

Centre for Research in New Music
CeReNeM Seminar and Workshop Schedule 2018–19

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Welcome to four new postdoctoral research fellows, who join CeReNeM's ever-growing research community: **Dr Michelle Assay** (Leverhulme Early Career Research Fellow, Censorship and Shakespeare: Soviet and Post-Soviet Music, Theatre and Film), **Igor Contreras** (British Academy Postdoctoral Fellow, New Music and the Transition to Democracy in Post-Francoist Spain), **Mia Pistorius** (Leverhulme Early Career Research Fellow, Opera in post-apartheid South Africa), and **Keitaro Takahashi** (Digital Signal Processing Research Fellow on Michael Clarke's ERC-funded IRiMaS project).

Introduction

The 2018–19 seminar/workshop series will feature the following four topic areas/strands:

Critical Listening [MA, MB, BH, PT, AH]
Politics of Identity [RA, LL, IC, MP, BS]
Advanced Orchestration [AC, BH]
Openness in Performance [RA, PT, BS]

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 Brightspace.) These sessions will be held in a reasonably informal seminar format, with class discussion and informal student-led presentations serving a central role. As interactive discussion/debate is integral to these sessions, it is important to complete all assigned reading/listening/viewing in advance of the seminars.

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 (RSG/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 includes numerous visiting soloists and ensembles of international renown. 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. 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>

Additional Seminar and Workshop Opportunities

There is an additional strand of PGR activity open to all postgraduate students, focusing on musicology, performance, and popular music, combining the activities of the Centre for Music, Culture & Identity (CMCI) and the Research Centre for Performance Practices (ReCePP), which meets on Thursdays.

Full seminar and lecture schedules for the Thursday events are available on the MMT PGR pages on Brightspace.

edges ensemble

The edges ensemble is open to all students on music and music technology courses—undergraduate and postgraduate. The 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 welcome to come a give it a try! The ensemble is on hiatus until January 2019—information about rehearsal schedules will be distributed later in the academic year.

Term 1

week 1

25 September **Induction/Introductions** RA et al.
14.45 – 16.15 (RSG/01)

Postgraduate Welcome Reception
16.30 – 18.00 (Steinitz Building Atrium)

week 2

2 October **Politics of Identity** Aesthetics and the Anthropocene—non-human logics in *Extinction Events*
and *Dawn Chorus* LL
14.15 – 16.05 (RSG/01)

Colloquium
16.30 – 18.00 (RSG/01)

week 3

9 October **Politics of Identity** Musical identities of fascism IC
14.15 – 16.05 (RSG/01)

Colloquium
16.30 – 18.00 (RSG/01)

week 4

16 October **Politics of Identity** Music, postcolonialism and race MP
14.15 – 16.05 (RSG/01)

Colloquium
16.30 – 18.00 (RSG/01)

week 5

23 October **Advanced Orchestration** Orchestration through spectral analysis¹ – introduction AC
14.15 – 16.05 (RSG/01)

Colloquium
16.30 – 18.00 (RSG/01)

week 6

30 October **Advanced Orchestration** Orchestration through spectral analysis² – strings AC
14.15 – 16.05 (RSG/01)

Colloquium
16.30 – 18.00 (RSG/01)

week 7

6 November **Advanced Orchestration** Orchestration through spectral analysis³ – winds AC
14.15 – 16.05 (RSG/01)

Colloquium Jessica Aszodi AC
Practice-based Research in Experimental Performing Practice
16.30 – 18.00 (RSG/01)

week 8

13 November **Advanced Orchestration** Orchestration through spectral analysis⁴ – brass AC
14.15 – 16.05 (RSG/01)

Colloquium Rebecca Saunders AC
16.30 – 18.00 (RSG/01)

week 9 >> hcmf//

16 - 25 Nov **Huddersfield Contemporary Music Festival**

23 November CCL Workshop: Francisco Colasanto (CMMAS) AH
13.15–15.15 (venue tbc)

week 10

27 November **Critical Listening** A solfège of timbre? AH
14.15 – 16.05 (RSG/01)

Colloquium
16.30 – 18.00 (RSG/01)

29 November Concert: **ELISION** (NB: postponed to April 2019)
~~19.30 (St Paul's Hall)~~

week 11

4 December **Advanced Orchestration** Timbral transformation, overlapping, masking, hyper-instruments AC
14.15 – 16.05 (RSG/01)

