

Scott Wilson

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Degrees Received and Education:

2005 University of Toronto, Doctor of Music in Musical Composition
2000-1 Studies at the Staatliche Hochschule für Musik, Karlsruhe, Germany with Wolfgang Rihm
2000 Wesleyan University, MA in Experimental Music/Composition
1998 Simon Fraser University, School for the Contemporary Arts, BFA Music Composition
1995 Vancouver Community College, Music Program, Diploma

Notable Awards and Scholarships:

2002 Piece selected by ISCM Canadian section for ISCM World Music Days 2004 in Switzerland
2001- University of Toronto Doctoral Stipend and Tuition Waiver
2001 Piece selected by ISCM Canadian section for ISCM World Music Days 2002 in Hong Kong
2000 Canada Council Travel Grant to attend the Massey Hall New Music Festival in Toronto; British Columbia Arts Council Funding; Stipend from the government of Baden-Württemberg
1999 Wesleyan University Stipend and Tuition Waiver
1998 Wesleyan University Stipend and Tuition Waiver; British Columbia Arts Council Scholarship; Simon Fraser University School for the Contemporary Arts Scholarship; Simon Fraser University Open Scholarship; Simon Fraser University Contemporary Arts Service Award; Simon Fraser University Honour Roll; Food Executives Club of Vancouver Scholarship
1997 Simon Fraser University Open Scholarship (2X); Simon Fraser University Contemporary Arts Service Award (2X); Food Executives Club of Vancouver Scholarship
1996 Simon Fraser University Open Scholarship; Simon Fraser University Contemporary Arts Service Award (2X); Simon Fraser University Alumni Scholarship (2X); Simon Fraser University Honour Roll (2X)

Competitions:

1999 First Prize SOCAN Competition, Godfrey Ridout Category for vocal music
1994 First Prize Vancouver Community College Orchestral Composition Competition
1994 First Prize Vancouver Community College Contemporary Performance Competition

Musical Experience:

Residencies and Workshops

2003 National Arts Centre Young Composers Programme, Ottawa, Canada

- 2001 Exploration project at STEIM Institute, Amsterdam, The Netherlands
- 2000-1 Guest artist of the Institute for Music and Acoustics at The Center for Art and Media Technology (ZKM), Karlsruhe, Germany
- 1997 Gaudeamus International Young Composers Workshop, Apeldoorn, The Netherlands; Instructional Skills Workshop, Simon Fraser University
- 1996 June in Buffalo Festival, auditor

Teaching and Lectures

- 2004- Lecturer in Music Composition and Live Electroacoustic Music, Deputy Director of Postgraduate Studies, Music Department, The University of Birmingham, U.K. Duties include course design, undergraduate and postgraduate teaching, technical development for Birmingham ElectroAcoustic Sound Theatre (BEAST), directing the University's New Music Ensemble, and various administrative responsibilities.
- 2003 Presentations at the Royal Academy of Music and Trinity College of Music in London., sponsored by the British chapter of the ISCM.
- 2003 Guest Lecturer in the course Cultural Convergence in Contemporary composition, University of Toronto. Gave a lecture on the organisational principles of central Javanese gamelan music.
- 2003 Guest Lecturer at Interaccess Electronic Media Arts Centre, Toronto, Canada. Gave a lecture on multichannel spatialization approaches, theory and techniques.
- 2003 Development and implementation of From House Dance to Riverdance: An Introduction to Traditional Irish Music, University of Toronto Continuing Studies.
- 2003 Composer Clinician, Alliance for Canadian New Music Projects' Contemporary Showcase Student Composer Workshop, North Bay, Ontario. Responsible for giving private composition instruction to young composers.
- 2002-3 Grading Assistant, Listening to Music, Music of the World's Peoples, Music in the Contemporary World, University of Toronto.
- 2001-2 Grading Assistant, Beethoven, Music of the World's Peoples, University of Toronto.
- 2001 Lecturer (Lehrbeauftragter) in English, English Department, University of Karlsruhe, Germany. Duties included syllabus design, teaching, grading, and exam invigilation.
- 2001 Update series, at the Institute for Music and Acoustics of The Center for Art and Media Technology (ZKM), Karlsruhe, Germany. A presentation of work in progress from my residency there.
- 2000 'vorgestellt' series at Earport, Duisburg, Germany. Gave a presentation on my music to the general public.
- 1999-00 Instructor, Experimental and Electronic/Computer Music, Wesleyan University. Duties included syllabus design, teaching, and grading.
- 1999 Teaching Assistant, Experimental and Electronic/Computer Music, Wesleyan University. Duties included leading tutorials and assisting individual students.
- 1998 Teaching Assistant, Sound Recording, Experimental Music, Wesleyan University. Duties included leading tutorials, assisting individual students, and studio maintenance.
- 1996-7 Guest Lecturer, Topics in Music Theory, Vancouver Community College. Gave presentations on minimalist and post-minimalist music, and presented a theoretical analysis of Andriessen's *De Staat*.
- 1994-5 Music Theory Teaching Assistant, Vancouver Community College. Led tutorials for music theory classes.
- 1994-8 Private Music Theory Tutor.

