



Sound Sight Space Play 2014

Programme of Events

18-20 June 2014

Welcome to SSSP 2014,

This delegate pack and programme offers useful information to help you during your stay in Leicester.

Composer biographies, abstracts for all papers and a full timetable of events is included, along with more information about the Music, Technology and Innovation Research Centre at De Montfort University, Leicester.

Jack Richardson and Louise Rossiter, who organised this year's conference, would like to thank you for your support and participation in the conference – offering a warm 'Hello' and assistance throughout your stay.

Should you have any queries, please contact one of the SSSP Committee or Support Team, who will endeavour to assist you.

Warm regards
SSSP Committee 2014

Conference Meal

All delegates are invited to attend this year's conference meal, on Thursday 19 June 2014 at The Smoke House.

With a £15 set menu, including main meal, side and glass of house wine, we will be paying cash/card on arrival.

The meal begins at 21:00 following a concert by the GB Martini Conservatory of Music, Bologna.

Acknowledgements

Jack Richardson and Louise Rossiter, who have formed this year's SSSP committee, would like to thank the following people for their support in the arrangement and running of the conference:

Prof Leigh Landy

Dr Bret Battey

Prof John Young

Dr John Richards

Dr Peter Batchelor

Dr Simon Atkinson

Prof Simon Emmerson

Dr Motje Wolf

Dr Andrew Hill

Amit Patel

David Holland

Danny Saul

Dr Norah Lorway

Dr Lauren Redhead

Falk Huber

Andrew Connor

Dr Lorenzo Picinali

David Naylor

Emma Ward

Serleeka Saini

David Watts

Paper Session 1

Wednesday 18 June 2014

3.01, Clephan Building 11:30 - 13:00

Name: Dr Motje Wolf

Paper Title: *Sound-based Music with Children – Educational Strategies for Teaching and Learning*

In recent years, outreach – focusing especially on children – has become increasingly important for electroacoustic composers and researchers. EU projects, such as the pedagogical ElectroAcoustic Resource Site Project (EARS2) and Composing with Sounds of De Montfort University were hugely successful helping to enhance teachers' knowledge and bringing electroacoustic music to pupils. This talk will discuss the following questions:

- What benefits can be gained from teaching electroacoustic music in schools?
- How can electroacoustic music be integrated into a busy school curriculum?
- What resources are available for teachers to learn more about electroacoustic music?
- What are successful teaching strategies?

Furthermore, this talk will introduce the educational strategies of EARS2 and the software Compose with Sounds.

<http://ears2.dmu.ac.uk>

<http://cws.dmu.ac.uk>

Name: David Holland

Paper Title: *Sound-based music as a threshold concept: A constructivist model for opening minds*

When first encountered sound-based music (an umbrella term created by Leigh Landy to describe music where sound is the basic unit, rather than the musical note (Landy, 2007, p. 17)) can be difficult to understand and this paper explores a practice-based method for increasing engagement with it, viewed through the theory of threshold concepts. Accepting sound rather than notes as the basic unit of music can unlock access to a whole range of works and creative possibilities, but often this seems problematic for inexperienced listeners.

It therefore represents what Meyer and Land call a 'threshold concept' (Meyer and Land, 2003) in terms of the creative practice and appreciation of sound-based music. Traditional models of music education tend to focus on playing 'significant works' to pupils when introducing new musical concepts. This paper argues that a praxial approach (as advocated by Thomas Regelski (2002)) that allows the children to learn through creative

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practice can be much more effective in revealing a whole new world of sonic possibilities and potential. The approach outlined in this paper utilizes a constructivist view of education where learners construct their own knowledge through their own activities. It is suggested that overcoming ingrained preconceptions of what 'music' should be (what could be regarded as 'troublesome knowledge' in relation to threshold concepts) might be better achieved through a model that allows children to discover the potential of sound-based music through their own compositional work rather than through traditional methods of learning.

Name: Jack Richardson

Paper Title: *Accessibility, appreciation, music and education: Broadening music in Key Stages 2 and 3*

With the view that a positive first experience with sound-based musics can lead to an increased uptake in engagement and appreciation, this presentation recounts research that has taken place to date in schools in Leicester and Rutland.

Introducing children in Key Stages 2 and 3 to this broader corpus of music, the researcher explores how structured listening exercises, creative practice and critical analysis of example works has been implemented, and how students have engaged with and benefited from such experiences.

Paper Session 2

Wednesday 18 June 2014

3.01, Clephan Building 14:00 - 15:00

Keynote 1: Lelio Camilleri, GB Martini Conservatory of Music

Paper Title: Organised Noise: Acousmatic vs. Glitch

For the first time, the School of Electronic Music at the Conservatory of Music Bologna will be visiting England, attending the prestigious De Montfort University in Leicester – a true temple of British electronic music. The programme includes a concert with acousmatic works and a lecture on topics related to electroacoustics.

Paper Session 3

Wednesday 18 June 2014

3.01, Clephan Building 15:30 - 17:00

Name: Marinos Giannoukakis

Paper Title: *Title Not Given*

To investigate narrational strategies in multimodal environments we developed a compositional approach named Transconsistent composition.

It is based on the systemic modelling of any multimodal environment, and the use of phase-spaces in order to describe and control the system's behaviour in real-time. Transconsistent composition deals with narration independently of content, referencing causal and functional relationships in a composition, counter to compositional approaches that are content oriented (spectromorphology, functional-indicative grid etc). The proposed compositional model is implemented in a virtual environment, comprised of different levels, each one enabling different narrative strategies for storytelling. The aim is to investigate how a higher, abstracted a comprehensive control approach enabling complex mediation between composer and the virtual environment, combined with the affective impact of the virtual reality medium, may influence narrational coherence in the individual sensory modes and in the resultant aggregated multimodal artwork.

Name: Robert Canning

Paper Title: *Streamscapes: Experimental Workshop in Collaborative Live Soundscape Composition*

Streamscapes is project of the Locative Music Ensemble (LME) that attempts to develop an ontological framework for the navigation of geographic and network space through collaborative, live, multichannel soundscape creation. This is achieved through the merging of creative practice with a set of socio-technological tools including workshops and educational engagement centred around free and open-source live streaming software (Liquidsoap) and embedded Linux hardware systems (RaspberryPi/Beaglebone) and site-specific actions derived from the Situationist practice of the Derive. The result is a synchronous, multiperspectival audio portrait of a geographic location where a unique sonic imprint of a place in time as experienced by multiple agents within that sociocultural acoustic system is evolved.

