

## CURRICULUM VITAE

Richard Hoadley

### QUALIFICATIONS

- 1986 – 1994      **PhD, Durham University**  
*Musical Composition*
- 1982 – 1985      **BA (Hons) Music, Bristol University**

### EMPLOYMENT

- 1996 – present      **Senior Lecturer in Music, Anglia Ruskin University**  
Department of Music and Performing Arts
- 2008 – present      **Co-founder/co-director, Digital Performance Laboratory, Cambridge**
- 2001 – 2003      **Co-founder/co-director, SoundCircuit**
- 1998 – 2001      **Co-founder/co-director, Farmlands Sound Festival**
- 1998 – 2003      **Co-founder/co-director, Cambridge Digital Arts Festival**
- 1669 – 2005      **Music Field Leader, Anglia Ruskin University**
- 1990 – 1996      **Lecturer in Music, Anglia Ruskin University**
- 1988 – 1990      **Composer-in-Residence (RVW Trust Scholarship)**  
Charterhouse School, Godalming, Surrey

### TEACHING

Substantial experience teaching at all levels of HE, including postgraduate, in subjects involving creativity and either acoustic or electroacoustic music and computing.

### RESEARCH

#### **RECENT COMPOSITIONS/PROGRAMMING/PUBLICATIONS:**

- 2010    *Triggered*      Sculptural hardware and software interfaces and automatic composition for performers and dancers
- 2010    *One Hundred and Twenty-Eight Haiku*      Automatic performance/composition with custom hardware and software.
- 2009    *Gaggle*      Hardware, software, composition and performance commissioned by British Computer Society (BCS) HCI conference 2009, Cambridge
- 2009    *One Hundred and Twenty-Seven Haiku*      Automatic performance/composition with custom software
- 2008    *Many Worlds*      Music for computer controlled SY synthesiser
- 2007    *Telephony*      Laptop composition/improvisation
- 2006    *Histrionica*      Music for 'cello and gamelan

2004 *Hello* Algorithmic composition/performance

#### **RECENT PUBLICATIONS:**

- 2010 *Form and Function: Examples of New Music Interface Design*  
In press, Proceedings of the BCS HCI2010 Conference, Dundee
- 2010 *Implementation and Development of Sculptural Interfaces for Digital Performance of Music through Embodied Expression*  
Proceedings of the Electronic Visualisation and the Arts Conference, London 2010 (ISBN: 978-1-906124-65-6)
- 2010 *Implementation and Development of Interfaces for Music Performance through Analysis of Improvised Dance Movements*  
Proceedings of the 128th Audio Engineering Society Convention, London, 2010, (ISBN: 978-0-937803-74-5)

#### **RECENT CONSULTANCY:**

- 2010 Programme Committee of BCS HCI2010 conference, Dundee.
- 2009 Consultant for Pradsa Workshop on Novel Technologies and Social Action, ARU, February
- 2009 BCS HCI Conference 2009 Submission Reviewer.
- 2008 Advisor for British Telecom 'Understanding the Future' conference, Cambridge.
- 2008 Consultant on programme concerning use of sensor and EEG data on Radio 209 in Cambridge.
- 2006 Collaborative Performance Technology workshop, December 20-21st Workshop Leader, Centre for Research in the Arts, Social Sciences and Humanities, Cambridge University
- 2001 BBC Open University - Advised and took part in documentary concerning the nature of musical sound for BBC Open University
- 1999 Reader/reviewer for Oxford University Press, USA - Books on electroacoustic/electronic music
- 1998 Consultant to Ample Music - Educational/experimental music hardware and software

#### **RECENT CONFERENCE PAPERS/PRESENTATIONS/WORKSHOPS:**

- 2010 *Implementation and Development of Interfaces for Music Performance through Analysis of Improvised Dance Movements*  
SuperCollider Symposium, Berlin, September 23rd-26th 2010
- 2010 *Form and Function: Examples of New Music Interface Design*  
HCI2010 Conference, Dundee 2010, September 6th-10th 2010
- 2010 *Implementation and Development of Sculptural Interfaces for Digital Performance of Music through Embodied Expression*  
Electronic Visualisation and the Arts,  
London 2010, Monday 5th - Wednesday 7th July, 2010
- 2010 *Implementation and Development of Interfaces for Music Performance through Analysis of Improvised Dance Movements*  
AES 128th Convention, Audio Engineering Society, London, 2010 May 22 - May 25
- 2010 *Towards Embodied Control of Algorithmic Music*  
with Tom Hall, Music and Numbers Conference, Department of Music Canterbury Christ Church University, 14 - 15 May 2010  
(Abstract published in ISBN 978-1-899253-76-0)
- 2010 *Gaggle and the Digital Performance Laboratory*  
Presentation for Microsoft Research Cambridge, Computer Mediated Living Group, 11th January 2010
- 2009 *The Development of Music Interfaces Through Improvised Dance Movement*  
Paper presented at Collaborative Processes in Music Making: Pedagogy and Practice, University of Surrey, November 2009
- 2008 *Performing with Computers: a Time and Motion Study*  
Symposium on Time Based Media Arts, Anglia Ruskin University.

- 2008    *Workshop for interactive performance*  
          with Andrew Sparling, clarinet. Anglia Ruskin University, February.
- 2007    *Judge Proulx's Ruling*  
          Presentation at The Sight of Sound: inter-media, Centre for Research in the  
          Arts, Social Sciences and Humanities, Cambridge University
- 2006    *Presentation at the Collaborative Performance Technology workshop*  
          December 20-21st Workshop Leader, Centre for Research in the Arts,  
          Social Sciences and Humanities, Cambridge University

## **RESEARCH INTERESTS**

- Composition for and with computers, live electronics
- Algorithmic composition
- Physical computing and data mapping

## **COMPUTER LANGUAGES**

- Supercollider
- Max/MSP
- CSound
- Arduino
- Processing
- Visual Basic
- HTML/Javascript
- C++
- Java
- Macintosh Hypercard

## **OTHER ACTIVITIES:**

### **Academic Management Responsibilities**

- 2008        Pathway Leader, MA in Creative Music Technology
- 1996-2005   Music Field Leader, Anglia Ruskin University
- 2002-2003   Pathway Leader, Creative Music Sound Technology, Anglia Ruskin University