

# PETER J E BATCHELOR

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31 Willow Close  
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- ◆ Composer and sound artist specialising in digital electroacoustic media
- ◆ Commitment to compositional pursuits, and competence as a composer, attested by strong academic achievements and by recognition received for work from several sources internationally
- ◆ Lecturer in Music, Technology & Innovation at De Montfort University, Leicester
- ◆ Former member of BEAST (Birmingham ElectroAcoustic Sound Theatre)

## RESEARCH/COMPOSITIONAL INTERESTS

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Acousmatic/Plastic Music and Soundscape ◆ Gestural surrogacy, referentiality and sonic illusion in electroacoustic composition ◆ Multichannel and spatialisation ◆ Sound design for public/private outdoor spaces ◆ Installation and public art theory ◆ Collective memory ◆ Algorithmic compositional techniques within a concrete compositional approach

## COMPOSITIONAL ACTIVITY/ACHIEVEMENTS

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### Recognition for compositions:

2<sup>nd</sup> Prize: CIMESP'99 competition, São Paulo, Brazil (*Reel*) ◆ Honourable Mention: 1999 Salvatore Martirano Composition Award (*Reel*) ◆ Pre-selection: 'Quadrivium' category of the 25<sup>e</sup> *Concours de Musique Electroacoustique de Bourges '98* (*Reel*) ◆ Prize: 'Residences' category of the 24<sup>e</sup> *Concours de Musique Electroacoustique de Bourges '97* (*discourse*) ◆ Honourable Mention: CIMESP'97 competition, São Paulo, Brazil (*Velocity*) ◆ University of Wales, Bangor Prize for Composition, 1996 (*Velocity*)

### Performances: Several internationally. Highlights include:

Symphony Hall, Birmingham, UK (2006) ◆ Pavillon de Vendôme, Aix en Provence, France (2005) ◆ Gare du Nord, Basel, Switzerland (2005) ◆ *Supersonic* Festival, Birmingham, UK (2004) ◆ *Sound Circus*, Sonic Arts Network Conference (2004, 1998) ◆ *Hear & Now*, BBC Radio 3 (2001) ◆ CIMESP/BIMESP concerts of acclaimed works, Sao Paulo, Brazil ('97/'98/'99/'00) ◆ International Computer Music Conference (ICMC) Thessaloniki, Greece (1997) & Berlin, Germany (2000) ◆ *Synthèse '98/'99*, Bourges, France ◆ *ÉuCuE* concerts, Montreal, Canada (1998) ◆ ACMC'99, Wellington, NZ ◆ *rumours... '98, Whispers & Waveforms '99*, Birmingham, UK ◆ *A British Spring* Stockholm, Sweden ◆ Kalvos & Damien's New Music Bazaar (Radio), Vermont, USA

### CD Releases:

Live from State of the Nation 2001 (*Steamin'*) ◆ Música Maximalista/Maximal Music Vol. 4 II CIMESP 1997 (*Velocity*) & Vol. 6: III CIMESP 1999 (*Reel*) ◆ CEC PRESENCE\_II (*Velocity*) ◆ Sonic Arts Educational CDROM (*Steamin'*)

### Commissions/Bursaries:

16-channel sound component for *Medieval to Messiaen* organ and multi-media concert, 2006 (Symphony Hall, Birmingham) ◆ Bill Fontana Sound Mapping Artist Bursary (2005) ◆ 30-channel installation entitled *Studies on Canvas* for Sound Circus Conference, Leicester, 2004 (Sonic Arts Network) ◆ Five minute looped electroclip contribution to *Viewpoint* beach installation, 2001 (Aldeburgh Fringe Festival) ◆ 35 minute installation as part of Birmingham millennium celebrations for Forward Festival, Millennium Council, 2000 ◆ Collaborative work for video & tape for finale of Huddersfield Creative Towns Initiative Conference, 2000 (Sonic Arts Network Education) ◆ Three minute electroclip for Educational CDROM project (Sonic Arts Network Education), 2000

### Residence/Conferences attended:

Residence at Musik Akademie der Stadt, Basel, Switzerland, studying with Thomas Kessler (1998) ◆ International Computer Music Conference [ICMC] (Berlin 2000, Thessaloniki 1997) ◆ Sonic Arts Network Conference (Belfast 2001, Birmingham 1998)

### Collaborations/Other Projects:

Regular collaboration with James Bentley in *Asbestos*, live improvisation outfit using Max/MSP ◆ Research assistant for *Mappings* by Jonty Harrison & Heather Rutland: 'a real-time interactive dance and electroacoustic music environment for composition, choreography and improvisation' (2002) ◆ Composed a two-day installation of bell sonorities, broadcast from University of Birmingham Clock Tower coinciding with existing chimes (2001) ◆ Collaborated with video artist Stewart Collinson on commissioned work for video and tape (2000) ◆ Composed an interactive installation using Max/MSP software for foyer of CBSO centre, Birmingham at Towards The Millennium festival (2000)

