

# Curriculum Vitae Dr Richard Nance

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## Education

**2007 PhD**, Music Composition: Compositional Explorations in Plastic Sound. De Montfort University; Music, Technology and Innovation. Full tuition waiver plus bursary

**1997 BA** in Music and Music Technology: University of Alabama at Birmingham, USA;

**1996** Compositional and Technical Internship: University of Birmingham, UK, (BEAST Studios) 1997 Stevie Wonder Music Technology Student of the Year Scholarship

**1997 BSc** in Psychology: University of Alabama at Birmingham, USA

## Previous Employment

**2015- De Montfort University/LIPC:** Lecturer (PT) Creating Music with Technology (MUST 1008), Foundations of Music (MUST 1001), LIPC Audio Specialist Tutor

**2012-2013 De Montfort University:** Audio-Visual Technical Analyst for Music, Technology and Innovation. (Temporary hire through Unitemps)

**2009-2011 Birmingham Southern College:** Adjunct Professor, Advanced Electroacoustic Music and Electroacoustic Music Composition: Practical composition-oriented classes introducing a history of European electronic music and some aspects of spectromorphology, listening practice and analysis. It included teaching acoustics, Pure Data programming, and sound recording with Reaper, Pro Tools, Nuendo, Digital Performer and various standalone and inline filters. Included introductions to psychoacoustics and auditory biology.

**2009-2011 Metropolitan Youth Orchestras of Alabama:** President of the MYO and teacher at Scrollworks

**2007-2014 Private Contractor:** Music/Sonic Arts, Audio consultant, recordist, and post-production services for video and concert production. Instrumental teaching.

**2007 University of Manchester, UK:** Music Technician for The Martin Harris Centre.

**2002-2007 De Montfort University:** Post-graduate researcher and part-time tutor.

**2005** Techniques of Digital Audio; Tutor: tutorials in DSP software and microphone techniques for studio use. Subjects included digital audio, sample rate, bit depths, file formats, relationships between digital and analogue technology. Software included Pro Tools' tracking, editing, hardware and software inputs/outputs, plug-ins (dynamics processing), using auxiliary sends and busses, automation and Audiosuite (EQ, delay, chorus, flange, reverb, time stretch, pitch shift, mixing, dithering.

**2004** Foundations of Music Part 2: The Digital Ear; : Led seminars to provide an

understanding of the acoustical and perceptual foundations of music and sound. Reviewed student works and gave preliminary marks and suggestions towards their final projects

**2003** Arts Management Seminar; Guest Lecturer: path from the composer, through the technology, to the performer. Outlining the creation a new work and placing it in a social, personal, and historical context for final year arts management students

**2003-04** Tutorial support for studio recording and mixing, Logic Audio and MIDI sequencing, Pro Tools, Soundhack, Marcohack, Audiosculpt, SoundMaker and SoundMagic plug-ins; also tutorial support for acoustics and psychoacoustics

**2002-03** Techniques 1: tutorial support for studio technique classes; all studio software use (previously mentioned) general usage of Macintosh computers, and provided feedback and critique of student projects and materials in the first stages of their final projects

**2002** Musicianship 2, Musical Forms and Structures: Substitute lecturer for Dr. John Richards

**2001 University of Wales, Bangor:** video and audio documentation for graduate recitals and faculty concerts, using a Canon Hi-8 video camera. Recorded faculty and guest concerts using Pro Tools, AKG 414, Schoeps stereo and cardioid microphones through a 24 channel mixing board. Primary computer support for graduate and undergraduate music studios, installing and maintaining software as well as software support for undergraduate and MA students in the labs. Software included Pro Tools, Sibelius, Digital Performer, and Performer, Soundhack, Real Time Granular Synth, and several other DSP processors and plug-ins.

**1998-01 University of Alabama Health Services Foundation:** Help Desk Analyst 1997-98 University of Alabama at Birmingham: Apple-Macintosh hardware and software technician.

## **Recordings/Commissions**

*Bounding Bells:* Commissioned by Hear This Space, for the Building Communities Project (ACE), Leicester, UK with funds provided by the Arts Council of England.

*Analogies of Control:* (acousmatic version): Bouquet of Sounds, Music, Technology and Research Centre; MTI CD 001, 2007

*This is Not a Model:* Presence III CeC-PeP, 2000

*Between Dog and Wolf:* International Computer Music Association, ICMC 2000, 2000

46: Liquid Brick (free improvisation trumpet and electronics), 2000

*Extinct:* Liquid Brick (free improvisation trumpet and electronics), 2000

PhantomLimb: Birmingham Improv Festival Recordings 96 (free improvisation trumpets, guitar), 1996

*Lido Road:* (trumpets) song by Davey Williams, Slide Crazy (various artists), produced by Henry Kaiser on Sky Ranch Records 1992

## **Journals**

2010 Guest editor for Living Music, Vol. 23/ No. 1, Spring 2010

2008 Plastic Music, Aural Models, and Graphic Representation: Discussion and examples of

concrete methods of composition for instrumental performance using aural models and graphic displays. eContact! 12.3 Instrument-Interface

2007 Interview: Dame Evelyn Glennie: An interview with Dame Evelyn touching on a range of subjects, from her educational activities to her work as a composer, performer and improviser; eContact! 9.4, <http://cec.concordia.ca/econtact/>

## Conferences

2017 EMC2 - The Experimental Music Catalogue: Past, Present and Future: Instrumental performer for several concerts of new and old compositions connected with the Experimental Music Catalog, (hosted by De Montfort University)

