

# Joseph Hyde - Curriculum Vitæ

## Contact Details:

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**Date of Birth:** 15/04/69

## Education:

1991 - 1996 **University of Birmingham**

PhD in Musical Composition

Topic: an exploration of the application of technology to musical composition, with and without acoustic instruments, in isolation and in combination with other art-forms (such as theatre, dance and video).

Tutors: Dr Jonty Harrison and Dr Vic Hoyland

1990 - 1991 **London College of Music/London International Film School**

Diploma in Composition for Film and Television

Principal Tutor: Francis Shaw

1987 - 1990 **University of Nottingham**

B.A. (Hons) in Music, First Class

First year subsidiary subject: Philosophy.

Final year specialisms: Composition, Seminar: Tonality and its Alternatives in the Twentieth Century, Analysis, Criticism.

Composition tutors: Jim Fulkerson with (visiting tutors) Prof. Nigel Osborne and Trevor Wishart.

1980 - 1987 **All Hallows C.H.S., Macclesfield**

'A' levels: Physics, Mathematics, Music, General Studies.

'O' levels: English Language, English Literature, Mathematics, Physics, Chemistry, French, History, Geography, Music, Religious Education.

Associated Board exams: Trombone Grade 8 (Distinction), Piano Grade 7 (Merit).

## Experience:

### • Teaching

- 2001 - **Bath Spa University College**, Course Leader and Senior Lecturer in Creative Music Technology  
I am responsible for course management, development and implementation. I also teach a variety of modules, primarily in areas of composition, sonic art and new media. The course at Bath is highly successful, with high rates of application and retention. It combines experimental and commercial elements, and has strong industry links. My most recent responsibility has been the establishment of a new MA programme to start 2003/4.
- 1996 - 2001 **Dartington College of Arts**, Lecturer in Performance Technology.  
I was responsible for the coordination of all teaching involving technology in the college, and oversaw the provision of resources such as the Performance Technology Centre. My teaching was primarily in music, but I also worked in other disciplines, such as Visual Performance and Performance Writing. I was strongly involved in postgraduate teaching.
- 1996 - 1999 **University of Exeter**, Visiting Lecturer (Composition).
- 1995 - 1996 **Dartington College of Arts**, Part-time (0.5) Lecturer.
- 1993 - 1996 **University of Birmingham**, Assistant Lecturer in Music.  
Courses included composition, orchestration and twentieth-century musicology.
- 1993 - 1996: **University of Birmingham**, Visiting Lecturer, School of Continuing Studies.  
I taught various musicological courses, and was involved in the setting up of a Music Summer School and a CertHE in Music Technology.
- 1993 - 1996: **BEAST (Birmingham ElectroAcoustic Sound Theatre)**, Animateur, Public Workshops.

### • Research

My research is primarily practice-based, across a broad music/performing arts/live arts axis. It centres around a deep exploration of the possibilities offered by digital and electronic media to make sonic and multimedia works, installations and performances. Particular areas of exploration in my work are the complex interaction of abstract sound and image, and the integration of interactive technology into live performance. My background in music makes itself felt through an overriding concern with sound and structures in time.

- Awards:** New Media Fund Award, Arts Council of England (2002-)  
R&D Grant (Film and Video), Arts Council of England (1999-2000)  
R&D Grant (Combined Arts), Arts Council of England (1997-8)  
R&D Grant (Music), Arts Council of England (1996-7)  
Electro-Acoustic Bursary, Ralph Vaughan-Williams Trust (1995)  
Major Award, British Academy (1991-4)
- Prizes:** Second Prize (video), Transmediale, Berlin (1999)  
First Prize (multimedia), COMTECart, Dresden (1998)  
Two mentions from Prix Ars Electronica (1997, 1998)  
Two from the Luigi Russolo Foundation, Italy (1994, 1995)  
Three at the Grands Prix Internationaux at Bourges, France (1993, 1995)
- Residencies:** Institute for Studies in the Arts, Arizona (1 month, 2000)  
Podewil arts centre, Berlin (1 month, 1999)  
The Electroacoustic Music Studio of Sweden (6 months, 1995)  
The Groupe de Musique Experimentale de Bourges (1 month, 1995)  
The Zurich Konservatorium (6 weeks, 1995)

