

##### Dr Robert Wilsmore - Curriculum Vitae

**Independent Scholar, musician, lecturer, composer, producer.**

[www.wilsmore.net](http://www.wilsmore.net/)

**Employment History**

York St John University:

* Head of the School of the Arts (2019 - 2022)
* Head of School of Performance and Media Production (2016 – 2019)
* Associate Dean (Quality) - Faculty of Arts (2013 - 2016)
* Head of Creative Practice - Faculty of Arts (2007 - 2013)

Leeds Conservatoire:

Assistant Head of Music (HE) (2004-07)

Lecturer in Composition and Contextual Studies (2003-2004)

Stafford College of FE and HE:

Course Leader for HND Music Production, ND Music Technology. (1996 – 03).

Burton Technical College of FE:

Lecturer in Performing Arts - (1994 - 96)

**Education**

Nottingham University (1990 - 94) AMusD - Doctor of Musical Arts (Composition)

Senior Fellow of the HEA (2014) SFHEA

Advanced Teaching Practitioner Status (2002) ATPS

Wolverhampton University (Stafford College) (1996 - 98) PGCE (FaHE)

Bath College of Higher Education (1986 - 89) BA (Hons) Music

Bristol Grammar School (1978 - 85) A/O Levels

Date of Birth: 28th August 1967

Place of Birth: Worcester, UK

Lives: Leeds, UK

**Teaching: Core Areas**

In recent years my teaching has tended to focus on critical theory, philosophy and musicology in *relation* to practice rather than teaching practice itself, generally to help practitioners inform and reflect on their practice.

**Critical theory** (for practitioners) – mainly to Performance and Production students from level 4 upwards, including Music, Music Production, Musical Theatre, Dance, Theatre, and FTV production students, but also to all arts disciplines at PG level (e.g Fine Arts and Design). Critical theory content includes: Semiotics, Representation, Authenticity, Authorship, Liveness, Simulacra, Rhizomatics, Affect, Gender and identity, Interdisciplinarity, Collaboration (my key area of interest and research), and Philosophy in general, including recent trends such as ANT and OOO.

**Practical teaching** – Classical and Popular music composition and analysis, devising performance (e.g. Theatre, Dance, Music), Collaboration (intra- and inter-disciplinary). I am familiar with recording techniques and software (e.g. Logic, Pro-tools), not to the level of giving ‘technical demonstrations’ to teach the technology itself, but adept enough to work with it in practical teaching.

**Independent Visiting Lectures and talks**

**University of Stavanger** (2022) Interdisciplinary Collaboration in Higher Education.

**Leeds-Beckett University** (2022) Coproduction

**University of Chester** (2023) Keynote for Creative Futures Event

**University of Hull** (March 2023) Newland Lecture Series

**Napier University** (June 2023) Innovation in Music 23 conference

**Research and Publications**

Wilsmore, R. Johnson, C. (2022). ***Coproduction: Collaboration in Music Production*.** London and NY, Routledge.

Wilsmore, R. (Forthcoming 2022). **The Pink Floyd Intensity: Humanity, Aesthetics and the Breathless Fan**. In: Hart, C. and Gregory, G. and Morrison, S., (eds.) *Tear Down the Wall: An interdisciplinary interrogation of the Music and Significance of Pink Floyd*. London and NY, Routledge.

Wilsmore, R. (2019). **Coproduction: Towards a Typology of Collaborative Practice in Music Production** in *Perspectives on Music Production: Production* (eds.) Hepworth, R and Hodgson, J. London and NY, Routledge

Wilsmore, R. and Johnson, C. (2017). **The Mix Is. The Mix Is Not**. in *Perspectives on Music Production: Mixing Music.* (eds.) Hepworth, R and Hodgson, J. London and NY, Routledge.

Wilsmore, R. (2015). **The Removal of Endings in the Semiotics of Popular Music** Invited Keynote for ‘Newland Lecture Series’ University of Hull.

Wilsmore, R. (2014). **The Song of a Thousand Songs: Popular Music as Distributed Collaboration.** IFAA Conference paper. LCoM.

Wilsmore, R. (2011). **The Demonic and the Divine: Unfixing Replication in the Phenomenology of Sampling** in *The Journal of Music, Technology and Education* Vol 3.1 Bristol, Intellect.

Piasecki, S. and Wilsmore, R. (2011). **Authentic Replicants: Brothers between Decades between Kraftwerk(s)** in *Kraftwerk: Music Non Stop*. (eds.) Albiez, S and Pattie, D. London and NY, Continuum.

