

Centre for Research in New Music
CeReNeM Seminar and Workshop Schedule 2016–17

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(starting January 2017)

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Welcome to **Professor Robert Adlington**, who joins us in January 2017 as the newly appointed Queens Anniversary Prize Chair in Contemporary Music, and **Dr Luc Döbereiner**, who is a Visiting Researcher on a Erwin Schrödinger Fellowship from the Austrian Science Foundation (FWF).

General Introduction

The 2016-17 seminar/workshop series will feature the following four topic areas/strands:

Improvisation & Openness [RA, AH, PT, PAT]

Music & (Visual) Art [PA, MA, MB, AC, BH]

Space, Place, & Environment [PA, AC, BH, LL]

Writing About (Your) Music [MA, AC, AH, BH]

The seminars and workshops combine theoretical and practical approaches and cover a wide range of philosophical, artistic, and technical topics. They are designed to provide supporting content to the independent research work of the postgraduate students of CeReNeM. While they are not assessed classes, staff will generally require students to complete reading and listening assignments in preparation for class meetings. (Assignment and preparation information will be given via UniLearn.) These sessions will be held in a reasonably informal seminar format, with class discussion and informal student-led presentations serving a central role.

Attendance at the seminars/workshops is expected of CeReNeM MA by Research students. PhD students are strongly encouraged to participate in the sessions and may in some cases be required by their supervisors to attend. One of the primary goals of the CeReNeM course structure is to encourage interaction between students of various disciplines (performance, composition, computer music, sound art, improvisation, etc.) and various backgrounds and experience levels, so the more student participation we have, the more rewarding the seminar sessions will be.

Additional opportunities

CeReNeM Colloquium

The CeReNeM Colloquium meets weekly from **4.30–6.00 (CAM G/01)** and features presentations on creative/scholarly work by staff, students, and guest lecturers, typically with a format of informal presentations of scores/recordings interspersed with discussion/questions. The sessions are designed to be open and conversational rather than formal lectures, and discussion and supportive feedback are central to the aims of the sessions. The Colloquium also provides a critical opportunity to disseminate information about upcoming concerts, workshops, etc., and is occasionally used to discuss larger professional/career concerns (opportunities for summer programmes, advice on job or residency applications, etc.). **Attendance for CeReNeM students on the MA by Research route is required, and PhD students are expected to attend the sessions whenever possible.**

Concerts/Performance Workshops

This year features an exciting series of concerts and workshops hosted by CeReNeM and will again include numerous visiting soloists and ensembles of international renown. As in previous years, each of the visiting artists will perform pieces by CeReNeM's postgraduate Composition students alongside works by more established composers, and some of the guests will also contribute to the seminar/guest lecture series.

Additionally, many of the guest performers will be available to offer coaching sessions for our Contemporary Music Performance students and will give workshops and reading sessions for undergraduate composers.

Creative Coding Lab

The Creative Coding Lab is a hub for acoustics, audio technology and musical research activities that involve coding, and is led by Dr Alex Harker. The CCL embraces work in audio and/or visual specific languages (e.g. Max / SuperCollider / Processing) as well as more generic programming languages (e.g. C / C++ / python).

The **CCL Meets** are meetings (roughly fortnightly) for presentations/discussions about coding practices and staff, postgraduate and undergraduate projects, along with presentations by external guests. These sessions are open to all students and staff to attend. This year Meets will be **Fridays 15.15 – 17.15** and guest presentations are planned by Rebel Technology, Sam Pluta (Visiting Research Fellow), Jason Freeman and Miller Puckette (Visiting Research Professor) amongst others.

To stay informed of the CCL Meets (including dates and venues) and other activities please sign up to the Google group at <https://groups.google.com/forum/#!forum/uoh-creative-coding-lab>, or access the schedule via the MMT Postgraduate and Research Resources module on Unilearn (under Supporting activity strands -> CCL).

Additional Seminar and Workshop Opportunities

There are two additional strands of PGR activity that are open to all postgraduate students. One focuses primarily on popular music, film, and multimedia work (combining the activities of the Sound Music Image Collaboration research centre (SMIC) and Pop Music Studies Research Group), and the other focuses primarily on performance and musicology (combining the activities of the Centre for the study of Music, Gender and Identity (MuGI), the Huddersfield Centre for Performance Research (HuCPeR), and additional areas of critical, historical, and analytical musicology.