Colloquium
16.30 – 18.00 (RSG/01)

week 12

11 December **Critical Listening** Large-scale Forms in Experimental Music: Time, Duration and Memory BH
14.15 – 16.05 (RSG/01)

Colloquium
16.30 – 18.00 (RSG/01)

Term 2

consolidation week

8 January **Openness in Performance** Distributed creativity RA
14.15 – 16.15 (RSG/01)

Colloquium – MA Progression Meeting
required for all CeReNeM MA by Research students
16.30 – 18.00 (RSG/01)

week 13

- 15 January **Openness in Performance** Liveness RA
14.15 – 16.05 (RSG/01)
- Colloquium** Robert Adlington & Bryn Harrison (University of Huddersfield)
From Echo Chambers to First Light: composing democratically with an amateur choir
16.30 – 18.00 (RSG/01)

week 14

- 21 January Concert: **Serge Vuille, percussion**
19.30 (St Paul's Hall)
- 22 January Workshop: Serge Vuille, percussion
10.15 – 12.15 (Phipps Hall)
- Openness in Performance** On the Cage *Concert for Piano and Orchestra* PT
14.15 – 16.05 (RSG/01)
- Colloquium** Ashley Fure (Dartmouth College) AC
16.30 – 18.00 (RSG/01)

week 15

- 29 January **Critical Listening** Tonality, touch and listening in Feldman's piano music PT
14.15 – 16.05 (RSG/01)
- Colloquium**
16.30 – 18.00 (RSG/01)

week 16

- 5 February **Advanced Orchestration** Morton Feldman's approach to orchestration in *For Samuel Beckett* BH
14.15 – 16.05 (RSG/01)
- Colloquium**
16.30 – 18.00 (RSG/01)

week 17

- 12 February **Politics of Identity** Cultural borrowing, cultural appropriation (1) RA
14.15 – 16.05 (RSG/01)
- Colloquium** Catherine Laws (University of York) PT
16.30 – 18.00 (RSG/01)

week 18 >> reading week

19 February **Colloquium** Pierre Alexandre Tremblay (University of Huddersfield)
The Huddersfield Immersive Sound System: why bother with so much gear? (Reasons and methods of the loudspeaker orchestra)
16.30 – 18.00 (Phipps Hall)

20-24 Feb **Electric Spring Festival**
Electric Spring is our annual festival of electronic music. The 2019 festival features concerts by Lauren Sarah Hayes, Benjamin Thigpen, Electric Indigo (Susanne Kirchmayr), and exclusiveOr (Sam Pluta & Jeff Snyder), plus performances and installations by CeReNeM postgraduates, various guest lectures/workshops, the annual CCL Symposium, and ModularMeets.

More details at www.electricspring.co.uk

week 19

26 February **Politics of Identity** Cultural borrowing, cultural appropriation (2) RA
14.15 – 16.05 (RSG/01)

Colloquium
16.30 – 18.00 (RSG/01)

28 February Concert: **Ian Pace, piano**
13.15 (St Paul's Hall)

week 20

4 March Concert: **Sarah Saviet, violin**
19.30 (St Paul's Hall)

5 March **Critical Listening** Listening to timbre in musical sounds (Saunders; André) MB
14.15 – 16.05 (RSG/01)

Colloquium
16.30 – 18.00 (RSG/01)

week 21

12 March **Critical Listening** Microtonality and consonance MA
14.15 – 16.05 (RSG/01)

Colloquium
16.30 – 18.00 (RSG/01)

week 22

- 19 March **Critical Listening** Aurality and sonic sculptures MA
14.15 – 16.05 (RSG/01)
- Colloquium**
16.30 – 18.00 (RSG/01)

week 23

- 25 March Concert: **Diego Castro Magas, guitar**
19.30 (St Paul's Hall)
- 26 March Workshop: Diego Castro Magas, guitar MB
10.15 – 12.15 (RS1/14)
- Openness in Performance** Openness of the body BS
14.15 – 16.05 (RSG/01)
- Colloquium** Evan Johnson AC
16.30 – 18.00 (RSG/01)
- 28 March Concert: **Christopher Redgate, oboe**
13.15 (St Paul's Hall)

week 24

- 2 April **Politics of Identity** Molecular identities BS
14.15 – 16.05 (RSG/01)
- Colloquium**
16.30 – 18.00 (RSG/01)
- 29 April Concert: **ELISION**
19.30 (St Paul's Hall)
- 30 April **MA by Research Year-end research presentations** AC et al.
submission of portfolio work-in-progress
14.15 – 16.15 (RSG/03)