

MUSIC MAKES WAVES

Wednesday 15 March 2017

 #cultureuob #artsscifest

SPEAKERS

Stefano D'Alessio | New Media Artist

Stefano D'Alessio is a New Media Artist & composer who lives and works in Vienna, Austria). He creates interactive performances and installations, combining visuals, sound, physical computing and performance through programming. His research addresses the digitisation of the human in new technologies and virtual representations of the “real”, underlining the distortions and perceptive amplifications caused by them. His work involves the human body as a subject for analysing, coding, and decoding processes of the real/physical, in to digital/abstract, questioning the ephemeral limits between machine and body, artificial intelligence and consciousness.

With a bachelor degree in Visual and performing Art at the IUAV University of Venice and a magister degree in Transmedial Art at the University of Applied Arts Vienna , Stefano D'Alessio is regularly teaching new media for interactive arts with Klaus Obermaier, at bachelor, master, and post graduate master courses at the IUAV University and at the Linz University of Arts.

Since 2010 he regularly collaborates with Martina Menegon and Klaus Obermaier on different art projects, furthermore he realises music and interactive visuals for various artists, musicians, choreographers and theatre directors.

<http://cargocollective.com/stefanodalessio>

<https://soundcloud.com/stefanodalessio>

@Ste_DAlessio

Martin Clayton | Professor of Ethnomusicology at Durham University

Martin Clayton is Professor in Ethnomusicology in Durham University. He studied at the School of Oriental and African Studies (SOAS) in London, where he obtained degrees in Music and Hindi (BA, 1988) and Ethnomusicology (PhD, 1993). His research interests include Hindustani (North Indian) classical music, rhythmic analysis, musical entrainment and embodiment, comparative musicology and early field recordings, British-Asian music and Western music in India. He previously worked at the Open University, and has taught a wide range of ethnomusicological courses at numerous other UK universities, besides contributing to OU teaching materials, and worked as Visiting Assistant Professor at the University of Chicago. He was a member of the Music sub-panel for the 2008 Research Assessment Exercise, and for the 2014 Research Excellence Framework. He is currently Director of Research in the Music Department.

Professor Clayton directs a major research project, 'Interpersonal Entrainment in Music Performance', funded by the Arts and Humanities Research Council (AHRC, 2016-18), with co-investigators Tuomas Eerola (Durham), Antonio Camurri (Genoa) and Peter Keller (Sydney). he leads the Leverhulme Trust-funded project The Breath of Music: Investigating respiration in Indian music performance, and is also co-investigator on Laura Leante's AHRC-funded project 'Khyal: Music and Imagination' in 2016. He previously directed the 'Experience and meaning in music performance' research project: the co-authored book of the same name was published by OUP in October 2013.

Martin served for many years as committee member for the British Forum for Ethnomusicology (BFE) and the European Seminar in Ethnomusicology (ESEM), and serves on several editorial boards including the journals Music Analysis and Music Performance Research.

@MusicScienceDU | @MartinClayton4

Qawwali Shrine

Digital arts producer Harmeet Chagger-Khan has teamed up with artist Tasawar Bashir and leading arts development agency Sampad South Asian Arts, to explore how the concept of *Rasa* (a state of spiritual ecstasy and enlightenment) can be mapped and digitally visualised, using wearable technologies to capture people's responses to Qawwali music.

Qawwali is a form of Sufi devotional music with a tradition that stretches back more than 700 years. The rise in its contemporary mainstream popularity can largely be attributed to the late, great Pakistani singer Nusrat Fateh Ali Khan who is widely credited with introducing Qawwali to international audiences. Qawwalis tend to begin gently and build steadily to a very high energy level in order to induce hypnotic states and a sensation of the sublime, both among the musicians and within the audience.

From October 2016, the creative team has been collaborating with neuroscientists and psychologists from the University of Birmingham, using new technologies to capture detailed scientific data from a group of participants made up of young people and older generations from local communities. A key aim is to test the assumption that it is possible to capture and cultivate a sense of transcendental awe through monitoring and recording the neurological, physiological and emotional responses to the music.

