

PETER J E BATCHELOR

phone: 01384 352 706 / 0774 7777 383
email: p.j.e.batchelor@blueyonder.co.uk
web page: <http://www.peterbatchelor.com>

31 Willow Close
Cradley Heath, West Midlands
B64 6EG

Composer and sound artist specializing in digital electroacoustic media, with particular interests in multichannel sound spatialisation, site-specific public art, the soundscape and public/community art involving collective memory ♦ International recognition received for compositional and creative activity ♦ Senior lecturer in Music, Technology and Innovation at De Montfort University, Leicester and a former member of BEAST (Birmingham Electroacoustic Sound Theatre).

RESEARCH/COMPOSITIONAL INTERESTS

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

Recognition for compositions:

Finalist: Sounds Electric '07 Competition, Dundalk Institute of Technology, Ireland (*Kaleidoscope: Fissure*) ♦ Mention: 'Quadrivium' category of the 34^e *Concours de Musique Electroacoustique de Bourges* '07 (*Studies on Canvas*) ♦ 2nd Prize: CIMESP'99 competition, São Paulo, Brazil (*Reel*) ♦ Honourable Mention: 1999 Salvatore Martirano Composition Award (*Reel*) ♦ Pre-selection: 'Quadrivium' category of the 25^e *Concours de Musique Electroacoustique de Bourges* '98 (*Reel*) ♦ Prize: 'Residences' category of the 24^e *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:

Hydra Concert Series, Harvard University, USA ('11) ♦ Inventionen Festival, Berlin ('10, '00) ♦ Sibelius Academy, Helsinki, Finland ('09) ♦ *ÉuCuE* concerts, Montreal, Canada ('08, '98) ♦ Seoul International Computer Music Festival ('07) ♦ *Sonoimagènes*, Buenos Aires, Argentina ('07) ♦ SEAMS, Fylkinghen, Sweden ('08, '07) ♦ Symphony Hall, Birmingham, UK [commissioned] ('06) ♦ Pavillon de Vendôme, Aix en Provence, France ('05) ♦ Gare du Nord, Basel, Switzerland ('05) ♦ *Supersonic* Festival, Birmingham, UK ('04) ♦ *Hear & Now*, BBC Radio 3 ('01) ♦ CIMESP/BIMESP concerts of acclaimed works, Sao Paulo, Brazil ('08, '00, '99, '98, '97) ♦ International Computer Music Conference (ICMC) Copenhagen, Denmark ('07); Berlin, German ('00); Thessaloniki, Greece ('97) ♦ *Synthèse* '98/'99, Bourges, France ♦ *ÉuCuE* concerts, Montreal, Canada ('98) ♦ ACMC'99, Wellington, NZ

CD Releases:

Peter Batchelor, *Reflections*, c3r records 2007 ♦ 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*)

Publications:

"Really Hearing the Thing: An Investigation of the Creative Possibilities of Trompe L'Oreille and the Fabrication of Aural Landscapes". *Proceedings of the Electroacoustic Music Studies Conference 2007*. ♦ "Fabricating Aural Landscapes: Some compositional implications of Trompe l'oreille". *Proceedings of the 2007 International Computer Music Conference*. pp.149-152.

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 ♦ 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 ('98) ♦ International Computer Music Conference [ICMC] (Copenhagen '07, Berlin '00, Thessaloniki '97)

QUALIFICATIONS

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

Music, Technology and Innovation, De Montfort University, Leicester (Senior Lecturer 2008-present; Lecturer 2003-2008):

Admissions Tutor (2005-present) ♦ *Installation Art* (study/development of installation practice [3rd yr UG] (module leader 2010-present)) ♦ *Sound in Space* (investigation of multichannel composition techniques & performance practice [2nd yr UG] (module leader 2010-present)) ♦ *Techniques of Digital Audio* (Digital Audio Recording, Production, Design & Manipulation, Introduction to Programming in Max/MSP [1st yr UG] (module leader 2004-present)) ♦ *Perspectives I* (historical, contextual and analytical study of developments in music technology [1st yr UG] (2003, 2005-present)) ♦ Supervision of dissertations/final projects [3rd yr UG] (2003-present) ♦ MA supervision (2007-present) ♦ PhD 2nd supervision (2010-present) ♦ *Creating & Performing III: The Installation* (study of installation practice & supervision of projects [3rd yr UG] (2006-present)) ♦ *Musicianship I* (developing aural, notational and general musicianship skills to foundation standard) [1st yr UG] (module leader 2003-5)) ♦ *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)

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

Advanced Studio Composition [3rd yr UG] (2005-6) ♦ 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)

University of Manchester (part-time hourly 2001-4):

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:

Three-day visiting lectureship at Ionian University, Corfu: involved Max/MSP seminars and workshop (Jan 2008) ♦ Assistant Tutor at Bartok Festival, Szombethaly, Hungary: involved facilitating projects of resident composers and assisting with PA requirements (Jul 2002)

TECHNICAL EXPERIENCE

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 ♦ 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. tour to Basel/Aix-en-Provence (2005), *Inventionen* series (Berlin 2000), ICA (London 1999), Symphony Hall Birmingham (1998)) including preparation/rigging of multi-speaker diffusion system and subsequent performance.

PERSONAL

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