

Nye Parry CV

Dr Nye Parry
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Education

BA (hons) Music 2:1, York University 1987
MA Music Technology, York University 1988
PhD Electroacoustic Composition (thesis: Limits of Abstraction in Electroacoustic Music),
City University 2001

Career details

1996- present: electronic music and composition department, Guildhall School of Music
and Drama: BMus, MMus and Dmus

2010- present Lecturer, Trinity/Laban Conservatoire of Music and Dance (0.4 fte from April 2013)

2011- 13 Research Fellow, CRiSAP (Creative Research in Sound Arts Practice), London College of
Communication, University of the Arts London

2003- 2011 Lecturer/ Senior Lecturer (from 2005) Middlesex University (0.4fte)
Programme Leader MA Sonic Arts from 2003

2000- 3&2011 Visiting Lecturer, Goldsmiths College (acting course supervisor MA Studio
Composition 2003)

1997- 03 Tutor Drake Music Project – Music charity for disabled adults

Longer term employment in industry:

1992-93 Inner London Education Computing Centre, C and assembler programming for educational
software

1989-92 Brunel Research / Electrocoin Automatics, Software development and sound design for fruit
machines

1990-92 Impac Resources Ltd, C programming for educational software

Visiting Lectures

Whitechapel Gallery , IMT Gallery, Birmingham Conservatoire, LCC (London University of the Arts),
Sabanci University Istanbul, London Contemporary Dance School, SAE London, SAE Paris, SAE
Munich, SAE Milan, SAE Dubai, BBC training and Srishti School of Art and Design Bangalore

Research supervision

Completed:

At Goldsmiths College:

Dominic Murcott 2003-2009 - A Practice Led Investigation into the Relationship Between
Computer and Live Performer in Multi-Media, Installation and Theatrical Settings

At Guildhall School of Music and Drama:

David Moore 2009 – 2013, DMus composition – Film and Video Opera, 2nd Supervisor

Edmond Finnis 2009 – 2013, DMus composition – Distortion as a Structuring Principle in Instrumental
Composition, 2nd Supervisor

Aaron Holloway-Nahum 2008 – 2012, DMus Composition – Amplification in Contemporary
Instrumental Composition, 2nd supervisor

Completing:

At Middlesex University:

Charles Matthews 2009-present (submitted, awaiting Viva), Adapting and Applying Central Javanese Music Theory in Electroacoustic Composition and Performance, DoS (2009-2011) and principal supervisor – AHRC funded

At Guildhall School of Music and Drama:

Michael Picknett 2009 – present, DMus composition – Devised Theatre Practices in Contemporary Composition, principle Supervisor

Jonathan Bell 2010 – present, DMus composition, Audio Scores, 2nd Supervisor

Helgi Ingvarsson 2013 – present, DMus Composition, Speech Patterns in new Opera, 2nd Supervisor

External examining / validations

Research Degrees

2011 J Simon van der Walt, Music as Theatre, Music as Performance – PhD Royal Scottish Academy of Music and Drama / St Andrews University

Taught Courses

2009 - present external examiner, postgraduate programmes Birmingham Conservatoire / Birmingham City University (Mmus, PGDip, PGCert)

2006 - 9 external examiner for composition and electroacoustic music, Royal Scottish Academy of Music and Drama

External Validations

2009/10 external validator undergraduate Music programmes University College Falmouth (BA Music, BA Popular Music, BA Creative Music Technology)

2007 external validator, MA Sound Arts, LCC, University of the Arts, London

Articles and chapters in edited books

Nye Parry, Navigating Sound: Locative and Translocational Approaches to Interactive Audio in Collins, K, Kapralos B and Tessler, H (Eds.) *The Oxford Handbook of Interactive Audio*, Oxford University Press 2014 (commissioned chapter, publication pending).