The audio streams may be aggregated and experienced live in a fixed secondary location, commonly a gallery or concert space equipped with multichannel sound diffusion equipment as well as being archived for later diffusion. The participants or "sonic explorers" in a Streamscape performance are not passive observers in their environment but may also engage and intervene according to a number of devised strategies coordinated by a variety of technological solutions. This paper contextualises this ongoing work in the wider field of the locative and sonic arts and discusses how the compositional actions are facilitated through a combination of processes and tools the author defines as a psychoacoustic practice.

Paper Session 4

Thursday 19 June 2014

3.01, Clephan Building 10:00 - 12:00

Name: Nektarios Rodosthenous

Paper Title: *The 3rd channel: fusing the acoustic (live) with the acousmatic (pre-recorded)*

This paper aims to outline some aspects of ongoing research towards the thought process, the development, and issues of the 3rd channel, which is a compositional style I have developed during my practice-led doctoral research. The 3rd channel proposes the fusion of the tape part with the live performance, and creates an environment where the 'live'/acoustic and the 'tape'/acousmatic coexist in order to construct a new meaning, not as two separate things but as one, unified creation. Rather than focus solely on the compositions that have been created through my PhD, this talk will touch upon other works created within the theme of the 3rd channel.

Part of the compositional process of the channel is the use of pre-recorded sounds in the tape. The choice and the specific use of external material created another term that is part of the channel, the 'reality value', which will be explained with visual and aural examples in the second part of this talk. The importance of the 3rd channel lies in its design and inner logic. Furthermore, the growth of the channel in new music goes to show that it can become a new compositional process and a wider framework for composers and artists that can allow for cross-media work (theatre,

Name: Martin Vishnick

Paper Title: *Exclusive usage of extended guitar techniques*

This is a proposal for a lecture-recital on guitar music constructed exclusively through usage of extended techniques. Ideas for this presentation have been abstracted from Volume 2 of my research project *A Survey of Extended Techniques on the Classical Six-String Guitar with Appended Studies in New Morphological Notation*, a resource comprising both developments of existing techniques and techniques invented by the author. The intention is to develop a contemporary sound language for the instrument as well as providing guitarists and composers with a sound repertory for compositions and improvisation.

The presentation will centre on the morphology of guitar sounds. The archetypal morphology of guitar sound – attack/resonance – forms the basis for classifying the chosen set of extended techniques natural (higher and soundhole) and multiphonic harmonics, snap pizzicato (long), soundhole resonances, bi-tone tapping (long), mute tapping (long,) and

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nut-side. The techniques bottleneck, snap pizzicato, cross stroke, 'snare drum', rapid mute, bi-tone tapping, mute tapping, and pinch mute can be regarded as variants or extensions of the archetypal morphology.

Musical potential of the techniques are explored in two sets of studies, both through juxtaposing and merging of the morphologies. The player is encouraged to work towards an awareness of the subtle intrinsic nature of resonances, where the spectral content of several morphologies is frequently blended, to the extent that participating morphologies are sometimes not aurally separable. The first twenty-eight studies focus on individual techniques, while the remaining six studies are centred on combining techniques.

After a short explanation of the research contents, which includes historical and didactical elements, I will explain the scoring system used and perform some appropriate music. For the performance section of the presentation, I will present all the techniques in a brief and musical fashion before playing a selection of the more advanced studies.

Name: Enrico Bertelli

Paper Title: *Digital Performance: A performer's take on augmented percussive tools*

In a perfect world, percussion course syllabi would include 'noise management', 'tetris skills' and 'rig setup'. I have found creative solutions to these common logistic problems of percussion performance by digitally augmenting percussive tools, whilst respecting the theatricality of performance staging and gesture.

This paper presents an autobiographical reflection on the design and performance practice of an augmented hybrid instrument, created with a MakeyMakey board, Leap Motion and Conductive Ink.

The core design principle is to substitute the complex, synthetic appearance of a MIDI drum kit with a visually appealing arrangement of augmented acoustic instruments and commonplace objects. The digitised palette of sounds is enriched by imaginary instruments which, freely hanging in space, provide the audience with indeterminate performative elements and an open area for active personal interpretation in the sonic performance.

The instrument's simple and recognisable construction narrows the distance between performer and audience, while highlighting the fascinating action-reaction element of live performance. The resulting sonic whole of the performance is generated by three different instrumental sources: sounds triggered by the augmented percussive tools, sounds created by a hidden body percussion drum suit, worn under the performer's clothes, and sonic elements shaped by ancillary gestures directed to both real and imaginary objects.

The result of all of these innovations is an organic solo performance on an augmented hybrid instrument that accentuates all the skills of the contemporary percussionist.

Paper Session 5

Thursday 19 June 2014

3.01, Clephan Building 13:00 - 14:30

Name: Louise Rossiter

Paper Title: *Introduction to 'Sonic Evidence'*

The notion of 'Sonic Evidence' is proposed as a term encompassing elements that are contributors to the notion of Expectation within Electroacoustic Music. By drawing on existing work within the field of electroacoustic music, (e.g. work by Smalley on Spectromorphology (Smalley, 1986) and Space-Form, (Smalley, 2007) Schaefferian Theory (Chion, 1983), Adkins' work on Acoustic Chains (Adkins, 1999), and Edward Casey's re-implacement of place within art (Casey, 2002) it is possible to piece together a 'scene' for the creation of expectation within Electroacoustic music. This paper will give an overview of sonic evidence and the subcategories proposed, with a particular focus for the purposes of this paper on Associative evidence.

Keynote 2: Dr Norah Loway, University of Birmingham

Paper Title: *Promoting a Model of Liveness in Laptop Performance Through Live Coding and Gestural Controllers*

As laptop performance becomes more popular in academic and non-academic settings, it brings with it its own unique set of issues which the performer must take into consideration. This includes the issue of liveness, that is demonstrating a more "live" presence while performing. Oftentimes in computer music performance, in particular laptop music, there is a disconnect between the sound being heard, and that which is being produced.

Many times, when the laptop is used as an instrument there can be difficulty in trying to discern any meaningful connection between physical gestures and the sound being produced. In a traditional instrument each element of the interface (the keys on a clarinet, for example) has a clearly defined set of functions, where specific gestures arise through interaction with the interface. With a laptop, the musical association is not always as apparent to the audience.

When a laptop performer is sitting in front of their computer during a performance they may look as though they are performing some mundane activity such as checking their email, or doing something else

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besides performing. The audience may perceive no connection between the gesture and resulting sound.

There have been several [new] means of technology which allow the performer to demonstrate their interaction with their computer to the audience.