Performance and Musicology Forum

Seminars and visiting speakers: Wednesdays, 10.45 – 12.15 (CAM G/03)

Popular Music/Film/Multimedia Forum

Seminars and visiting speakers: Wednesdays, 15.15 – 16.45 (CAM G/04)

These two fora also share a joint lunchtime session of work in progress papers and training workshops:
Wednesdays, 13.15 – 14.45 (CAM G/01 or CAM G/04)

edges ensemble

The edges ensemble is available for all students on music and music technology courses, undergraduate and postgraduate, and meets on **Fridays 11.15 – 1.15 in Phipps Hall**. The edges ensemble performs a potent mixture of text scores, graphic scores, quasi-notated scores and improvisation. Members perform traditional and non-traditional instruments alike, acoustic and amplified, pitched and noise-based, big and small, ranging from cello and clarinet to conches and clicks. Over the past few years edges have performed regularly in Huddersfield venues, as well as in Sheffield and London and have also featured on a number of CDs on the 'another timbre' label. The only rule is - you can only be in it if you want to be in it. If you don't like it don't stay in it! But you're very very welcome to come a give it a try.

Term 1

week 1

- 27 September **Induction/Introductions** AC et al.
 14.15 – 16.05 (CAM G/03)
- Postgraduate Welcome Reception**
 16.30 – 18.00 (CAM G/01)

week 2

- 4 October **Improvisation & Openness** Practical advanced studio skills – composing sound – hands-on synthesis PAT
 14.15 – 16.05 (CAM G/03)
- Colloquium**
 16.30 – 18.00 (CAM G/01)

week 3

- 11 October **Space, Place, & Environment** Composing as hunting (a poetics of attention) LL
 14.15 – 16.05 (CAM G/03)
- Colloquium** Prof Liza Lim (University of Huddersfield)
Tree of Codes: an opera about transformation & radiance
 16.30 – 18.00 (CAM G/01)
- 12 October GUEST LECTURE **Dr Michael Winter** (the wulf, Los Angeles) PT
 Over 300 years ago, Leibniz predicted many current trends in music: a lecture/performance
 10:15–11.45 (CAM G/04)
- CONCERT: **Diego Castro, guitar**
 12:15 (St Paul's Hall)
- An informal concert by Philip Thomas featuring music by Michael Winter will take place in St.Paul's Hall at 8.00pm

week 4

- 18 October **Space, Place, & Environment** A form in search of itself; looking, listening, finding 14.15 – 16.05 (CAM G/03) BH
- Colloquium**
16.30 – 18.00 (CAM G/01)

week 5

- 25 October **Space, Place, & Environment** Space, Harmony and Electricity 14.15 – 16.05 (CAM G/03) PA
- Colloquium** Tim Rutherford-Johnson AC
Afterness as aesthetic and formal principle in 21st-century music
16.30 – 18.00 (CAM G/01)

week 6

- 31 October GUEST LECTURE **Dr Judy Dunaway** (Massachusetts College of Art and Design) 14.45–16.15 (CAM G/01)
- 1 November **Music & (Visual) Art** Figures, Abstractions, & Frames—Francis Bacon and Gerhard Richter AC
14.15 – 16.05 (CAM G/03)
- Colloquium**
16.30 – 18.00 (CAM G/01)

week 7

- 8 November **Music & (Visual) Art** Collaboration, Mapping and Sonification MA
14.15 – 16.05 (CAM G/03)
- Colloquium**
16.30 – 18.00 (CAM G/01)

week 8

- 15 November **Music & (Visual) Art** An art of equivalence? Representing the visual arts through music BH
14.15 – 16.05 (CAM G/03)
- Colloquium** Prof Aaron Cassidy (University of Huddersfield)
Writing Blind: *The wreck of former boundaries*
16.30 – 18.00 (CAM G/01)

17 November **Michael Finnissy: Dialogues**
Symposium/Study Day/Concerts
<http://www.finnissyconference.com>

week 9 >> hcmf//

18 - 27 Nov Huddersfield Contemporary Music Festival

22 November **Improvisation & Openness** Dr Sam Pluta (University of Chicago) AH
Workshop on Improvisation and Technology, in partnership with hcmf//
10.00 – 12.00 (Heritage Quay)

week 10

29 November **Improvisation & Openness** Exploring the relationship between electronic music practices and AH
improvisation
14.15 – 16.05 (CAM G/03)

Colloquium
16.30 – 18.00 (CAM G/01)

week 11

6 December **Improvisation & Openness** Locating the Performer¹ PT
14.15 – 16.05 (CAM G/03)

Colloquium
16.30 – 18.00 (CAM G/01)

week 12

13 December **Improvisation & Openness** Locating the Performer² PT
14.15 – 16.05 (CAM G/03)

Colloquium
16.30 – 18.00 (CAM G/01)

