

# Dr. Andrew Hill

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## Education

**PhD – Music, Technology and Innovation**, 2008-2013 De Montfort University, Leicester.

**MA – Music, Technology and Innovation**, 2007-2008  
De Montfort University, Leicester. (Distinction).

**Postgraduate Certificate in Higher Education**, 2011-2012  
De Montfort University, Leicester. (Distinction).

**BSc – Music Technology and Medicinal Chemistry**, 2004 – 2007  
Keele University, Staffordshire (Second Class First Division honours (2:1 hon)).

## Research Interests

- Electroacoustic composition.
- Audio-visual composition and inter-media art.
- Phenomenology, perception and interpretation.
- Diffusion and multi-channel sonic installations.
- History, aesthetics and pedagogy of electroacoustic music.
- Live electronics and improvised performance.

## Publications

HILL, A (2013 a) Understanding Interpretation, Informing Composition: audience involvement in aesthetic result. *Organised Sound*, 18(1). pp. 43-59 [April 2013].

HILL, A. (2013 b) Abstracted Journeys. In: *Compose with Sounds* [CD]. Leicester: De Montfort University.

HILL, A. (2013 c) *Interpreting Electroacoustic Audio-visual Music*. Thesis (PhD), De Montfort University.

HILL, A (2011) What is Electroacoustic Audio-visual music? In Andrew Hill and Motje Wolf (Eds.) *Proceedings for Sound, Sight, Space and Play 2010*. Leicester 2-4 June 2010.

HILL, A. (2010 a) Investigating Audience Reception of Electroacoustic Audio-visual Compositions: Developing an Effective Methodology. *eContact!* 12(4) [Available online from: [http://cec.concordia.ca/econtact/12\\_4/hill\\_reception.html](http://cec.concordia.ca/econtact/12_4/hill_reception.html)]

HILL, A. (2010 b) Desarrollo de un lenguaje para la música audiovisual electroacústica: investigación sobre su comunicación y clasificación. *En el Límite — Escritos Sobre Sonido, Música, Imagen y Tecnología*, pp. 144–165. Editado por Universidad Nacional de Lanús, 2010; compilado por Raúl Minsburg. [Available both in print and online from: [http://www.unla.edu.ar/public/en\\_el\\_Limite/index.php](http://www.unla.edu.ar/public/en_el_Limite/index.php)]

## Funding Grants

**Hear This Space – Building Communities**. Arts Council England, Grants for the Arts, 2014/2015 - £14,950.

**“Quiet” Compositional Collaboration with NOTAM (Oslo)**. UK Arts Council & British Council – Artists International Development Fund, 2013 - £4,877

**Sound, Sight, Space and Play 2009**, Arts and Humanities Research Council, Student led initiative grant, 2009 - £2,000

**Interpreting Electroacoustic Audio-visual Music**, Humanities PhD Bursary, De Montfort University. 2008-2012 - £12,950 PA

## **Recent Compositions** (with select performances)

### **Abstracted Journeys**, electroacoustic composition – 2013

- November 2013, Symposium on Acoustic Ecology, University of Kent.
- August 2013, London Contemporary Music Festival, London.
- April 2013, ZKM, Karlsruhe.
- January 2013, Akousma, GRM Paris.

### **Quaff**, electroacoustic composition – 2012

- November 2012, The Binaural Experience, Phoenix Square Leicester.
- November 2012, MTI Concert Series, Leicester.

### **Re-enlivening the Archaic**, electroacoustic soundscape – 2012

- October 2012, Great Central Gallery, Leicester.

### **Vox Lupo**, electroacoustic composition – 2011

- May-June 2012, Fringe Arts Bath, Bath.
- April 2012, The International Festival for Innovations in Music Production and Composition (Leeds College of Music).
- October 2011, MTI concert Series, Leicester.
- March 2011, Hear This Space @ Fabrika, Leicester.

### **Perpetual Motion**, electroacoustic audio-visual composition – 2010

- January 2013, Visible Bits, Audible Bytes, Leicester.
- May-June 2012, Fringe Arts Bath, Bath.
- May 2012, Noisefloor festival, Staffordshire.
- Cinesonika 2, Simon Fraser University, Vancouver.
- November 2011, XVIII Festival Punto de Encuentro, Valencia.
- August 2011, International Computer Music Conference, Huddersfield.
- March 2011, Lightworks, Grimsby.

### **Phase**, electroacoustic audio-visual composition – 2009

- June 2013, Ionian University, Corfu.
- April 2013, BulldogBytes, South Carolina State University.
- April 2012, Nottingham Contemporary gallery, Nottingham.
- October 2009, Electroacoustic Wales, Powis Hall, Bangor.
- May 2009, Sound, Sight, Space and Play conference, Leicester.

### **Flux**, electroacoustic audio-visual composition – 2008

- April 2012, Nottingham Contemporary gallery, Nottingham.
- August 2010, CPulse, Leicester.
- February 2010, Soundings Festival, Edinburgh.
- February 2009 Fylkingen, Stockholm.

