFIMPaC (Leeds, UK), the Los Angeles Sonic Odyssey Concert Series, the Comunidad Electroacoustica de Chile (Santiago), Festival Oude Muziek (Utrecht), Nashville SoundCrawl, the Not Still Art Festival (NYC), the International Computer Music Conference, Nuit Bleue (France), Electrohume (France), Primavera en La Habana (Cuba), Musica Nova (Prague), the Seoul International Computer Music Festival, SEAMUS, the Florida Electronic Music Festival, the NWEAMO Festival (San Diego), the New Music Miami ISCM Festival, the Cycle de Concerts de Musique par Ordinateur (Paris), the Pulse Field International Exhibition of Sound Art (Atlanta), and on the Canadian Electroacoustic Community CD project DisContact! III. Commercial credits include work on more than 50 films, television programs, theater productions and recordings for companies such as PBS, Paramount TV, Disney, Touchstone Pictures, Buena Vista Pictures, Sony/Classical, and Chandos. Some of his more notable projects include original scores for the dramatic feature film The Eyes of van Gogh, and the Peabody award nominated documentary The Political Dr Seuss for PBS. His film work also includes both onscreen and soundtrack performances in Lasse Hallstroms Casanova, the American release of Miyazakis Kikis Delivery Service, Martin Scorsese’s The Key to Reserva and the HBO miniseries Mildred Pierce starring Kate Winslet and Guy Pearce. Mark includes among his teachers Paul Lansky, Steven Mackey, Charles Wuorinen, and Arnold Steinhardt. Currently on the faculty at Rutgers University-Camden, he is the director of the Music Program and the Rutgers Electro-Acoustic Lab (REAL). He also serves nationally as the president of the Society for Electro-Acoustic Music in the United States (SEAMUS). He lives outside New York City with his wife, two daughters, three cats, one dog, and a considerable amount of software.

**Zielinska, Lidia** SMEAMuz Poznan, Poznan Music Academy
Lidia Zielinska is a Polish composer, professor of composition and director of the SMEAMuz Electroacoustic Music Studio at the Academy of Music in Poznan.