Nye Parry, *The Two Of Us in Lane*, C (Ed.) *Playing with Words, The Spoken Word in Artistic Practice*, Cornerhouse / CRiSAP 2008 pp. 189-191, ISBN9780955827334 (commissioned experimental text composition)

Nye Parry, Helen Bendon, Stephen Boyd Davis and Magnus Moar, *Locating Drama: A Demonstration of Location-Aware Audio Drama*, in Spierling, U and Szilas, N (Eds.) *Interactive Storytelling*, LNCS, Springer Verlag 2008 pp. 41-43, ISBN 978-3-540-89424-7

Michael Irwin, Matthew King and Nye Parry, Brunel, toward an Industrial Opera in Odam G and Bannan N (Eds.) *The Reflective Conservatoire: Studies in Music Education*, Ashgate Publishing Limited, 2005, pp. 151-178, ISBN10075465415X

Nye Parry, *The relocation of concrete music in the environment, Boomtown and Living Steam: Two Site Specific Installations*, in Enders, B and Stange-Elbe, J (Eds.) *Global Village*, Global Brain Global Music, Epos, 2003, pp. 370-381 ISBN 3-923486-41-3

Nye Parry, *The Integration of Anecdotal Sounds into an Abstract Musical Language* in Enders, B and Stange-Elbe, J (Eds.) *Musik im Virtuellen Raum*, Osnabrueck Uni Press 2000, pp. 365-374 ISBN 3-934005-64-0

Refereed articles in Academic Journals

Cathy Lane and Nye Parry, *The Memory Machine: sound and memory at the British Museum*, *Organised Sound* 10, no. 2, Cambridge University Press September 2005 pp. 141-148

Non-refereed articles

Nye Parry, Peter Vogel: Kontexte für eine Reise durch Zeit und Raum in Neue Zeitschrift Für Musik (2012/13, translated by Jean Martin)

Nye Parry, Peter Vogel: Contexts for a Journey in Space and Time published on the WERGO DVD The Sound of Shadows 2011

Nye Parry, Peter Vogel: Contexts for a Journey in Space and Time published reprinted in catalogue for Peter Vogel Retrospektiv, Østre, Bergen, Norway

Nye Parry, Is Music coming to terms with Sound Art? New Notes, Sept issue, Society for the Promotion of New Music 2005

Conference presentations

In the Field, field recording symposium, session chair, British Library, 16th Feb 2013

Nye Parry, Ludus and Colourscape: an Integrated Performance, at INTIME11, Coventry University Sept 2011

Nye Parry, Speaking Out Symposium 2010, CRiSAP/Tate Modern, Invited performances and round table discussion

Nye Parry, Helen Bendon, Stephen Boyd Davis and Magnus Moar, Scratch: Video Documentation of Translocational Radio Drama, Pervasive 2010, Helsinki (video presentation)

Nye Parry, Helen Bendon, Stephen Boyd Davis and Magnus Moar, Moving Tales: Exploring Narrative Strategies for Scalable Locative Audio Drama, ISEA 2009, Belfast 2009 (publication pending ISBN978-1-905902-05-7)

Matthew King and Nye Parry, The Kingswood Symphony, Royal Musicological Association 2008 conference:

Sound and Space, presentation of issues arising from the Kingswood Symphony (unpublished)
Nye Parry, Syntax and Discourse: A Re-evaluation of Simon Emmerson's "The Relation of Language to Materials", invited paper at EMS07, De Montfort University 2007 (unpublished)

Nye Parry, Location Location Location - paper on site-specific music in one day symposium The State of Interactive Media, Lansdown Centre for Electronic Arts, Middlesex University 2007 (unpublished)

Sound Practice, UK and Ireland Soundscape Community Conference Session Chair, Goldsmiths College

Cathy Lane and Nye Parry, Musical Contexts for Oral History presented at Oral History on Display, The Presentation of Testimony in Museums, Publications and Multi-media', Oral History Society Conference, Bournemouth University, June, 2004 (unpublished)

Cathy Lane and Nye Parry, The Memory Machine, joint paper, ICHIM2003 Paris (proceedings on CDROM ISBN: 1-885363-28-2)