## **Teaching Experience**

**Music, Sound and Enterprise; Music, Media and Sound; Animation; Film and Television**, 2012-2013, Edge Hill University.

Devised and delivered content on a range of courses focussing on aesthetics and concepts in the sonic arts, practical application of digital technologies in creative practice, composition and sound design for image. Block sessions were either 3 or 4 hours in duration, segueing between formats: formal lecture, seminar discussion and practical workshop application of the presented materials. Sessions dealt with approaches to production and creative practice, starting with the development of sound recording technology and the subsequent paradigm shift in the conception of sound as a plastic medium. Students were encouraged to consider and engage with music technology to facilitate innovation in creativity.

**Music, Technology and Innovation & Music, Technology and Performance**, 2009-2012, De Montfort University.

Delivered materials on a diverse range of topics, both theoretical and practical, including acoustics, creating and performing with technology, sound and image, techniques of digital audio, recording and composition, live electronics and improvised performance, composition for dance and composition and sound design for film and moving image.

Responsibilities included preparing and providing lectures, tutorials, workshops, assessments and pastoral care alongside academic duties. It was in this role that I developed my own personal preference towards hybrid learning techniques, integrating theoretical materials and practical application in order to solidify learning through action and engagement.

## **Membership of Organisations/Professional Bodies**

**Fellow of the Higher Education Academy** – December 2012 [# PR055168]

**Sound and Music** – Founder member, 2009-Present  
[Previously: **Sonic Arts Network** – Member, 2005-2009]

**Centre for Visual Music** – Member, 2008-Present

**Hear Th↓s Space** – Founder member, 2010-Present  
[www.hearthisspace.com]

**Dirty Electronics Ensemble** – Member, 2009-2013

**Sound, Sight, Space and Play:** International postgraduate conference – Founder, conference organiser 2008-2010

## **PhD Abstract**

### **Interpreting Electroacoustic Audio-visual Music**

The basis of this research project stems from reflections upon the process of composition for electroacoustic audio-visual music. These are fixed media works in which sound and image materials are accessed, generated, explored and configured in creation of a musically informed audio-visual expression. Within the process of composition, the composer must decide how to effectively draw relationships between these time based media and their various abstract and mimetic materials. This process usually has no codified laws or structures and results in relationships that are singular to the individual artworks. The composer uses their own experience and intuition in assessing how best to associate sounds and images and they will use their own interpretation of the materials to evaluate the how successful they are in realising their intentions. But what is there to say that the interpretation made by the composer bares any resemblance to interpretations made by audiences?

The current research sought to assess any trends or commonalities in how people interpret such works. Utilising a combination of empirical research, composition and scholarly study, the project investigated various theoretical approaches to interpretation and the occurrence of correlation between compositional intention and audience interpretation. Models from different theoretical disciplines were combined in order to build up a picture of the processes involved in making interpretations, and to aid in the rationalisation of empirical data. The application of three methodological approaches allowed for the topic to be considered from a diversity of perspectives, and for triangulation to take place in confirmation of the research outcomes. The way in which individuals build up interpretations from non-codified abstract and mimetic materials also provided a suitable case study for the critique and assessment of various theoretical approaches to interpretation.

The project challenges structuralist approaches to interpretation, drawing together theoretical materials and empirical research findings in support of a post-structuralist model of interpretation that demonstrates the absolutely vital role played by context – the framing of the artwork in the consciousness of the individual audience member.

## **Artistic Commissions and Employment**

**Compose With Sounds, Commissioned Composer 2012-2013** – To develop a work using the Compose With Sounds software in order to instruct and train young people in working creatively with sound.

**EARS2 Pedagogical project, Research Assistant 2012-2014** – Developing content and designing web architecture for the EARS2 website (Electroacoustic Resource Site Pedagogical Project) an online education resource for children, teaching them about sound art and working creatively with recorded sound. I am in charge of managing the day-to-day running of the project directing and leasing with other Research Assistants, the web development team, academic advisors and external consultants.

I have been responsible for developing the curriculum, lesson content, example materials, assessment frameworks and in leasing with the web development team to ensure that the technical aspects of the site are able to fully support the pedagogical aims.

**Digital Building Heritage Group, Sound Designer 2013-2014** – working alongside architects and 3D modelling designers to develop facsimiles of historical soundscapes in the reconstruction of historic sites and buildings.

**Precious Installation, Sound Artist 2014** – commissioned to develop a soundtrack that serves to enrich the visual and tactile aspects of the work and to evoke associations with nature and the environment. Working with field recordings and sounds of birds from the British Library.

**'Visible Bits, Audible Bytes', Curator/Organiser 2012-2014** – booking international artists and composers to perform at a one day festival of events celebrating audio-visual practice, featuring works from the archives of the BFI to the winner of the 2013 Prix Ars Electronica.

**Sounds of the Cultural Quarter, Commissioned Composer 2014** – to work with academics and historians from University of Leicester as part of the 'Affective Digital Histories' project, to explore the soundscapes of the cultural quarter, reconstruct historical soundscapes and engage local people to explore the history of the area through sound.