

Richard Wesley Nance

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Education and Qualifications

- 2007 PhD in Music Composition: Compositional Explorations in Plastic Sound
De Montfort University; Music, Technology and Innovation
- 1997 BA in Music and Music Technology
University of Alabama at Birmingham, USA
- 1996 BSc in Psychology (primary interest in behavioural biology)
University of Alabama at Birmingham, USA

Recordings

- 2002 Presence III: *This is Not a Model*, CeC-PeP
- 2000 International Computer Music Association, ICMC 2000, *Between Dog and Wolf*,
- 2000 46: Liquid Brick (free improvisation trumpet and electronics),
- 2000 *Extinct*: Liquid Brick (free improvisation trumpet and electronics)
- 1995 *Slide Crazy*, Sky Ranch (various artists) trumpets on *Lido Road* (Davey Williams)

Works and Performances

Gravity's: 2007, Institute of Creative Technologies. Scheduled for the 17th Annual Florida Electroacoustic Music Festival in April, 2008

Analogies of Control: 2006, Edgardo Espinosa, cello, International Computer Music Conference, New Orleans, LA, USA; Also Thomas Gardner, cello, Visiones Sonoras. 2006, Universidad Nacional Autónoma de México, and again with Thomas Gardner, cello, De Montfort University, and Craig Hultgren, cello, Alabama School of Fine Arts, 2005, *Analogies of Control*: Thomas Gardner, cello, University of Liverpool

Territorial Dispute: (phonography) Experimental Music Showcase, Aberdeen, Scotland.

K: 2006, Drew Petrie (trumpet) Royal Scottish Academy of Music and Drama.

The Transatlantic Half-Pipe: 2006, The 6th Festival Licences, Paris, Fr. and Torino, Italy. 2005 University of York. 2001, The new San Francisco Tape Music Center. 2002 Music at Bangor, Bangor Wales. 2003 Soundings, Edinburgh, UK.

Between Dog and Wolf: 2002, University of Glasgow. 2000, International Computer Music Conference, at the Akademie der Kunste, Berlin, Germany. 1998, Birmingham-Southern College, Birmingham Alabama. EuCuE, Montreal, Canada.

Taut: 2005, De Montfort University, Cultural Exchanges Week.

Cross Country Runner/Glint: 2004, Sonic Arts Network Conference, Leicester, UK .
International Computer Music Conference, Miami, Florida.

Mastersplasher: 2004, written for and performed at Undercurrent, London, UK

Confluence and Effloresce: 2002, New Arts Stage, Birmingham Museum of Art -
Steiner Auditorium, Birmingham, AL. 2002, with improvisors: New York
University's New Music and Dance Ensemble, New York City, and Pisa, Italy

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

Papers and Presentations

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/>

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.

Teaching

2005 **Techniques of Digital Audio**
Provided tutorials teaching DSP software and microphone techniques for studio use.

Subjects included digital audio, sample rate, bit depths, file formats, relationships between digital and analogue technologies.

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:
The path from the composer, through the technology, to the performer.
A demonstration and explanation of a new work placing it in a social,
personal, and historical context for final year arts management students.

2002-03 Tutorial support for studio recording and mixing.

Logic Audio and MIDI sequencer program, Pro Tools, Soundhack, Marcohack,
Audiosculpt, SoundMaker and SoundMagic plug-ins; also tutorial support for
acoustics and psychoacoustics.

Substitute lecturer for Dr. John Richards MUST2001: Musicianship 2, Musical
Forms and Structures

2001-02 Techniques 1

Provided 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

Additional Work Experience

2000 University of Wales, Bangor

Provided 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.
Recorded guest concerts at the recital halls including Ensemble Cymru
performance of Messiaen's *Quartet for the End of Time*

1998-01 University of Alabama Health Services Foundation

Information services for hospital systems, Macintosh and Windows, network
and server troubleshooting, desktop support (hardware and software) training
Windows specialists for Macintosh OS support. Provided personal support for
physician desktop systems (Mac OS).

1997-98 University of Alabama at Birmingham (Jimmy Alford; supervisor)

Macintosh hardware and software technician responsible for all university
Macintosh computers. Providing installation, repairs, and parts replacement
for computers, printers and monitors. Installation and troubleshooting for
AppleTalk networks, general network troubleshooting and problem solving.