Editorships / journal boards / panels

2013 Peer reviewer, OUP, Oxford Handbooks series

2012 Peer reviewer, ICMC 2012

2012 LSO Soundhub, Panel member

2010- present, International advisory board for Interference, online peer reviewed sound arts journal

2010 Sonic Arts Panel Member, British Composer Awards

2006 Cathy Lane and Nye Parry guest editors for Sound History, Memory - themed issue, Organised Sound vol. 11.1, Cambridge University Press

Exhibition / installation

2013 Significant Birds, 12 channel sound installation in ILLUSION, The Science Gallery, Dublin, July 11th – Sept 19th

2013 Visions of the Universe, National Maritime Museum, 20 channel soundscape design and programming for summer exhibition with Trinity Laban Conservatoire students, June 7th – Sept 15th

2013 Fragment Cinema, collaboration on Audiovisual Sculpture at Kinetica Art Fair, London, Feb 28th – Mar 3rd with Madi Boyd

2013 The Point of Perception, commissioned soundtrack for Light Installation by Madi Boyd in Synaesthesia 2, ArtLaboratory Berlin 25th Jan – 10th March and ILLUSION, The Science Gallery, Dublin, July 11th – Sept 19th

2012 Bird:Cage, Installation at one day Out of the Cage festival, TrinityLaban Conservatoire, 9 Nov

2012 The Exploded Sound, 60 channel sound installation, Jacopic Gallery Ljubljana, Sept 9th – 30th, in EarZoom festival / ICMC 2012

2012 Spacetime, soundtrack for Holographic projection and performance by Madi Boyd, Kinetica Art Fair

2011 Points of View sound design for interactive installation by Nic Sandiland commissioned for Merce Cunningham Company performances, Barbican Centre, 3rd to the 9th October 2011

2010 My Name is Sarah Simpson, Gallery Installation version: 1950's telephone, Max/MSP, in exhibition Silencer curated by Mark Jackson for PayneShuvell Gallery, Hoxton

2010 Orbital, Interactive score for installation by Nic Sandiland presented at Brunel University, The Brindley Arts Centre, Runcorn, Oxford City Gallery, The Lightbox, Woking, The Place Theatre, London and Stone Squid Gallery, Hastings

2008 Scratch, GPS controlled audio drama, collaboration between BBC Radio Drama and the Lansdown Centre for Electronic Arts, BBC Free Thinking Festival 2008, Liverpool Nov 08 (with Bendon, Moar, Boyd Davis, Skinner, Mortimer)

2008 Doing, score for installation by Nic Sandiland, Chichester University

2008 Waterfall Centre, commercial sound design for visitor centre in the Brecon Beacons for Bright3D

2006 Earpieces, as curator for exhibition of Sonic Art, Albany, Deptford, Deptford X 06

2006 Video Recoder, Interactivity programming for video installation by Richard Colson, Jean Martin, Watermans Art Centre

2006 16 Frames, Interactivity programming for installation by CandoCo, Nic Sandiland, Wajid Yaseen, SBC Hungerford Bridge London

2006 Newport Museum, commercial sound design for foyer in maritime museum

2005 Stairwell Installation, Nelson & Napoleon exhibition (6 months), National Maritime Museum, for Rom and Son interactive

2005 Battletable Interactive, permanent interactive exhibit, National Maritime Museum, for Rom and Son interactive

2004 Hatworks, Oral History based sound installation with Cathy Lane and students of Srishti School of Art, Design and Technology, Bangalore

2003 The Memory Machine, British Museum (with Cathy Lane) interactive sound installation Art of Memory exhibition (6 months)

2002 The Memory Machine, Cybersonica, Global Cafe, Soho (with Cathy Lane)

2001 Heineken Moods and Music, interactive installation, Heineken Experience Amsterdam (collaboration with Simon Grosser / On Tap)

1999 Living Steam, Site Specific sound installation Kew Bridge Steam Museum, (Sonic Arts Network / ACE commission) resited at National Railway Museum York July 1999 and at Huddersfield Contemporary Music Festival November 1999 (Victoria Tower).