Notable Technical Experience

- 2005 Technical coordination and multichannel system design (for live electroacoustic elements) for the premiere of Julian Anderson's *Book of Hours* with the Birmingham Contemporary Music Group (BCMG) and Oliver Knussen. In collaboration with Lamberto Coggioli. Concerts in Birmingham and Manchester; later broadcast on BBC Radio 3.
- 2004- Technical development for BEAST (Birmingham ElectroAcoustic Sound Theatre). Activities involve technical direction in concerts and the design of software for multichannel audio presentation and diffusion using a large scale loudspeaker system.

- 2002-3 Technical coordinator, Continuum Contemporary Music. Duties included equipment rental, setup, custom DSP programming for the realisation of the installation/concert *Distillation*, and live sound diffusion.
- 1999-00 Studio Maintenance, Wesleyan University. Duties included rewiring one studio and informal studio maintenance while the professor responsible was on sabbatical.

As a Recording Engineer

I was responsible for all aspects of music recording and digital editing on the following CDs:

A Second Glance, Clark-Schuldmann Duo with Jill Clayburgh, Chamber Music Plus PP1004
Patience for the Harvest, Clark-Schuldmann Duo with Jill Clayburgh, Chamber Music Plus PP1003
Songs Without Words, Clark-Schuldmann Duo with Theodore Bikel, Chamber Music Plus PP1002
Entelechy, Clark-Schuldmann Duo with Edward Hermann, Chamber Music Plus PP1001

Administrative and Curatorial

- 2003 Electronic Intersections: A concert of electroacoustic music presented at the Music Gallery in Toronto as part of the 2003 University of Toronto MGSA Conference. Duties included programming, moderation of a panel discussion, and technical coordination and realisation of programmed works.
- 1998 West Coast Electroacoustic Exchange: Co-curated concerts in Berkeley, Portland, Seattle, and Vancouver, publicity, administrative duties
- 1996-8 Vancouver Pro Musica Society: President and Treasurer, numerous concert projects
- 1995-8 Ensemble Symposium: Founding member; administration, artistic direction and performance

Notable Conducting Experience

- 2000 Wesleyan University Orchestra, Wesleyan University, Middletown, CT, USA
- 1996 Extreme Steps: Dances at SFU, Simon Fraser University, Burnaby, Canada
- 1995-8 Ensemble Symposium, Seasons and Tour, performances in British Columbia and Washington State

Recordings:

Müllmusik. Marseilles: Production 326 music 326-004. (2001).

Notable Performances, Showings, and Broadcasts:

Esprit Orchestra, Toronto, Canada, May 26, 2005.

- *Four Names of Beauty*, for orchestra

Ryuko Mizutani and Gamelan Lambangsari, Tokyo, Japan, December 5, 2003.

- *Tadayo*, for solo koto and Javanese gamelan orchestra

Huddersfield Contemporary Music Festival, Huddersfield, U.K., November 28, 2003.

- *13 Angels (Ein jeder Engel ist schrecklich)*, for sextet with optional live electroacoustics

Later broadcast on BBC Radio 3

Electric Rainbow Coalition Festival, Dartmouth University, August 23, 2003.