Winter Holiday

Term 2

10 January **MA Progression Meeting** required for all CeReNeM MA by Research students
14.15 – 16.15 (CAM G/03)

week 13

16 January CONCERT: **Garth Knox, viola**
17.30 (St Paul's Hall)

17 January WORKSHOP: **Garth Knox, viola**
10.15 – 12.45 (CAM G/01)

Writing About (Your) Music Shepherding, Misdirection, Obfuscation, Transparency—models
for writing about your own music
14.15 – 16.05 (CAM G/03)

AC

Colloquium
16.30 – 18.00 (CAM G/01)

19 January CONCERT: **Philip Thomas & Emily Worthington**
13.15 (St Paul's Hall)

week 14

24 January **Writing About (Your) Music** Writing a commentary: Practical thoughts on the non-practical
14.15 – 16.05 (CAM G/03)

AH

Colloquium
16.30 – 18.00 (CAM G/01)

25 January GUEST LECTURE **Dr Jennifer Walshe** (Brunel University)
13.15–14.45 (CAM G/05)

AC

26 January CONCERT: **Loop Collective** Primitive London
13.15 (Phipps Hall)

CONCERT: **Aisha Orazbayeva, violin & Joseph Houston, piano**
19.30 (St Paul's Hall)

27 January WORKSHOP: **Aisha Orazbayeva, violin & Joseph Houston, piano**
10.15 – 12.45 (CAM G/16)

BH

week 15

- 31 January **Improvisation & Openness** Anarchism & Anarchy RA
14.15 – 16.05 (CAM G/03)
- Colloquium**
16.30 – 18.00 (CAM G/01)

week 16

- 7 February **Space, Place, & Environment** Space as Form¹ – deterritorialization and the non-site AC
14.15 – 16.05 (CAM G/03)
- Colloquium**
16.30 – 18.00 (CAM G/01)
- 9 February CONCERT: **Juliet Fraser, voice**
19.30 (St Paul's Hall)
- 10 February WORKSHOP: **Juliet Fraser, voice** BH
10.15 – 12.45 (CAM G/16)

week 17

- 14 February **Space, Place, & Environment** Space as Form² – pleats, folds, depth and depthlessness AC
14.15 – 16.05 (CAM G/03)
- Colloquium**
16.30 – 18.00 (CAM G/01)

week 18 >> reading week

- 22-26 Feb **Electric Spring 2016**
Electric Spring is our annual festival of sonic explorations. The five-day programme of concerts, talks and workshops brings together some of the leading strands of research and practice in acousmatic and improvised music, software interfaces and video music.
- More details on www.electricspring.co.uk

week 19

- 28 February **Space, Place, & Environment** 'The Spinning World' — responding to a Brazilian aesthetics of listening and Walter Smetak's invented instruments 14.15 – 16.05 (CAM G/03) LL
- Colloquium**
16.30 – 18.00 (CAM G/01)

week 20

- 7 March **Music & (Visual) Art** Oil on Canvas, or: reinventing music (learning from visual art) 14.15 – 16.05 (CAM G/03) PA
- Colloquium**
16.30 – 18.00 (CAM G/01)
- 8 March WORKSHOP: **Line Upon Line Percussion** 10.15 – 12.15 (Phipps Hall) MB
- 9 March CONCERT: **Line Upon Line Percussion** 19.30 (Phipps Hall)

week 21

- 14 March **Music & (Visual) Art** Form as Space—Calder, Riley, mobile form & open notation 14.15 – 16.05 (CAM G/03) MB
- Colloquium** Dr Luc Döbereiner (FWF Erwin Schrödinger Fellowship lecture)
16.30 – 18.00 (CAM G/01)

week 22

- 21 March **Writing About (Your) Music** Writing from a composer's perspective in academia 14.15 – 16.05 (CAM G/03) MA
- Colloquium** Dr Mary Bellamy (University of Huddersfield)
Instrument capabilities and sonic identities in my recent music
16.30 – 18.00 (CAM G/01)

week 23

- 28 March **Writing About (Your) Music** Reflecting on Key Conceptual Nodes BH
14.15 – 16.05 (CAM G/03)
- Colloquium**
16.30 – 18.00 (CAM G/01)

week 24

- 3 April CONCERT: **Quasar Saxophone Quartet**
19.30 (Phipps Hall)
- 4 April WORKSHOP: **Quasar Saxophone Quartet** MB
10.15 – 12.45 (CAM G/01)
- Improvisation & Openness** Bounded Improvisation: an open discussion PAT
14.15 – 16.05 (CAM G/03)
- Colloquium**
16.30 – 18.00 (CAM G/01)

Summer Term

- 9 May **MA by Research Year-end research presentations** AC et al.
submission of portfolio work-in-progress
(time/place tbc)