Alix, C., Dobson, E., Wilsmore, R. (2011). **Collaborative Art Practices in HE: Mapping and Developing Pedagogical Models.** National HEA PALATINE funded project (2011) with Liz Dobson (Huddersfield) and Christophe Alix (Hull, Scarborough).

Wilsmore, R. (2010). **Three Intermezzo on ‘Yes’** in *Parrallax* no.56 vol.1. Oxon, Routledge.

Wilsmore, R. (2009). **The Last Performance [Dot org]: An impossible Collaboration** in *The Journal of Creative Writing Vol 2.1*. Bristol, Intellect.

Wilsmore, R. (2005). **The Music Before the Music: Exploring the Liminal Spaces in Sound as Music for Dance Installation and Dance theatre:** i) Threshold: Fleshfold; and ii) Myths and Stories about her. [Performance] PARIP.

Wilsmore, R. (2004). **Selection 44** The Ancient Art of Remixing: Exploration of the use of existing music in new compositions and developing new compositional techniques through practice and reflection. [Composition]

Wilsmore, R. (2002). **Techno, Trance and the modern chamber choir: Intellectual game or music to groove to?** In *The Leonardo Music Journal* ‘Pleasure’ (Vol 12. San Francisco)

**Reviewer for Peer Reviewed Journals:**

Power and Education: SAGE

Innovation in Music: performance, production, technology and business. Routledge

Art, Design & Communication in Higher Education journal (on-line)

Journal of Creative Writing. Intellect

Journal of Somatic Practice. Intellect

**PhD and Postgraduate Examiner:**

**Alex Dee** (2021) PhD in An Analytical Methodology for the Investigation of the Relationship of Music and Lyrics in Popular Music. University of Chester.

**Joanne Gibson** (2020) PhD in Community Music: J Making Music Together: The community musician’s role in music-making with participants. York St John University.

**John Kefala-Kerr** (2019) PhD in Composition: Composing the Quotidian. University of Sunderland

**Richard Harding** (2019) PhD in Composition: Authority, Responsibility, Autonomy and Ownership, Liverpool Hope University.

**Evelyn Jamison** (2017) PhD in Collaborative Practice: Dance & Performance, University of Chester

**Kate Craddock** (2011) PhD in Collaborative Practice in Performance, University of Northumbria

**Timothy Warner** (2007) PhD Music Production Musicology, University of Salford,

**Michael Knight** (2006)PhD in Original Composition, University of Wolverhampton,

MA/Res at LCM, Edge Hill, Wolverhampton.

Chair of PhD Transfer panels at York St John

**PhD Supervision:**

# **Ruth Currie** (2021) Been, Being and Becoming More Music: a critical ethnographic case study of a community music organisation in the UK [**Passed** and recommended for noting as ‘Research Excellence’].

**Christopher Johnson** ‘Can you Hear Me? An Investigation into the authenticity of the Artist and the Production Habitus. [Current]

**Mary Murata** Transculturing in the UK Taiko scene: Exploring Paradigms of Taiko in the UK. [Current]

**Ashley Marshall** Performance and Construction [Current]

**External Examiner:**

MA QA panel External (University of the Arts Leeds, (2020 - )

BA Popular Music, Liverpool Hope University (2018 - )

BA Music, BA Music Technology, University of Plymouth (2011 - 2014)

BA Popular and Recorded Music, University of Salford, (2011 - 2014)

BA Drama and Performance, Stafford University, (2007-11)

BA Popular Music combined honours Degree programme. University of Chester, (2005-09)

**Curriculum Development:**

**York St John**: PG and UG programmes in Arts subjects (since 2008)

**York St John** (overseas) validations including SEGI (KL, Malaysia), Hanoi (Vietnam).

**Leeds-Beckett** (2017) Music Production and Performance validation panel.

**BIMM** (2011). External subject expert panel member for BA Music programmes delivered by private institution (Bristol Institute of Modern Music) validated by Bath Spa University.

**LCM** (validated by the OU) BA Popular Music Studies, 2005. Also for BA Music and BA Jazz, validated March 2006. Also key team member for developing MA Jazz and MA Music at LCM, OU validated 2005.

**Leeds Metropolitan University**, June 2004. Member of validating panel for BSc New Media programme.

Assessor for Leeds Metropolitan university: Popular Music , Electro-acoustics on BSc programme.