The Qawwali Shrine project has also been looking at ways of presenting this traditional roots music in brand new ways, with a view to opening it up to new and wider audiences and reinforcing its contemporary relevance. As part of this, the creative team partnered up with Birmingham Electro Acoustic Sound Theatre (BEAST) at the University of Birmingham in January 2017, to present an open performance immersing the audience in a soundscape of traditional and digitally re-worked Qawwali sounds.

@qawwali_shrine

Harmeet Chagger-Khan

Harmeet has more than 12 years' experience of producing and managing creative projects, working with partners including Sampad, Craftspace, Library of Birmingham, Watershed, THSH Birmingham, Southbank Centre, CAST, Oldham Coliseum and Saudi Aramco. Since her Fellowship on the Clore Leadership programme in 2012/2013 her reach has extended across the sector through audience co-created artistic content with New Art Gallery Walsall (2014); governance at Board level as Vice Chair with C&T Theatre (2015) and artistic production with South Asian women at Southbank Centre through Alchemy Festival (2015). She has completed the RE:Present 2016 programme to increase networks and ensure that her work is relevant within Birmingham.

@LuciaAttica | <http://surfinglightbeams.com/>

Sampad Arts

Sampad's mission is to connect people and communities with British Asian arts and heritage and to play a pro-active role in the creative economy. We believe in the power of arts and heritage to impact widely on all communities – breaking down barriers, raising important issues, amplifying unheard voices and bringing people from all walks of life together. Now in our 26th year, we continue to play an instrumental role in promoting and encouraging British Asian arts, so that they progress, break new ground and enrich mainstream culture in the UK. We support, commission and co-produce a huge variety of arts and heritage activities inspired by diverse artforms that originate from India, Pakistan, Bangladesh and Sri Lanka, We have a strong track record of delivering high-quality dance, music and theatre productions, events and workshops in education, community and outreach settings and professional development for artists, cultural leaders and young people.

@sampad_arts | www.sampad.org.uk

Tasawar Bashir | Qawwali Shrine

Tasawar Bashir is doctoral researcher at the University of Birmingham. His adventures and studies in Modern Qawwali are funded by Midlands3Cities and AHRC Doctoral Training Partnership.

Tas is leading on mapping and testing how Qawwali and the notion of the sublime are connected, through delivering the participatory workshops, developing Qawwali content for the immersive soundscape performance with BEAST technology, testing possibilities for the wearable technology and sharing data and artistic developments at the end of project symposium. Since 2006 he has worked with young people to realise more than 20 art projects, comprising of short films, scripts, music videos and photography exhibitions. All of these projects examine faith and belonging, inner-city identity and affiliation.

Tas explores notions of the sacred and the Divine using modern technology, data and art-based sound and visual installations. His gallery-based works have been exhibited at the Asia Triennial Manchester and the Venice Architecture Biennale. He is currently the academic artist-in-residence at New Art Exchange Nottingham while pursuing AHRC/M3C funded PhD research at the University of Birmingham on modern Qawwali and the ontology of Sufi sounds. He has worked for Cinephilia, The Drum (Birmingham) and the BBC.

Scott Wilson | Qawwali Shrine

Canadian-born Scott Wilson is the Director of BEAST and the Electroacoustic Music Studios at the University of Birmingham, where he is Reader in Electronic Music. Primarily a composer, his works have been presented internationally, and include compositions for both instrumental and electroacoustic forces, as well as structured improvisations for networked music ensembles (usually with BEER, the Birmingham Ensemble for Electroacoustic Research). He has been active in developing software for BEAST and new approaches for large-scale multichannel electroacoustic composition. He is also active in the development of the SuperCollider computer music language, and was the lead editor of *The SuperCollider Book*, published by MIT Press.

@BEASTmusic | www.beast.bham.ac.uk

Dr Renee Timmers | Senior Lecturer, Psychology of Music | Sheffield University

I teach psychology related modules at UG and PG level including Music Psychology in Everyday Life and Psychology of Performance. With Prof. Dibben, I established the research centre “Music Mind Machine in Sheffield” to promote collaboration and exchange across faculties and disciplines between people with shared interests in music and cognition. This interdisciplinary collaboration is also present in the WRoCAH network on ensemble performance that I direct, which includes collaborators from the universities of York and Leeds. I am committed to establish an active research-led teaching and learning community, where students of different levels can blossom by learning from each other as well as from internal and visiting academics, and by learning through close encounters with successful research.