These include the Microsoft Kinect™ or iPad, all of which have potential to produce exciting and interesting possibilities, if used in the right manner, and not as a technological fetish item. John Croft discuss this very issue in his Theses on Liveness. Croft argues that technological fetishism is rampant amongst computer music performers, and that these performances often become more about showcasing the interface mappings, rather than a musical performance.

Using a combination of live coding and motion capture devices, I have come up with various ways in which to promote liveness in my own laptop performance practice, as both a soloist and a member of two laptop ensembles.

In this presentation I will outline and discuss strategies which I have used to deal with this issue. Special reference to my live laptop performance Spin will be taken into account.

Paper Session 6

Thursday 19 June 2014

3.01, Clephan Building 15:00 - 16:30

Name: Annalie Nederberg

Paper Title: *Animism in electronic music*

In acoustic music, the body of the performer is important in shaping and expressing the sounding music: the touch of the violinist's fingers or the gestures of the marimba player both shape how the music sounds and how we perceive it to sound. In contrast, electroacoustic music typically under-uses the body and its corporeality as an asset: performance is predominantly carried out in front of a laptop with minimal bodily involvement.

My practice-based research problematises corporeality through the performance and composition of electronic music. To this end I have constructed a gestural electroacoustic feedback instrument that relies on the physical presence of the performer to shape and express the music. This instrument serves four purposes within my research:

- As a training device to develop a personal physical relation to sound/s (by engaging physically with them they become inscribed in my body)
- To activate the bodily experience already inscribed in my body
- For use in performance, which arguable enhances and at least modifies the perception of music.
- For generating material to explore the possibility of embedding traces of corporeality within electroacoustic composition, and notions of bodily listening that may result.

Through my research I have identified a number of different representations of corporeality in the sounding music. This presentation will focus on how these representations can be seen as vital parts of a form of animistic relation to sound, a relation that is not uncommon in music based on feedback.

Name: Darryl Griffiths

Paper Title: *Manipulating Musical Properties Using Envelopes Precipitated From Real-Time Contextual and Physiological Data*

The authors present their cross-disciplinary research regarding a purpose-built, wearable sensor belt, that uses a permutation of contextual, movement and physiological data to manipulate musical properties predetermined by the designer. The contextual, movement and physiological data is

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precipitated in real-time using a range of sensors. This data is acquired using GPS, photocell, temperature, humidity, motion and acceleration sensors. Such data is processed using an Arduino microprocessor board and re-mapped accordingly to control predetermined MIDI parameters within the context of an EDM (Electronic Dance Music) composition. This paper presents initial work in which the pre-recorded sensor data is used to control a real-time audio patch, in order to explore how such mappings can occur in a meaningful way. This work therefore serves as preparation for the subsequent development of this project where this process will occur synchronously.

In the specific example presented, where the device is used to manipulate an EDM composition, each individual sensor is configured to output either a control, modulation, pitch or note message to the host, so that the context of the wearer manipulates predetermined MIDI parameters such as LFOs, filters and spatial effects. The various sensor data is then used to control parameters of the EDM sonic materials, through the selection of suitable mappings. These mappings are chosen in order to form meaningful correspondences; thus data such as heart rate is mapped to the tempo of a synthesized arpeggio, since heart-rate can be judged to find an inherent correspondence with speed.

This research will therefore lead to a wearable musical interface that adheres to the body in the form of a waist belt, and will respond to environmental variables, physical manipulation and expressive movement. This will entice wearer to explore a soundscape or perform an EDM composition through exploratory gesture, embodied interaction and movement. Moreover, such audio artworks could give rise to indoor, outdoor or group interaction. This project therefore contributes towards the field of spatial audio artworks, which also includes projects such as Jessica Thompson's *Mobile Sound and Practice*, Ignacio Pecino's *Sonic Maps*, Rob van Rijswijk and Jeroen Strijbos's *Sounds in Your Pocket* and Tim Murray-Browne's *The Serendiptichord*.

Name: Pierre Jolivet

Paper Title: *Espace Altéré*

Environmental and spatial installation are prone to research and experimentation into the approach of the artist and public relationship. An audience mostly have the opportunity to accept the built environment as designers and architects intended - the challenge is to integrate the visitor as an integral part of the structure. Installation art in a compositional

perspective offer an alternative to re-appropriate spaces where technology potentially provides all the necessary to includes the passive participant as actor. Espace Altéré is a research project to re-layer mix spaces, locations where indoor and outdoor possibly interacts. The idea is to grid an allocated area with sensors to create a compositional framework modulated by the re-appropriation of the space. Projections, lights and sound structures will be provided by synchronicity with the occupancy and possible changes in environmental conditions. The spectator / actor will have a tangible to virtual experience, discovering through senses how to be a part of creative interactive processes."

Paper Session 7

Friday 20 June 2014

3.01, Clephan Building 11:00 - 13:30

Name: Amit Patel

Paper Title: *Defining the Asian Underground*

The term Asian underground is an umbrella term, which summarises various genres of music. The notion I would like to focus on is the fusion of Indian classical music with electronic dance music.

My primary argument is that although current trends in electronic music have significantly advanced in the last decade, there has been an unwillingness to embrace noise, glitch, IDM, electronica and electroacoustic music in the Asian music. I believe an experimental approach to making music has not yet happened on a wider scale for Asian music. This could be due to a number of different reasons including exposure, media, and the popularity of Bollywood and Bhangra music.

Bollywood is an international cultural phenomena. Soundtracks and songs from mainly Hindi films/cinema are not only very popular in South Asian households, but also revered in Asian media in the UK and the rest of the world. This 'attitude' in the media has prevented the exposure of more experimental music and the growth of new musical genres. Bhangra music amongst young British Asians has also been a part of Indian culture as it is a form of roots music from Punjabi culture. Since the 1980s, traditional Bhangra has been fused with reggae, rock and hip-hop beats by live bands and producers from second generation British Asians to create a new sub genre. Subsequently, the only development of note in Asian underground music has been to embrace the popular, bass heavy dance genre of dubstep, which encompasses a mixture of dub, reggae, grime and UK garage.

It is important to highlight this is not a cultural studies debate and my

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primary focus is on music. There is literature that discusses and takes a snapshot of what happened in British Asian culture in the nineteen nineties that highlights the issues of social, culture and identity and the relevance to dance music in that decade: for example, the texts of Sanjay Sharma and Koushik Banerjea. However, there is very little specifically written on the Asian underground movement or Asian electronica or more significantly Asian noise music in any mainstream texts, which this presentation seeks to address.