1999 Mine, Sonic Arts Network outreach project investigating aural history through creative reconstruction of mining soundscape in collaboration with retired miners Huddersfield Festival 99

1999 Boomtown, site - specific sound installation using oral history recordings, Oldham Art Gallery Jan – July 99 excerpt released on Organised Sound DVD Vol. 11/3 OUP 2006

1998 Passing Phases, Sound design for interactive video installation with Tim Diggins, Sarah Rubidge & Garry Hill, Split Screen & Dance Umbrella Digital Dancing, Dance Umbrella 98 QEH

Concert / performance / broadcast / cd

2013 Long Slow Piece for a Resonant acoustic, Piano and Tape, Swiss Church Sound Art event, London June 27th

2013 The Tyranny of Fun, sound design, software and direction of electronics for BCMG commission from composer Richard Baker, premiered 15th Feb CBSO centre Birmingham

2013 Solo, a duet in 4 voices, for Clarinet and 3 sopranos, premiered in the Old Operating Theatre London Bridge, 8th Feb

2013 ATC Zero – ambisonic sound poem commissioned for the Being Open Sound Portal, grounds of Chelsea School of Art 5th – 21st June

2012 The Exploded Voice, Live performance with Michael Ormiston on 77speaker soundwall, Science Museum

2011 DVD release of The Two of Us, live performance on Playing with Words Live DVD, Gruenrekorder Gruen 083/ LC09488

2010 My Name is Sarah Simpson, on compilation CD Playing with Words, Gruenrekorder Gruen065 / EAN 4050486021859

2009 Ludus!, Live musical game for 2 Saxophone Quartets, Colour sensors, Computer and Dice - Colourscape Music Festival Commission 20 Sept 2009 (ACE and PRSF funded) also performed at Turku Capital of Culture 2011

2009 The Two of Us, live performance version of text piece (see book chapters) - Gallus Theater Frankfurt, Playing With Words Festival, broadcast on Hessischer Rundfunk and released on Playing with Words live DVD by Gruenrekorder

2009 On Bunhill Row, for Balinese Gamelan, Flute, Harp and Viola, LSO Discovery commission, 1st perf. LSO St Lukes July 09 also performed Colourscape Festival 2010

2008 The Uncertainty Principle, (original short version) commissioned composition to test and demonstrate the DeJaVu software, developed at CRiSAP, London University of the Arts (LCC) to be published on DeJaVu website

2007 Kingswood Interpolations, site- specific electroacoustic score for Kingswood Symphony and Kingswood Quintet, by Matthew King, Kings Wood, Stour Valley Arts Sept 07, Wigmore Hall Aug 07 (Stour Valley/Wigmore Hall commission)

2006 A Passing Phase (1989) Rereleased on GCSE Anthology of music, Edition Peters/ Edexcel (book and CD)

2005 Fuzzy Logic, Balinese Gamelan, String trio, 2 trombones, Ambisonic sound commissioned by LSO Discovery 1st perf LSO St Lukes

2005 Two songs of William Carlos Williams, concert work for Voice, Tape, Sax, Pno, performed by the Decibel Ensemble, Colourscape Festival 05

2005 Setting Brunel to Music, BBC Radio 4 Documentary on my proposed collaborative opera collaboration with Matthew King and Michael Irving, featured music and interviews with the composers

2004 Chanson, concert work for Decibel Ensemble, Soprano, Flute, live computer processing (Max/MSP) performed at Colourscape 2004, Cutting Edge 2005 The Warehouse

2001 Triptych, multi-channel site-specific performance by 3 vocalists, London Science Museum commission (Wellcome Trust funded)

1998 The Seasons, 60 minute acousmatic work, Colourscape Festival 1998 , Futura 99, full broadcast on Hessischer Rundfunk, excerpts: ISEA 98 Chicago, Gallery 101 Montreal