**LCM** (validated by University of Leeds) Module writer and member of revalidation panel for BA (Hons) Music Studies, BA (Hons) Jazz Studies at Leeds College of Music, 2005.

**Stafford College** (validated by Wolverhampton University) HND Music Production, 1999.

**Other selected projects:**

**The And Ensemble**. (2015 - ) Practice led Research into distributed models of collaborative practice, including song and video productions with the band ‘The And Ensemble’.

**Collaborating for Creativity** CETL YSJU. Research Fellow in collaborative pedagogy (2008-10). Leading to HEA funding for Collaborative mapping in HE project.

**The Knowledge of Whitby Steps** Collaborative performance-film with Simon Piasecki, Peter Morton and Richard Maloney, May 2009 (Part of CETL Research Fellowship).

**Performance Intervention** Invited Artist at Goat Island Symposium March 2008, Lancaster University. Performance intervention with Judd Morrissey.

**The Music is Hiding** Composition premiered at LCM Sept 2007 for the N.One concert series, curator Professor Dale Perkins.

**Techno-Choir** ‘Qui Tollis’, performed at FUSE06 International Festival, May 2006, new movement to the ‘Techo-mass’ Commissioned for Note-ability chamber choir and premiered at University College Chester, November 2003. An accompanying article ‘Techno, Trance and the modern chamber choir: Intellectual game or music to groove to?’ is published in the Leornardo Music Journal ‘Pleasure’ (Vol 12. San Francisco. December 2002).

**Building sounds** Artistic Director for the official Opening of National Architecture week, Leeds, 2006. A major national event held in conjunction with Allen Tod Architects and The Centre for Jazz Studies UK, funded by ACE. Responsible for Commissioning works from the Metropolis Quartet, Sound poet Bruce Barnes and video artist Joe Gilmore. Invited speakers include Hans Peter Khun, John Devries and Richard Cowell (Arup).

**RNCM International Music Conference** Paper ‘Are three chords enough? Assessing Popular music in Higher Education’ (with Andrew Bates and Danny Cope).

**Myths and Stories by her** Composition commissioned for Red Leaf Dance by choreographer Jane Bacon as part of the Interdisciplinary Landscapes Conference September 2004. Further performances include PARIP Conference, Bretton Hall, Summer 2006.

**Selection 44**, for orchestra. Commissioned for Lakeside Arts and Viva the orchestra of the East Midlands premiered at Djanogly hall, Nottingham on April 22nd 2004, Conducted by Nicholas Kok. Remix of the Presto from Haydn’s Symphony No.44. Further performances include WYSO (conducted by Randall Whittaker), Leeds 2007.

**Fleshold:Threshold** Composition commissioned for Foreign Bodies Dance Theatre by choreographer Vida Midgelow. Audio installation collaged from recordings of a chamber choir in rehearsal. First performed at The Beetroot Tree Gallery, Derbyshire, April 2004. further performances include PARIP Conference, Bretton Hall, Summer 2006.

**Move From Zero** (2000 – 02) Live arts / sonic arts collaboration with Simon Piasecki (University College Chester), Choreographer Yael-Owen McKenna (Coventry University), Performance artist Glyn Davies-Marshall and composer Christopher Armitage. Premiered at the Buxton Arts Festival June 2001.

**Second Sands** (2000 – 1). Bet 4, European tour. Bet4 performance installation shown at the National Review of Live Arts in Glasgow (February 2001). The film/sound installation Orfeo from Move From Zero was also shown, along with the installation Technical Problems.

**InsideOutsideIn** (1997 – 98) Bet4 Performance, funded by East Midlands Arts council, commissioned to open a tri–national art exhibition and was shown in London, Paris and Lingen (Germany). The work was performed in Art galleries, theatre venues and street performances across Europe, including the Documenta X festival in Kasell, Germany. Installations from the performance were exhibited in the galleries post performance.

**Dream** (1998) Operetta commissioned by ‘The Three Counties Society’ for orchestra, soloists and large chorus. Dream has received three further productions and over twenty performances since premiering in Derby in 1998. The most recent production was in May 2018 in Nottingham.

**Asawaytadoit** (1996) Bet4 devised performance, Shown in Edinburgh, Paris, Lingen (Germany) and Burton (England).

**Prelude, Fugue and Algorithms** (1996) Commissioned by The London Guitar Trio and first performed at the BMIC, London, 1996.

**Antigone.** An Opera in two acts. Part of Doctoral submission at Nottingham University (1996)

**Contact Details**

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