Name: John Hughes

Paper Title: *Manifestation, excavation, immersion: sonic explorations in archaeology, dance and science*

This paper will examine three cross disciplinary sonic art projects: Phase Revival, Sonic Horizons of the Mesolithic and Terrarium. Each involves composer Jon Hughes working in collaboration with specialists from different academic and artistic disciplines. Although contrasting in terms of content and media, these works share a number of common conceptual threads. This paper will describe the creative process involved with each piece, accompanied with video and audio extracts, and examine common themes in detail.

All three projects involve the use of sound to reveal, uncover and communicate, and to map hidden aspects of the subject matter. With Phase Revival, visual artist, composer and scientist collaborate to construct a kinetic sound sculpture based on the physics of spectroscopy. An ambisonic sound fabric, based on the oscillations of the installation itself, helps to create a meditative public space. In this space, previously hidden mathematical principles are made manifest, re-presented sonically and in physical form. With Sonic Horizons of the Mesolithic, the focus shifts from science to archaeology, using sound to examine the hidden biography of an ancient landscape. Composer and archaeologist develop a methodology to explore landscape narrative through sound, creating a 34 minute long soundscape working with archaeological data from the world famous Star Carr site in North Yorkshire. Here, ancient objects reclaimed from the landscape are animated sonically; the narrative of hidden lives are revealed and layers of previously silent historical strata are made audible. With Terrarium, the shared experience of a specific landscape and geographical region is uncovered. Terrarium is an outdoor dance installation, with the dancers housed in a transparent bubble set in the centre of a 30 meter diameter ambisonic circle of speakers. Composer and choreographer sought to distil and re-present their shared experience of the North York Moors, developing a language using found sound, instrumental composition and physical movement as modes of expression.

A further related common thread that links these three projects is the use of large scale ambisonic speaker arrays. This gave production teams the ability to create a fully immersive audio/visual environment in which hidden themes and concepts could be better communicated. Sound is particularly effective in this context, as large scale sound fields have a unifying effect, helping to define a work's boundaries. Sound acts as a kind of sonic glue, drawing people in and establishing acoustic territory. Working together with fellow collaborators, it thus became possible to create cultural interventions in the form of a portable, immersive public space. This enabled the work to be more effectively communicated and to reach a more diverse demographic. For example, Terrarium was experienced by over 10 000 people, being performed outdoors across the North York Moors, central locations in the cities of London, Hull, Leeds and Sheffield, and on the clifftops of Cornwall. As a result, Terrarium reached beyond the range of those who regularly attend the concert hall or theatre.

Keynote 3: Tullis Rennie, Queen's University, Belfast

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

This paper outlines a way forward for an anthropologically inclined electroacoustic music. Considering the similarities in methodological approaches between the fields of ethnography and soundscape composition, this paper proposes to further the use of contextual information when making compositional decisions with sound materials derived from field recordings: a socio-sonic methodology. The potential is for a music considered equally for its sonic and socio-political properties.

A combined summation of ethnographic, soundscape and acousmatic approaches outline a socio-sonic methodology for composition. Examples of work by various artists are discussed alongside two of my own works. Manifest is a fixed-media composition based on field recordings and interviews made at political protests in Barcelona. Selarón: A Great Madness is an 'augmented sound walk' which hears stories surrounding the life and untimely death of the artist Jorge Selarón.

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SSSP Concert 2014

Wednesday 18 June 2014

PACE 1 19:0 - 20:30

Composer: Dushume A.K.A Amit Patel

Piece Title: Rickshaw

The lively hustle and bustle of the streets of India; this is a journey of Mumbai after dark. The composition attempts to capture and give you an indication of what a journey can be like at night on a rickshaw from the experience of dushume. The work itself is developed from recording sounds that are improvised live then composed entirely from the Dirty Electronics Bed of Nails instrument.

Composer: Aaron May

Piece Title: Shard

Shard is an invitation to explore the sounds and resonances of a suspended cymbal. After an initial strike, the cymbal is de-constructed. It's overtones are lifted and manipulated, their relationships with other partials exaggerated, and an acoustic resonant space is formed. As we continue to focus on the metallic qualities of the cymbal, a hidden sound-world is revealed, and we are rewarded with previously concealed rhythms and dialogue, counterpoint and timbre.

Composer: Roberto Zanata

Piece Title: Flash/Flashback

The way in which I intended to investigate the sound, by using different audio manipulation techniques (granular synthesis and others), allowed me to emphasize the depth of the space and create a true drama thanks to careful editing that present the sound object not just as an interesting figure standing out from the background, but as the object capable of formulating relations of fusion or distinction, partially blurring. Since the sound is displayed in clean segments and vague segments, masked from the others by complexity and stratification of sound space, the data are both hi-fi and low-fi. The composition was mainly realized with the soft synth MaxMSP.

Composer: Danny Saul

Piece Title: Glitches/Trajectories

This piece, as the title suggests, explores audio faults (digital 'glitches') and space (specifically trajectories of sound), as articulated through an 8-channel image. I chose to work with sequences of sound containing digital faults, which I achieved through subverting the use of several computer processes and transformation tools. Sequences were produced by applying different, unorthodox processes to the same sound materials,

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from which I created textural and gestural variations, allowing the listener to identify that both the textural (trajectorial) and gestural (glitch) material is from the same family of source sounds, albeit behaving differently. Denis Smalley's spectromorphological terminology is found to be suitable in discussing the piece; focus throughout is on behaviour and motion and growth processes. Earlier sections contain a degree of imitative and reactionary behaviour (active / instability, emergence / disappearance and empty / fill). Later, trajectorial sound materials explore reaction, interaction, and growth processes such as agglomeration / dissipation. The work moves through several stages, focusing initially on noise-based sections. Some materials have been stylised to reference earlier (dare I say cruder), electroacoustic production techniques, and as the piece unfolds the sound quality becomes more refined. Listening to Schaeffer's early experiments, GRM works such as Ákos Rózmán's *Images of the Dream and Death* (1978), and Parmegiani's classic work *Capture éphémère* (1967), I find that I am drawn, in part, to what I perceive to be a timestamped sound quality in these recordings; audio production which, whilst being highly sophisticated at the time, now seems more raw in general sound quality. Whilst this may be the result of tape saturation and early recording technologies and techniques, some sound types in *Glitches/Trajectories* attempt to mimic these qualities, being somewhat distorted and lower in resolution; purists may be appalled to discover that my materials are entirely digital and have not been developed using (nor have they been transferred to), tape at any stage.