## OTHER MUSICAL EXPERIENCE

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Advanced knowledge and understanding of historical, aesthetic and technological developments in music (in particular electroacoustic) throughout the twentieth century ♦ Active member of several musical ensembles of varying sizes (orchestras, bands, chamber groups, choirs) throughout university and school career ♦ Instruments: Piano (G8 merit) and Tuba (G5 dist)

## QUALIFICATIONS

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PhD	Composition	University of Birmingham	2004
MPhil	Electroacoustic Composition	University of Wales, Bangor	1998
BMus	[I] 3rd yr specialism: C20 music and electroacoustic composition	University of Wales, Bangor	1996
A' levels	Mus[C], Geog[C], Hist[D]	North Devon College	1992
GCSEs	[A-C] Mus, Hist, Geog, Eng Lang&Lit, Maths, Frch, Phys, Art	Chulmleigh Community College	1990

## LECTURING/PRESENTATION/WORKSHOP EXPERIENCE

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**Music, Technology and Innovation, De Montfort University, Leicester** (permanent full-time 2006+, pro-rata 0.5 2003-6):

Admissions Tutor (2005-7) ♦ *Techniques of Digital Audio* (Web Design & Dreamweaver, Digital Audio Media, Introduction to Programming in Max/MSP [1st yr UG] (module leader 2004-7, tutor 2004-7)) ♦ *Perspectives I* (developing historical, contextual and analytical understanding of developments in music technology [1st yr UG] (2003, 2005-7)) ♦ Supervision of dissertations/final projects [3rd yr UG] (2003-7)) ♦ *Creating & Performing III: The Installation* (study of installation development and supervision of projects [3rd yr UG] (2006-7)) ♦ *Musicianship I* (developing aural, notational and general musicianship skills to foundation standard) [1st yr UG] (module leader 2003-5, tutor 2002-5)) ♦ *Perspectives II: Context & Quotation* (a study of the use and reuse of musical materials in (digital) audio technology) [2nd yr UG] (2002) ♦ *Creative Projects I & II* (developing creative work with digital audio technology) [1st & 2nd yr UG] (2002-5) ♦ *Techniques IV-Postproduction* (tutorial assistant, overseeing projects concerning the creative application of sound design to moving image [3rd yr UG] (2003))

**University of Birmingham** (part-time hourly 1998-2006):

Studio Composition: foundation level electroacoustics, sound design, digital applications [1st yr UG] (1998-2002) ♦ Introduction to Sound Recording Techniques: recording, editing, post-production [2nd/3rd yr UG] (2001-4) ♦ Assistant for Recording Techniques course (1999-2001) ♦ Seminar presentations of work-in-progress and current research interests given semesterly to other members of postgraduate community (1997-2002)

**University of Manchester** (part-time hourly 2001-6):

Basic Studio Techniques A: recording, editing, post-production [2nd yr UG] (2001-3) ♦ Basic Studio Techniques B: electroacoustics, sound-design, digital applications [2nd yr UG] (2001-3)

**Birmingham Conservatoire (UCE)** (part-time hourly 2003):

Critical Studies II: (presenting an overview of historical developments in music technology) [1st yr UG] (2003)

**Other:**

Assistant Tutor at **Bartok Festival**, Szombethaly, Hungary: involved facilitating projects of resident composers and assisting with PA requirements (July 2002)

## TECHNICAL EXPERIENCE

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**Studio:**

Fully conversant with Apple Macintosh and Windows operating systems and broad range of software for each, including audio editing, manipulation and multitrack mixing packages (ProTools, CoolEdit Pro, WaveLab, LOGICAudio, SoundHack, GRMTools, AudioMulch, Metasynth). ♦ Proficient with Max/MSP modular programming environment ♦ Trained in studio production techniques including recording and editing ♦ Advanced level training in music engraving using Finale ♦ Experience of Web authoring [<http://www.peterbatchelor.com>]

**Crewing:**

Active involvement in concerts run by BEAST (inc. *Inventionen* series (Berlin 2000), ICC Installation (Birmingham 1999), ICA (London 1999), Symphony Hall Birmingham (1998)) including preparation/rigging of multi-speaker diffusion system and subsequent performance.

## PERSONAL

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DOB: 25/1/74 ♦ Status: LTR ♦ Nationality: British (b. Barnstaple, Devon) ♦ Driving Licence: Full/Clean