2011 Aural Models and the Graphics Score (with audio examples): InTime Conference, Coventry University.

2006 Plastic Music and Aural Models: Examples, comparisons and comments on three works using aural models in place of written scores; Digital Music Research Network, Leeds, UK

2005 Performance and the 'Aural Score': Introducing an aurally centred method for instrumental composition in electroacoustic music. Presented at the first Digital Music Research Network conference, Glasgow

2003 Cognitive Dynamics and Semantic Spreading in *This is Not a Model*: A study of control and communication between the composition and the composer through the analysis of an acousmatic composition. Presented at The International Institute for Advanced Studies in Systems Research and Cybernetics 2003, in Baden Baden, Germany

## Gallery/interdisciplinary experience

Feb 2011 *Tearing Up*: Flood Gallery, Asheville, NC, Sound files installed in a gallery supporting a video and paper installation by Claire Elizabeth Barret called "Dance is the New Visual Art". The sounds provided were from a larger project making use of butcher paper, newspaper, hand made felted paper, tissue, card stock.

2010 *Five Cross Modal Abstractions*: Bare Hands Gallery, Birmingham, AL, ink on vinyl: Five pictures of sounds as manipulated spectrographs. Three are five foot vertical, one is ten seconds and the others are between three and seven minutes. Two more are different aspects of an 'Amen' from a four member church choir in South Alabama.

2009 *Cross Country Runner/Glint*: Ohrenhoch Gallery, Berlin-Neukölln, installations of acousmatic works

2009 *Gravity's*: Ohrenhoch Gallery, Berlin-Neukölln, installations of acousmatic works

## Seminar/Workshop

August 2012 Atlantic Center for the Arts (Residency #151): Associate artist with Jonty Harrison. Primarily concentrating of field recording and multi-channel diffusion and composition.

June 2011 Aural Models: The use of sound as a performance stimulus in the arts. A workshop incorporating dancers, performance artists, writers and musicians. Funded by The University of Leeds Centre for Practice-Led Research in the Arts (CePRA).

## Performance list

- 2017 *Cross Country Runner*: Noisefloor, Music festival, Staffordshire University
- 2017 *Tau(gh)t*: Sounds Like This! Music festival, Leeds College of Music
- 2015 *The Bounding Bells*: New Walk Museum "Gesamtkunstwerk" concert, by Hear This Space as part of the Arts Council of England's Building Communities project.
- 2013 *The Transatlantic Half-Pipe*: Vanishing Points, Birmingham ElectroAcoustic Sound Theatre City of Birmingham Symphony Orchestra Centre, Birmingham, UK
- 2010 Phantom Limb (trumpet, bass) free improvisation trio, Litebox Gallery, Birmingham, AL
- 2010 *Glint*: Birmingham Art Music Alliance, Birmingham Southern College, Birmingham, AL
- 2009 *The Transatlantic Half-pipe*: Electronic Music Midwest, Kansas City KS
- 2009 *Analogies of Control*: Birmingham Southern College, Birmingham, AL
- 2007 *Gravity's*: Institute of Creative Technologies, De Montfort University, Leicester, UK
- 2006 *Analogies of Control*, for cello and fixed sounds (aural score): Edgardo Espinosa, cello, International Computer Music Conference, New Orleans, LA
- 2006 *Analogies of Control*: Thomas Gardner, cello, Visiones Sonoras 2006, Universidad Nacional Autónoma de México
- 2006 *Analogies of Control*: Thomas Gardner, cello, De Montfort University
- 2006 *Analogies of Control*: Craig Hultgren, cello, Alabama School of Fine Arts
- 2006 *The Transatlantic Half-Pipe*: The 6th Festival Licences, Paris, Fr. and Torino, It.
- 2005 *Analogies of Control*: Thomas Gardner, cello, University of Liverpool
- 2005 *Between Dog and Wolf*: University of Glasgow
- 2005 *The Transatlantic Half-Pipe*: University of York
- 2005 *Territorial Dispute*: (phonography) Experimental Music Showcase, Aberdeen, Scotland
- 2005 *Taut*: De Montfort University, Cultural Exchanges Week
- 2004 *Cross Country Runner/Glint*: Sonic Arts Network Conference, Leicester, UK
- 2004 *Cross Country Runner/Glint*: International Computer Music Conference, Miami, Florida, USA
- 2004 *Mastersplasher*: written for and performed at Undercurrent, London, UK
- 2003 *The Transatlantic Half-Pipe*: Soundings, Edinburgh, UK,
- 2003 Diffusion performance: Andrew Lewis' *Ascent* with BEAST at BMIC 'Cutting Edge' series Ocean 2, London
- 2002 *Confluence and Effloresce*: New Arts Stage, Birmingham Museum of Art, Birmingham, AL
- 2002 *Confluence and Effloresce*: (with improvising ensemble): New York University's New Music and Dance Ensemble, New York City, USA and Pisa, Italy

2002 *This is Not A Model*: EuCuE, Montreal, Canada

2001 *The Transatlantic Half-Pipe*: The new San Francisco Tape Music Center

2002 *The Transatlantic Half-Pipe*: Music at Bangor, Bangor Wales

2000 *Between Dog and Wolf*: International Computer Music Conference, at the Akademie der Künste, Berlin, Germany (final concert of conference)

1998 *Between Dog and Wolf*: Birmingham-Southern College, Birmingham Alabama, USA

1998 *Between Dog and Wolf*: EuCuE, Montreal, Canada

1996 Diffusion performance of David Prior's *Somewhere Submarine*: Bourges, Fr.  
(Synthese '96)