Equally the listener may disagree with the notion that my materials bear any sonic resemblance to certain qualities found in early *musique concrète* styles.

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

Composer: Joe Weinel

Piece Title: *Mezcal Animations*

Mezcal Animations is a piece of visual music with electroacoustic sound. I use a technique called 'direct animation', which involves applying paint, ink and other materials directly to standard 8mm film. While continuing to explore similar altered states of consciousness aesthetics as my previous

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works, in my own way, the piece is a tribute to Oaxaca's International Mezcal Festival of 2012.

- Mezcal Reposado / Pensamiento (0:13-2:30)
- Mezcal Tobala / El Golpe (2:30-3:44)
- Sal de Gusano (3:44-3:53)

Composer: Louise Rossiter

Piece Title: Sacred Voices

The title Sacred Voices, was suggested by the use of and manipulation of sound materials which are considered to symbolise religion, culture, or species. The piece was composed mainly from material that had been recorded during a research trip to China in May, 2013. Much of the material was derived from a rare opportunity to record Giant Pandas in their enclosures at the Dujangyan Panda Reintroduction Centre, alongside a recording made in Xi'an of monks singing in a Buddhist Temple and carts being driven up hutongs in Beijing. These sounds (voices) are explored in a manner straddling on the very edge of real and unreal sound worlds and act as expressions or traces of places or moments in time. Sacred voices attempts to convey the idea of a series of momentary structures and forms experienced in space and time. Throughout the work, sounds are presented as 'moments' in time and, space – the source of which is left up to the listener to imagine. These moments are then expanded and explored throughout the piece – with each idea being mined for potential developments. The idea for this derived from my fascination with the manipulation of field recordings, but also with sound design and spatialisation, both within the concert hall, and in a piece itself.

Along with Our Song, this work forms a collection of acousmatic works exploring sounds recorded in China in May, 2013 as part of the SCEN Music Project (www.scenmusic.info). In contrast to Our Song, where the sounds presented clearly provided a sense of place and culture, I wanted to carry out a manipulation of some of the same sound material, but without forcing any expectation of a particular place or culture onto the listener. In this piece, the manipulation of source material through both space and time was central to my train of thought.

Sacred Voices was composed from December, 2013 to January, 2014 in the studios of De Montfort University (Leicester, England, UK). The work was commissioned by Reinhard Fuchs and Forum Liverpool with support from Scotland China Education Network, University of Aberdeen Confucius Institute and De Montfort University Confucius Institute. Special thanks to John Young.

Listening Room

SSSP Listening Room 2014

Wednesday 18 & Thursday 19 June 2014

PACE Studio 1 17:00 - 18:45

Composer: Brenna Cantwell

Piece Title: Balisong

A close-up on a meal being eagerly consumed, Balisong whittles the shovelling down of mouthfuls into a ceremony of intimate moments. The layers of appetite unfolding throughout the piece are sharply stripped away by darting cuts and slashes, in a stylized flaying reminiscent of the agile, ritual knife of the Philippines that the piece is named for.

Composer: Aiden Deery

Piece Title: Balconry

Balconry opens a window on real and imagined soundscapes, and the spaces in between. The source material was mainly recorded on a balcony overlooking a train line, and points towards the city centre of Belfast. The balcony links inner and outer worlds, acting as an immediate portal between the enclosed, indoor space of the apartment and a vast urban environment. The coalescence of spaces creates ambiguity, as one space merges and interacts with the other. Technology, both inner and outer, exacerbates this tension as it has ingrains itself in the sonic environment. The fusion of these elements triggers our imagination, revealing unexpected spaces.

Composer: Cormac Gould

Piece Title: A.D.A

Positive current.

ADA is AC, DC, nought and one.

Analog DNA wrought from

An AKS.

DAW as test tube, incubator, surrogate.

ADA howls tape hiss and delay,

Digital silence and distortion,

The clip, copy and cut.

/* Ada Lovelace a namesake,

Authentic heir of Byron,

Loved the Analytical Engine and the algorithm,

Perhaps programmed the primogenitor

Of our countless computer programs. */

ADA is Analog Digital Analog AND

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

Composer: Haruka Hirayama

Piece Title: Myth II.b

Myth is a composition which consists of three independent movements sharing source materials which have a focus on the transposition and exploration of sound texture across alternative compositional forces. Myth I is for accordion, flute, bassoon, cello and percussion, Myth II is for fixed media stereo and Myth III is for a live multimedia work with electronics and acoustic instruments. Although each movement has its own sonic identity and instrumentation, Myth should be performed as a single composition to sonically maximize its textural contrast. Originally, Myth I is informed by the painting the Witches' Sabbath by Francisco de Goya and it was commissioned and premiered by chaotic.moebius in 2012. It is said that the motif of Witches' Sabbath is based upon witch-hunting stories written by dramatist Leandro Morafín. Goya tried to draw the danger of ignorance in his painting just as people's ignorance nurtured the hunt of innocent women as if they were witches, which led to fatal destination; namely, the monster in his picture may be appeared from the sleep of reason. As a composer I found analogies between Goya's warnings and today's new forms of ignorance; the foolish myth of nuclear power being safe as a source of energy in Japan, despite it is known as a highly seismic country. Certainly people knew that it was terribly dangerous but invented fables to help keep their collective minds away from troubles... However, the nuclear power myth has been disintegrating since Fukushima's nuclear disaster in 2011.

Composer: Phil Stephen Maguire

Installation Title: 14AB2

15728 15278

00011 00011

21793 21793

65866 65866

Composer: Bill McGettigan

Piece Title: Interurban

Interurban is the first of two pieces to be produced focusing on sounds that inspired the music of the Futurist art movement in the early 20th century. The piece is constructed from the sounds of transportation, infrastructure and a modern, mechanised Britain. It focuses on using the six families of noise sound outlined in Futurist literature including screeches, scraping, gurgling textures and thunderous clangs.

Composer: Tullis Rennie

Piece Title: Selarón: A Great Madness

An augmented sound walk in Rio de Janeiro

Jorge Selarón was a Chilean painter and ceramist, who settled in the centre of Rio de Janeiro in the 1980s. He is perhaps best known for his work which decorated a set of 215 steps connecting the neighbourhoods of Lapa and Santa Teresa. Whilst the process of working on the stairs took over 20 years, he said "I will only complete this crazy and original dream on the last day of my life". The work was declared a city landmark in 2005 and featured in the bid for the 2016 Summer Olympics.

The artist was found dead near his home at the side of the "Escadaria Selarón" on January 10 2013, aged 65. This augmented sound walk revisits the site and hears stories that surround the artist, his work and his death.