1996 Sundew, Irish Harp and Tape for Amy Coffy, 1st perf City University, Sept 96

1995 Summer at Giverny, State of the Nation 97 QEH, BBC Radio 3, (Here and Now)1997 Appears on SPNM sampler CD Short Cuts SPNM9801

1995 Terminal Greys, tape piece, 1st perf (SPNM shortlist) Purcell Room, March 96, Isleworth Festival97

1994 Behold my beautiful Eyes, finalist ACREQ Electro- Clip Competition 1994, 1st perf: ACREQ Montreal 5 June 94 (live broadcast)

1994 Grand Junction, 2nd Prize Barry Anderson/BBC Radio 3 Prize 94, KlangArt 97 selected Bourges96, Futura 96, broadcast: France Musique 98

1993 The Libido, freed from the external World, etc., Javanese Gamelan & Tape, first perf: Striking Out Festival, York 22 August 1993

1992 The Names of Tutankhamun, Soprano & Piano, first perf: Lyons Concert Hall York

1990 Utan Electronic Valve Instrument & Tape, recommended Friends of the Earth/EMAS competition 1990, first perf: Chichester College, 6 May 94

1989 The Ghost of Faffner Hall, TV puppet series, Henson Org/Tyne Tees TV

1989 A Passing Phase, short educational piece in John Paynter: Sound and Structure OUP ISBN 521 35581 8

1989- performer - South Bank Gamelan Players / Gamelan Kembang Kirang / Lilacita, concerts have included: Bali Arts Festival 2006, QEH, Purcell Room, MTV (Bjork unplugged), St James's Palace, Ministry of Sound, Brixton Academy

Contemporary dance scores

2010 The Living Room, Dance score for Yael Flexer, with Karni Postel (Cello) ACE touring

2008 Doing, Undone, score for Bedlam Dance ACE touring programme

2005 Shrink'd, Bedlam Dance Co. ACE tour

2004 Shrinkin', GDA / Laban Centre youth dance project

2003 Wallflower, Dance Film for Gravity and Levity, Arts Council tour

2002 Slightly Less Flexible, Bedlam Dance, Dance Umbrella 2002 + Arts Council tour

2002 Wallpaper (Revisited), Bedlam / Physical Recall / Circus Space

2002 While I hold your Hand, Intoto Dance Co. Linbury Studio, ROH

2001 Nowhere Better, dance film, choreographer Raphael Bonacela, showings at Lux, NFT

2001 Undone, score for Scottish Dance Theatre, UK tour

1999 Re-set, Intoto Dance Co. Bloomsbury Theatre

1999 Wallpaper, site specific dance National Theatre foyer ch. Yael Flexer

1999 Flexible / Not So Flexible, Bedlam, Dance Umbrella 2000 + tour

1998 Seven, 4D dance co. choreographer Yael Flexer, Place Theatre

1998 Saturn (part 1), choreographer Colin Poole, Dec 98 GDA, Place Theatre

1998 Flexibe, choreographer Yael Flexer / film Tony Purves, Jerwood Award Research98

1997 In the third Person, choreographer Yael Flexer, Bedlam dance co., Oct 97, ACE tour

1997 No. 3, choreographer Yael Flexer, Bedlam dance co., 1st perf Aug 97 Munich, ACE tour

1996 Symbiosis, choreographer Colin Poole Dec 96, Chisenhale Dance Space, Place Theatre

1996 Ever(Ready), ch: Yael Flexer, LCDS performance group, The Place June 96

1996 Hamsters in Mirrorshades, ch. Richard Lord, The Place (Resolution) Jan 96

1996 Pelican, choreographer Kate Willis, The Place (Resolution) Jan 96

1996 Who Killed Me?, Sound design for dance CD ROM by Mark Baldwin & Carole Murcia

1996 Breathless, Multi Media dance piece with Sue MacLennan & Simon Grosser, Split Screen, Chichester & Dance Umbrella

1995 The Two Seasons, Scalectrix Co. (The Place Nov 95, Spring Loaded 96 and 96)

1993 Retrace the Defaced, Bi Ma Dance Co. UK Tour March/April Spring Loaded 93