**Commissions:** Future Physical/East England Arts (2002/3)  
Jerwood Space (2002/3)  
Imlata Dance Company (2002)  
Andre Gingras Dance Company (2002)  
Shobana Jeyasingh Dance Company (2001)  
BBC National Orchestra of Wales (2001)  
DA2/Watershed Media Centre (2000)  
Performance Research journal (1999)  
Shawford Mill Theatre (1999)  
BEAST/West Midlands Arts (1998)  
SPNM/ISCM (1998)  
The Swiss Centre for Computer Music (1995)  
The GMEB (1995)  
The BBC (two commissions in 1995)  
The International Symposium on Electronic Art and Silicon Graphics Ltd. (1994)  
Sonic Arts Network (1993)

**Performances:** include those at the International Computer Music Festival (1993, 1995, 1996, 1997, 1999), the International Symposium on Electronic Art (1994, 1996), the Gaudeamus festival (1993), the Stockholm Electronic Music Festival (1995, 1996), the *Sythese* festival in Bourges (1993, 1994, 1995, 1996), the IRCAM Summer Academy (1997), and the International World Music Days in Manchester (1998). Video works have been shown at *Pandaemonium* (London, 1998); the Montréal Festival of Film and New Media (1998); *COMTECart*, Dresden (1998); *Transmediale*, Berlin (1999); *Champ Libre*, Montreal (1999), the Virginia Film Festival (1999); and the New York Film Festival (2000).

**Broadcasts:** have been made on many networks throughout Europe and beyond.

**Recordings:** include releases on NMC (UK), Chant du Monde (France), Jasrac (Japan), Illegal Arts (US), Sargasso (UK, upcoming), and ASC (UK, upcoming).

## • Performance

I have considerable experience of performance with live electronics/custom interfaces and interactive multimedia software (principally Max/MSP/Jitter with nato and Auvi). Recently I have been performing with multimedia electronica collective *Socket* and with jazz musicians such as Paul Dunmall and Keith Tippett, and also solo as a performer/DJ/VJ. I am also experienced in sound diffusion and the performance of electroacoustic works. I worked for many years with BEAST (Birmingham ElectroAcoustic Sound Theatre), assisting in performances with Karlheinz Stockhausen (*Sternklang*), Odaline de la Martinez, James Dillon, Mark-Anthony Turnage and Oliver Knussen. I have also set up complex multimedia installations, such as the Birmingham Sound Observatory (with Graeme Miller) and WEB (for BBC Live95), and have assisted ensembles such as the Birmingham Contemporary Ensemble and Lontano.

I have a wide variety of conducting experience; having conducted orchestras, new music ensembles, opera and music theatre at Nottingham University, the London College of Music and Birmingham University. I also have a considerable amount of performance experience on trombone and piano.

I have been involved in the promotion and organisation of many concerts and other events. I helped set up the BEAST *rumours...* series in Birmingham, and as Project Director of Sonic Arts Network, the national umbrella organisation for sonic art in the UK, arranged a major national tour in 1998.

## • Technology

I have a wide experience of music technology having used, through my work in a variety of sound studios, most of the tools that are standard currency in this field. This includes everything from analogue tape-recorders to sophisticated real-time and non-real-time DSP. I am also proficient in the use of professional video cameras, mixers and editing equipment, having made extensive use of BetacamSP, Hi-8, S-VHS and DV systems, as well as non-linear digital systems.

I am conversant with UNIX, Apple Macintosh and PC-compatible computer systems. I have experience of a broad range of multimedia software, including AVID Media Composer, Softimage, Premiere, After Effects, Final Cut Pro, DVD Studio Pro, Image/ine, BigEye, Photoshop, Director, Dreamweaver, Flash, ProTools, Max/MSP/Jitter, LiSa and Sibelius. I also have some practical knowledge of electronics, and have helped build several professional studios.