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

Composer: Robin Sherry-Wood

Piece Title: Isolation (Part II)

Isolation (Part II) explores the humanistic emotions of loneliness, isolation, and panic through a metaphorical journey out to sea. The listener is taken on an imaginary journey from a wind-swept harbour, where a ship's bell and horn are heard in the distance. From here we move into unknown, ambiguous territory where the lines between the real and the unreal have become blurred. Upon the vast expanse of the ocean we experience

Listening Room

a power failure, finally resulting in a gradual sense of panic and anxiety, which builds into a climax. The piece ends on ambiguous footing, as we are left unsure of the 'reality' we are in.

The composition was inspired by the poem 'The Shipping Forecast' by Adrian Plaskett, which considers the loneliness encountered by fishermen when out to sea. I felt the sea was suitable as a metaphor for isolation, evoking many different emotions - calm, fear, wonder, loneliness.

Furthering this, the metaphor also takes on ideas of communication and communication loss, portrayed in the piece by links tied to the sea and shipping – Morse code, radio, shipping forecast, seagulls, and sonar.

Composer: Dan Tramte

Piece Title: @jNG

@jNG is an 8-channel work based on a 3x12 3D mesh (scattering junctions / mesh nodes connected by wave guides).

This mesh is configured in such a way that the shape resembles a Moebius spiral tube. It is 'excited' by various sound sources at various points around the ring, of which the respective outputs are mapped onto an 8-channel audio system, giving it natural circular roll-off reflections. The result is a physical model of a large, malleable metal ring that resonates as if it were physically suspended in the venue.

The mesh was coded using gen~ in MaxMSP. The spatialization for the inputs of the mesh were controlled using the ambisonics externals developed by Philippe Kocher and Jan Schacher.

Composer: Luis Valdivia

Piece Title: XaeV1uox

The piece works with Physical Modelling and was finished in January 2014. XaeV1uox was made using SuperCollider on a Fedora 19/20.

Biographies

Dr Enrico Bertelli

Dr Enrico Bertelli is a performance-based researcher with over seven years of experience in leading workshops for musicians and composers at many UK universities and in instrumental one-to-one and classroom WCIT teaching. He has Higher Education teaching experience at the University of York where he designed a specialists' course, Italian for Musicians. Performance residencies include New Music New Media (Aldeburgh) and Atelier L'Arsenale (Venice), as well as performances for major festivals in Europe (list on CV). He was co-curator of Sensorium (Project Arts Centre, Dublin) funded by the Irish Arts Council (2010); and a Participant (2012) and Curator (2013) of Big Ears: Sonic Art for Public Ears together with Ms. Emily Robertson, in partnership with the Belfast Children's Festival and funded by the AHRC (2012) and HEA (2013).

Robert Canning

Rob Canning is a composer and a network artist. His instrumental works have been performed and commissioned by ensembles such as the London Sinfonietta, the Con Tempo string quartet, the RTE National Chamber Choir of Ireland and Ensemble Concorde amongst others. His sound and network installations have been commissioned by and located in The National Library of Ireland and The Saison Poetry Library (Southbank Centre, London) as well as many other site-specific, gallery and residency based showings. He has been actively involved in education and collaborative new media projects over the last 10 years including the GOTO10 collective, the Puredyne GNU/Linux operating system for artists and SPC.ORG Greenwich, London where his studio is located. He is currently full time Associate Lecturer in Creative Network Media in the Media School of Bournemouth University and part of the EMERGE research group. He is also completing a PhD focused on networked musical performance employing open form structures and open technologies in the Music Department of Goldsmiths, University of London.

Brenna Cantwell

Brenna Cantwell (born 1989) completed her Bachelor's degree with Honors at the University of California, Berkeley, studying with Franck Bedrossian and Ken Ueno. She received the Eisner Prize in Music and the Alfred Hertz Memorial Scholarship, which enabled her to continue her studies in Paris, France, at the Conservatoire à Rayonnement Régionale 93, with Martin Matalon, Sebastien Rivas and Jean-Yves Bernhard. She is currently a Master's student at the University of Birmingham, studying with Scott Wilson and Jonty Harrison, and is one of the founding members of the laptop ensemble FIRE.

Biographies

Aidan Deery

Aidan Deery is a composer from County Armagh, Northern Ireland and is currently undertaking research at SARC (Queen's University Belfast) into electroacoustic composition informed by various aspects of the soundscape. His output to date almost always makes use of field recordings, and ranges from fixed medium to instrument and live electronics. Aidan has had his work presented at a variety of festivals, including Sonorities, iFIMPac and Festival Futura, and at concerts in countries including Ireland, UK, France, Spain, Belgium, Poland, Romania and USA.

Marinos Giannoukakis

Born in Athens in 1979, Marinos Giannoukakis studied electrical/electronic engineering in Manchester. His studies continued in Keele University in electroacoustic composition under the guidance of Diego Garro.

Furthermore he attained with distinction a Masters in Sound Technologies and Composition from Ionio University, under the guidance of Iannis Zannos and other significant Greek acousmatic composers such as Andreas Mniestris and Theodore Lotis. He is currently studying as a post-graduate student, awarded with a PhD scholarship from De Monfort University, at Music Technology Innovation Research Center under the supervision of Dr. Bret Battey, Prof. Jonh Young and Dr. Dylan Menzies. Marinos multidisciplinary background enabled him to implement projects integrating different aspects of arts and technology, actively pursuing ambitious projects since 2004.

Cormac Gould

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

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

Darryl Griffiths

Darryl Griffiths began life as an EDM producer/re-mixer and worked under 19 management and produced records for various labels such as: Delirious recordings, Logic recordings, FFRR, and others, working with artists such as: the Brand New Heavies, Juliet Roberts, Kelly Bryan, Steven Gately, Phil Fuldner, Dancin' Danny D, and others. In 2012 Darryl Griffiths was awarded a first class honors degree in creative media computing at Glyndwr University. Shortly after his undergraduate degree, he decided to pursue a postgraduate degree at Glyndwr University under the supervision of Dr. Stuart Cunningham and Dr. Jonathan Weinel. He is now working towards a PhD in automatic playlist generation using affective computing technologies. Darryl's research so far is centered on three main areas: audio feature extraction, electrical engineering and AI systems.