- *A joke on copyright...*, tape work

National Arts Centre, Young Composers' Programme, July 5, 2003, Ottawa, Ontario

- *Clouds pass over it...*, for nonet

Open Ears Festival, May 7-11, 2003, Kitchener, Ontario

- *Müllmusik*, installation version for sound and video
- Wesleyan World Music Weekend: 40 Years of Music at Wesleyan, February 21, 2003, Middletown, CT
- *Possibly Beautiful*, for bass koto and boombox
- Radio France, France Musique, broadcast December 27, 2002
- *A Graveyard of Unwanted Sound*, tape work
- ZKMusikFest, June 7, 2002, The Center for Art and Media, Karlsruhe, Germany
- *Invocation*, for trombone and Macintosh computer running SuperCollider
- MusicWorks Fundraiser, May 2, 2002, Toronto, Canada
- *Thinking about Judy...*, sound installation for balloons, condoms, piezo-electric disks, speakers and CD players
- The Call, Continuum Contemporary Music, November 12, 2002, Toronto, Ontario, November 13, 2002, Kitchener, Ontario
- *13 Angels (Ein jeder Engel ist schrecklich)*, for sextet with optional live electroacoustics
- Müllmusik Tour 2001, performances at Stichting Logos in Gent, Belgium; at University College Cork, Ireland; at Earport in Duisburg, Germany (as part of the Duisburger Akzente Festival); at WIM in Zürich, Switzerland; at mex in Dortmund, Germany; at Galerie Rachel Haferkamp in Cologne, Germany; and at the Center for Art and Media (ZKM) in Karlsruhe, Germany
- *Müllmusik*, large scale electroacoustic work with performance elements and optional video
- CBC Radio 2, Two New Hours, broadcast December 10, 2000
- *Come to me from Krete...* for ensemble and soprano
- Massey Hall New Music Festival, Continuum Ensemble, November 8, 2000, Toronto, Canada
- *Come to me from Krete...* for ensemble and soprano
- Imaginary Space, July 10, 1999, Wellington, New Zealand
- *Blow*, tape composition
- Spring! 2nd Vancouver International New Music Festival, June 3, 1998, Vancouver, B.C. Canada
- *Newfoundland [found] Song*, for alto saxophone, electric guitar, piano, synthesiser, percussion, and CD player
- Windsor Symphony Festival of Canadian Music, Orchestral Readings, January 17, 1998, Windsor, Ontario, Canada
- *Revolve* (version for chamber orchestra)
- ÉuCuE Series XVI, November 6, 1997, Concordia University, Montreal, Quebec, Canada
- *Strings*, tape composition
- Ensemble Symposium 1997 Tour, May to September 1997, various locations in British Columbia and Washington State
- *Revolve*, for violin, clarinet, cello, and piano
- Synthèse 97, May 31, 1997, Bourges, France
- *Strings*, tape composition
- Gaudeamus International Young Composers Workshop, February 28, 1997, Apeldoorn, The Netherlands
- *Easy Pieces*, for ensemble 'de ereprijs' (2fl, Bs Cl, 2 Sop Sax, Hn, Trp, 2 Tmb, Bs Tba, Elec Gtr, Elec Bs Guit, Pfte, Perc)
(repeated January 1998 in de ereprijs' highlights concert)

Publications:

Carl Stone's 'Mom's'

www.sukothai.com/Thesis.html

Contribution in the form of sonographic analysis to:

Slobin, Mark. *Fiddler on the Move: Exploring the KlezmerWorld*. Oxford: University Press 2000.

'Wykonawstwo i prezentacja muzyki komputerowej' (Performance and Presentation in Computer Music)
Monochord, vol. XIV-XV Poznan, Poland.

Computer and Electroacoustic Music Experience:

Notable Software Projects

JavaGran. A web-based pedagogical computer music application. Commissioned by the Alliance for Canadian New Music Projects as part of *Contemporary Showcase 2002*. This work combines a website with an online java applet which allows users to manipulate sound material in real-time in a performative manner (specifically through the granulation of sampled sound), while learning about the principles behind this manipulation. Accessible online at:

<http://individual.utoronto.ca/mullmusik/javagran/>

Contributions to *SuperCollider*, an open-source programming language for real-time digital signal processing and computer music. My activities have particularly involved writing, organising, and maintaining documentation and tutorials, but have also included various aspects of development, including bug fixes, additions to the class library, adjustments to unit generator plugins, etc.

Computer Languages

- SuperCollider (versions 1-3; also contributions to documentation, class library, and source code; creation of standalone granulation applications; several large compositions, most notably my work *Invocation* for trombone and real-time computer system; creation of classes for idiosyncratic variants of additive resynthesis)
- Max/MSP
- Java (including the Jsyn synthesis and DSP library; used to create my pedagogical work *JavaGran*)
- Python (created scripts for spectral analysis using the loris tracking phase vocoder library)
- C and Objective-C
- VideoScript (created scripts to render and manipulate text as part of the video component of my electroacoustic work *Müllmusik*)
- Csound

Software Expertise

Fluent in the use of a variety of audio, video and general purpose applications on Mac and Windows platforms, including various MIDI sequencers, multitrack and two track audio editing software, audio processing, video editing and processing, soundtrack creation, etc. Knowledge of the MIDI protocol. Experience with Mac OS and Windows system maintenance and setup.

Hardware Expertise

Experience in digital and analog studio design and maintenance. (I rewired an electroacoustic studio and helped maintain the recording studio while at Wesleyan University.) Familiar with all common analog and digital studio equipment, including mixing consoles, digital and analog multitrack recorders, DAT decks, 2 track analog tape decks, hardware processors, synth modules, etc. Experience in computer maintenance, setup, and upgrading; with both Mac and Wintel hardware.

Other Areas of Interest or Research:

Irish Traditional Music, Irish Bouzouki, Javanese Gamelan, Javanese Rebab, Medieval and Renaissance Music, Speculative Music Theory, Psychoacoustics, Classical Greek Poetry, Classical Greek Music and Music Theory.

Languages:

German - comfortable with everyday language; academic language read with a dictionary
Ancient Greek - read with a dictionary at a second year university level