My first degree was in Musicology (MA), which I studied in Amsterdam. Thereafter, I pursued a PhD in Psychology (Social Sciences) at the Radboud University Nijmegen. As a member of the Music Mind Machine group, I was involved in collaborative research combining perspectives and methods from psychology, computer science and music theory to investigate perception and cognition of music. My main focus was on (cognitive) rules that underlie the expressive timing of music, but also the freedom that performers have within these rules.

After my PhD, I was a postdoctoral researcher for six years at institutes in Italy (University of Genoa), Austria (OEFAL), the UK (Kings College London), the Netherlands (Radboud University Nijmegen) and the USA (Northwestern University). I worked at departments of music, psychology and computer science gaining relevant cross-disciplinary experience. My research focused on the communication of emotions through music performance, including a

comparison of emotional expression in early and later recordings of Schubert songs, and the development of automated visual feedback on expressive performance.

My current research projects investigate ensemble performance, cross-modal perception of music, and perception and expression of emotion in music. My aim is to work towards applications of music psychological findings, including investigations of perception of emotion in listeners with hearing impairment, and ways to improve teaching and learning of expressive performance of music.

www.shef.ac.uk/music/staff/academic/reneetimmers

Integra Lab

Integra Lab is a music interaction and design research group, founded in 2009 at Birmingham Conservatoire part of Birmingham City University. Our location within one of Europe's leading music conservatoires gives us a unique insight into musical culture, creativity and expression required to solve these problems. The lab team is an experienced group of artists, designers and developers with expertise in interaction design, digital musical instrument design, haptic interaction, gestural control, immersion and mixed reality, music composition and performance.

www.integra.io

James Dooley | James & Balandino

A digital artist based in Birmingham, James' audiovisual interaction design examines approaches to combining audio, visual and environmental elements in ways that produce emergent forms. The individual components of his work play with the boundary between autonomy and synchrony, revealing their hidden connections and creating a sense of place. His works have been exhibited internationally at festivals including: SPECTRA (MY), SonADA (UK), Electric Nights (GR), Slingshot (US).

Recent works include *formuls* an algorithmically controlled audiovisual performance; *#medianatures* an interactive work examining our increasing reliance upon technology and its future impact; *esthesis* an AHRC commissioned audiovisual performance exploring hand-gesture controlled sound sculpting. James is currently the co-ordinator of Integra Lab at Birmingham Conservatoire, a research lab focused on music interaction design.

@FormulsAV

www.formuls.co.uk

Balandino Di Donato | James & Balandino

Balandino is a PhD Student at Integra Lab, Birmingham City University (UK). He accomplished his undergraduate studies at A.Casella Conservatoire of L'Aquila (Italy), with a thesis regarding the use and development of the Tangible User Interface (TUI) *Metis*.

During his undergraduate studies, he has worked at the Centro Ricerche Musicali di Roma (CRM) as artistic and informatics assistant for sound art installation realised in Italy, Turkey, Egypt and Peru. At the same time he was involved in national and international productions as sound engineer in Europe.

In 2013, he worked on the development of Integra Live at the Integra Lab, where he is now a fully funded Ph.D. student since 2014. His current work is focused on the interaction design of a system to drive object based audio processing using gestural control.

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Alan Wing | Professor of Human Movement, School of Psychology University of Birmingham

Alan Wing is Professor of Human Movement in the School of Psychology at the University of Birmingham where he leads the Sensory Motor Neuroscience (SyMoN) lab. His research interests cover sensory and motor factors in the control of movement and timing in individuals and groups. Alan obtained his PhD at McMaster University in Hamilton, Ontario. After a postdoctoral fellowship at Bell Labs in Murray Hill, New Jersey, he worked at the MRC Applied Psychology Unit in Cambridge before moving to the University of Birmingham in 1997.

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