Haruka Hirayama

Haruka Hirayama is a composer, has been based in the UK since 2008, originally from Japan. She studied composition and computer music with Cort Lippe and Takayuki Rai at Sonology Department, Kunitach College of Music in Tokyo and received a BA and MA. She was awarded the Residence Prize at the 32nd International Competition of Electroacoustic Music and Sonic Art (IMEB/Bourges, France) in 2005, and the Pauline Oliveros Prize at the Search for New Music by Women Composers Competition (IAWM/US) in 2012. Her activities as a composer are diverse including composer-in-residence at the Institute for Electroacoustic Music in Sweden (EMS), a commission from Chaotic.moebius (Plattform für neue und experimentelle Musik in Basel), and many works have been selected and performed at various international festivals and conferences in Spain, US, France, Sweden, Germany, Canada, UK, Australia, Switzerland, Netherlands, South Korea as well as Japan. Currently she has been researching at NOVARS research centre of the University of Manchester as a PhD student under the supervision of Dr. Ricardo Climent.

David Holland

David Holland has a background in rock music but developed an interest in electroacoustic music when studying for a BSc in E-music at Coventry University, where he graduated with first class honours and was awarded the Rolf Gehlhaar Award for electronic music composition. Through an interest in reactions to his compositions as part of his undergraduate project, he became concerned with how access to this type of music might be widened. In 2010 he was awarded an AHRC scholarship for a Masters by Research at De Montfort University under the supervision of Leigh Landy. The focus of this research was to investigate whether

Biographies

heightened listening could be learnt by children in schools as a way of aiding their appreciation of electroacoustic music. He began a part-time PhD at De Montfort University in 2012 in which he is investigating whether heightened listening can be further expanded into a pedagogical tool that can enable greater engagement with sound-based music through creative practice. He has recently been awarded an AHRC scholarship for his research as part of the Midlands3Cities Doctoral Training Partnership, which will begin in October 2014.

Jon Hughes

Jon Hughes is a composer and sound artist based in York. At present Jon is a final year PhD student in composition at the University of York Department of Music, supervised by Professor William Brooks, and supported by the Jack Lyons research scholarship. Jon was overall winner of the cross departmental Humanities Research Centre Fellowship competition in 2012 for outstanding third year PhD research at the University of York. Recent work includes Terrarium, a dance installation created in collaboration with choreographer Simon Birch. Funded by the Arts Council, Terrarium has toured extensively in the UK in 2012 and 2013. Sonic Horizons of the Mesolithic, with archaeologist Dr Ben Elliot, is an ongoing project using sound to explore the landscape narrative of the ancient Star Carr mesolithic settlement in North Yorkshire. Ash Dome in 2011 was created with choreographer Simon Birch and 26 students from the Northern School of Contemporary Dance in Leeds. Upcoming projects include Transmission, June 2014, with artist Becs Andrews and biologist Professor Mike Brockhurst, funded by the Wellcome Trust. In February 2014 Jon will be working on a new dance piece with Simon Birch and dance students at Falmouth University.

Pierre Jolivet

Pierre Jolivet originally from Paris, is an artist who's currently based in Dublin, Ireland. Pierre started as a French pioneer, under the moniker of Pacific 231, in the industrial and power electronics musical fields before moving into more ambient and abstract sounds. His works now explores the very limit of sound and space, especially through his past and present multimedia performances: Stif(f)le and Im'shi presented in numerous countries and his recent audiovisual production: Micromega. In 2010, he became part of the Luigi Russolo jury, a prestigious international award in acousmatic music created in 1979 by Gian Franco Maffina and Rossana Maggia with the participation of François Bayle and Pierre Schaeffer. He's currently teaching photography and multimedia at University College Dublin and started the MA Art in the Digital World at the National College of Art and Design.

Norah Lorway

Norah Lorway (b.1985) is PhD candidate in computer and electroacoustic music at the University of Birmingham. Originally from Canada, she is currently based in Birmingham, where she makes sounds and code with BEER (Birmingham Ensemble for Electroacoustic Research) a live coding networked laptop ensemble and with FIRE (Female Interface Research Ensemble) an all women laptop ensemble.

Norah also composes electroacoustic music, works with BEAST and makes software interfaces for laptop performance. She has performed live laptop music and electroacoustic music in the UK, Slovenia, Germany, Canada, USA and Australia.

Phil Stephen Maguire

Phil is an experimental musician and photographer interested in textures and grains of sounds found in objects, homemade electronic instruments, and field recordings. His work combines these sounds with abstract photographs, approached with the same attention to minute details, creating minimal and narrative-resistant audio/visual works.

Phil is currently an MA by Research student at Sound•Music•Image Research Centre (SMI/rc), University of Huddersfield. His research project studies abstract audio/visual composition, and perceptive issues that arise when pieces are presented with no narrative or contextual cues. His research is supervised by Dr. Julio d'Escriván.

Aaron May

Aaron May is a composer based in London. His works explore several themes, including the contrast between the abstract and the mimetic in acousmatic music, and the combination and juxtaposition of contrasting time layers. He writes regularly for both electronic and acoustic forces, as well as combinations of the two.

His work has been performed extensively in England and abroad. He recently completed an MA in Composition at the University of Bristol under Neal Farwell and John Pickard.

Bill McGettigan

Bill McGettigan is an acousmatic composer and MSc student studying Music Technology at Staffordshire University. Previously having produced algorithmic and alternative dance music, he began composing acousmatic works whilst studying at Staffordshire and has performed pieces at the University's Noisefloor Festival the InTime symposium at Coventry University.

Biographies

Annelie Nederberg

Annelie Nederberg is a composer and performer from Sweden currently based in the UK, pursuing an AHRC funded PhD in Musical Composition at University of Surrey. Annelie has a passion for the performing arts and composes for contemporary dance, theatre and film as well as acousmatic music. She also performs with her self-developed gestural feedback instrument and other electronic sounds. Her works move freely between concrete and abstract sounds, between music and sound art, with the human body as an important component: a confluence between voice and electronics into poetic and often slowly evolving sonorous shapes.

Annelie's music has been represented at ICMC, at festivals in the UK and internationally, on radio in Europe and the USA, and in concerts internationally. She has been awarded numerous scholarships and stipends and is a member of the Swedish Society of Composers and SEAMS, the Swedish Electroacoustic Music Society.

Amit Patel

Amit D Patel aka Dushume is a thriving experimental noise artist/musician from Leicester, with interests in fusing Asian underground sounds with electroacoustic music. For the past several years, Amit has looked into different areas such as bass influenced noise music, exploring improvisations and working collaboratively. He is currently reading a part-time PhD: "Creating noise in the Asian underground" at the Music, Technology and Innovation Research Centre, De Montfort University, Leicester, UK. Amit D Patel is developing a strong portfolio of creative work that explores subtle Indian influenced live electronics, sampling methods and looping techniques and performing with purpose built do-it-yourself instruments. More Info can be found here: www.dushume.co.uk

Tullis Rennie

Tullis is a composer, electronic musician, trombonist, DJ, biscuit obsessive and cycling enthusiast. He has worked in various musical guises across the UK and Europe for the last 10 years. He is a founder member of Insectotròpics - a multimedia performance collective based in Barcelona. Tullis is currently researching a PhD in Composition at the Sonic Arts Research Centre, Queens University Belfast.

Jack Richardson

Jack Richardson (b. 1991) is a PhD student at De Montfort University, exploring accessibility issues in music education in Key Stages 2 and 3 in the United Kingdom.

Supervised by Prof Leigh Landy, Dr Bret Battey and Dr Sarah Younie, Jack is working with students to introduce them to sound-based music,

electroacoustic music and the sonic arts in an engaging way. Inviting students to listen, compose and critique, Jack is looking to increase levels of engagement, appreciation and access as a result of a positive learning experience, thus exploring and broadening

Nektarios Rodosthenous

Nektarios Rodosthenous (b. 1986, Cyprus) started his musical studies in 2005. He studied composition with Dr Michael Spencer and Dr Ewan Stefani and holds a BA (Hons) Music and a MMus Composition from the University of Leeds. In January 2010 he started his doctoral studies at the University of York under the supervision of Dr Ambrose Field. His music, often for ensemble and tape, aims to fuse the acoustic (live) with the acousmatic (tape), and he composed solo and chamber works for mixed ensembles, electroacoustic music, music for dance shows, music for short films and soundtracks for theatre productions in Cyprus, Greece, UK, Germany, and Bosnia and Herzegovina. He has recently presented in conferences organised by RMA (University of Leeds, July 2012), CeReNeM (University of Huddersfield, December 2012), and by foreign institutions (European University Cyprus, November 2012).

Louise Rossiter

Louise Rossiter (born 1986) is a Scottish electroacoustic composer based in Leicester. Her research interests lie in acousmatic sound, acoustic ecology and expectation within Electroacoustic Music. She completed her undergraduate music degree at the University of Aberdeen, specialising in Acousmatic composition under Pete Stollery, and completed her MMus in Composition with distinction at the University of Edinburgh under 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 Arts and Humanities Research Council studentship. She will shortly be undertaking a period of study at the Université de Montréal under the supervision of Robert Normandeau with the assistance of an AHRC travel grant.

Louise's music is performed and broadcast around the world and a solo album, *Traces* has been released on the Xylem record label. In 2012 Louise was selected as a finalist in the Franz Liszt Stipendium für Akusmatische Komposition in Weimar and, in 2012, Louise secured joint 1st prize in the prestigious concours d'interprétation spatialisée de l'Espace du Sons in Brussels.

Biographies

Danny Saul

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

As a performer his involvement in a variety of experimental projects over the past few years have included a number of collaborations, performances and recordings with notable contemporary experimental musicians including Ben Frost (performing Music for 6 Guitars, at Iceland Airwaves, Reykjavik), Machinefabriek, Greg Haines, Jasper TX, Xela (Type Recordings), and Simon Scott. Danny has played throughout the UK, Europe, USA and Japan. He runs the experimental record label White Box Recordings, and has to date released two solo albums, Harsh, Final. (White Box, 2009), and Kinison – Goldthwait (Hibernate Recordings, 2010).

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

Dan Tramte

- A bio in 12 modules:
- Dan Tramte aka. d'Atramt (b. 1985)
#clevelandisthecitywherewecomefromsorunrun
- Obligatory acronyms list. wordcount:2. CEMlcircles;festival-futura;ISST;#foetexmachina;NYCEMF'x2'
- Athens-Slingshot;ACDFA;OK-Electric;CIME:ICEM;Soundcrawl'x2'SMC;Hilltown'x2';Collevoxus;Latex'x2';EMM;Studio300;ACMC;ICMC'x2';SEAMUS'x2'
- Performances on five continents & zero oceans.
- PhD candidate @ U. of N. Texas specializing in computer music media :: minoring in music theory
- Studied w/ Jon Christopher Nelson, Panayiotis Kokoras, Elaine Lillios, Mikel Kuehn, Andrew May, Christopher Moore, & David Bithell
- proficient in frequencies of 20Hz-20kHz, specializing in the upper & lower extremes; dabbles in frequencies of 400-750THz
- he makes air particles dance; humans just sit & watch...
- ...sometimes they participate
- #rationalistyetphenomenologist IL Y A DES NOÈMES, DONC JE SUIS

Luis Valdivia

Luis Valdivia was born in La Plata, Argentina. He studies Electronic Music Composition at the Folkwang Hochschule (Essen, Germany) with Prof. Thomas Neuhaus since 2009 and Computer Science at the Salzburg University. He studied Guitar at the Conservatory Gilardo Gilardi. Private Study with Eduardo Fernandez (Guitar), Monica Cosachov (Chamber Music) and Enrique Gerardi (Composition). He studied Composition from 2004-2009 at the University Mozarteum, Salzburg with Achim Bornhöft and Herbert Grassl.

Jon Weinel

Jon Weinel is a sonic artist and researcher. His main area of expertise is in psychedelic electroacoustic music and visual music composition. He also writes on a variety of other research topics broadly related to sound and computer arts, and is typically engaged in interdisciplinary research. He holds a PhD in Music, completed at Keele University under the supervision of Professor Rajmil Fischman. He has taught at Keele University, Manchester Metropolitan University, and is currently a Postdoctoral Researcher at Glyndwr University.

Martin Vishnick

Concert tours have taken Martin all over Europe as well as appearances at most of the major London and UK venues. He continues to promote his albums with radio and concert appearances all over the world.

Commissions include music for the theatre, concert hall, film and media. Martin also teaches guitar, composition and improvisation in the UK and Spain. He was 'Composer in Residence' at St. Albans School, Herts from 1996-2009.

He is currently writing up a PhD thesis, the research comprises two contrasting volumes, a survey of current practice and didactic elements. In both volumes, the focus is on exploring the complex processes of musical creation and reception.

Roberto Zanata

Roberto Zanata was born in Cagliari, Italy where he also graduated in Philosophy. A composer, musician and musicologist in electronic music, he studied and graduated in composition and electronic music at the Conservatory of Cagliari. In the middle of nineties Roberto became active in Italy and abroad. He wrote chamber music, music for theatre, computer music, electroacoustic and acousmatic music as well as multimedia works.

