

International Conference: Alternative Histories of Electronic Music (AHEM)

Video Proceedings Index

Video proceedings of the first international conference on 'Alternative Histories of Electronic Music' (AHEM2016), held at the Science Museum, London, 14-16 April 2016. This video proceedings index (PDF), along with the conference programme booklet (PDF) and video recordings of the opening address and closing remarks (MP4), may be downloaded from the archive at <https://doi.org/10.5518/160>.

Video recordings of the individual talks and keynote addresses delivered at the conference may be accessed via the DOI links in this document.

This conference was held as part of the AHRC-funded project 'Hugh Davies: Electronic Music Innovator', led by Dr James Mooney (University of Leeds) in partnership with Dr Tim Boon (Science Museum).

Project reference: AH/M005216/1.

Thursday 14 April 2016

Conference Opening

- James Mooney & Tim Boon, welcome address
 - <https://doi.org/10.5518/160>

Session 1: Discourses, narratives and canon formation 1

(Chair: Dorien Schampaert)

- Hannah Bosma "The (lack of) documentation and canonization of interdisciplinary electroacoustic music"
 - <https://doi.org/10.5518/160/01>
- Owen Green "A role for contingent histories in teaching electronic music?"
 - <https://doi.org/10.5518/160/02>
- Christopher Haworth "The Hauntological Turn: Genealogy, History Making, and 'the Contemporary' in Electronic Music"
 - <https://doi.org/10.5518/160/03>
- Joe Watson "Interference patterns: reframing historical perspectives on interconnections between electronic music and cybernetics"
 - <https://doi.org/10.5518/160/04>
- Alexei Monroe "Industrial Activity: Kraftwerk's Radio-Activity as dystopian sonic template"
 - <https://doi.org/10.5518/160/05>

Session 2A: Live electronics

(Chair: Christopher Haworth)

- Valentina Bertolani "The First Festival of Live Electronic Music at the University of California Davis (1967)"
 - <https://doi.org/10.5518/160/06>
- Ezra Teboul "Silicon Luthiers: a component-level history of electronic music"
 - <https://doi.org/10.5518/160/08>
- Matthew Saladin "Electro-acoustic feedback and the birth of sound installations"
 - <https://doi.org/10.5518/160/09>

Session 2B: Individuals and institutions

(Chair: Trevor Pinch)

- Peter Price “The Cosmic Vision and Telepathic Following of Bruce Haack”
 - <https://doi.org/10.5518/160/10>
- Rachel Sinshaimer Vandagriff “The Pre-History of the Columbia-Princeton Electronic Music Center”
 - <https://doi.org/10.5518/160/11>
- Laura Zattra “Collaboration and Musical Assistants at IRCAM, CCRMA, and CSC”
 - <https://doi.org/10.5518/160/12>

Keynote 1: Simon Emmerson

(Chair: John Dack)

- Simon Emmerson “The Many Histories”
 - <https://doi.org/10.5518/160/13>

Concert/demonstration session

- John Bowers “The Victorian Synthesizer”
 - <https://doi.org/10.5518/160/14>
- Aleks Kolkowski and Federico Reuben “Singing Arcs: Sounding the Early History of Electronic Music”
 - <https://doi.org/10.5518/160/15>
- Andi Otto – Fello demo
 - <https://doi.org/10.5518/160/16>

Friday 15 April 2016

Session 3: Roots Pre-1945

(Chair: Federico Reuben)

- Andrey Smirnov “Music out of Noise, Light and Paper. Russia’s contribution to the history of electronic music and audio technology”
 - <https://doi.org/10.5518/160/17>
- Frode Weium “Popular entertainers, radio hobbyist and film composers. Alternative (pre)histories of electronic music”
 - <https://doi.org/10.5518/160/18>
- Thomas Patteson “Organic Instruments: Early Electrophones and the Valorization of Technology in the Weimar Republic”
 - <https://doi.org/10.5518/160/19>
- Benedikt Brilmayer “The Trautonium: Oskar Sala and the development of electronic music in Germany”
 - <https://doi.org/10.5518/160/20>
- Dorien Schampaert “The Ondes Martenot: Constructing Narratives of Obsolescence”
 - <https://doi.org/10.5518/160/21>

Keynote 2: Trevor Pinch

(Chair: Owen Green)

- Trevor Pinch “Electronic Music Filtered Through Science and Technology Studies”
 - <https://doi.org/10.5518/160/22>

Session 4A: Coding, transcoding, automated systems and computing

(Chair: Laura Zattra)

- Jon Pigott “Electromechanical Perspectives of Sound and Music”
 - <https://doi.org/10.5518/160/23>

- Alex McLean “Unravelling live coding”
 - <https://doi.org/10.5518/160/24>
- Thor Magnusson “Generative Music: A Form without a Format”
 - <https://doi.org/10.5518/160/25>
- Margaret Schedel “Color is the Keyboard”
 - <https://doi.org/10.5518/160/26>
- Giuditta Parolini “Music Without Musicians: Pietro Grossi’s Experience in Electronic and Computer Music”
 - <https://doi.org/10.5518/160/27>

Session 4B: Instruments, DIY approaches, and jazz

(Chair: Tom Hall)

- Settimio Fiorenzo Palermo “Serendipitous and Subversive: A Critical Organology of Hugh Davies’s Found Instruments”
 - <https://doi.org/10.5518/160/28>
- Andi Otto “The early years of STEIM. Ambiguities of "Electro-Instrumental" music”
 - <https://doi.org/10.5518/160/29>
- Paul Hession “Tony Oxley: Music from Knives and Egg Slicers”
 - <https://doi.org/10.5518/160/30>
- Sean Williams “The Hohner Electronium: a 1950s portable monophonic valve synthesizer”
 - <https://doi.org/10.5518/160/31>

Keynote 3: Sarah Angliss

(Chair: Thor Magnusson)

- Sarah Angliss “Music at any cost - fulfilling our desires for intense sonic experiences in the electric and pre-electric eras”
 - <https://doi.org/10.5518/160/32>

Saturday 16 April 2016

Session 5: International Perspectives

(Chair: Rachel Sinsheimer Vandagriff)

- Kevin Austin “A Brief Speculative History of ea in Canada”
 - <https://doi.org/10.5518/160/33>
- Ricardo Dal Farra “Why didn’t you tell me this before? (Maybe you didn’t want to hear this side of the story)”
 - <https://doi.org/10.5518/160/34>
- Mikko Ojanen “Electroacoustic music in Finland in the 1960s and 1970s: a case study of Erkki Kurenniemi’s music and instrument design”
 - <https://doi.org/10.5518/160/36>
- James Andean “Electroacoustic Mythmaking: National Grand Narratives in Electroacoustic Music”
 - <https://doi.org/10.5518/160/37>

Keynote 4: Leigh Landy

(Chair: Simon Emmerson)

- Leigh Landy “Rethinking the History of Sound-based Music”
 - <https://doi.org/10.5518/160/38>

Session 6A: Great Britain

(Chair: Sean Williams)

- Ian Helliwell “Tape Leaders - Excavating early British electronic music”
 - <https://doi.org/10.5518/160/39>
- Tom Richards “Mini Oramics: Potential and Actuality”
 - <https://doi.org/10.5518/160/40>
- Shiva Feshareki and Ivan Hewett “‘Still Point’ - An Unknown Precursor of Today's Electronic Music”
 - <https://doi.org/10.5518/160/41>
- James Gardner “The Don Banks Music Box to The Putney: The genesis and evolution of the VCS3 synthesiser”
 - <https://doi.org/10.5518/160/42>

Session 6B: Discourses, narratives and canon formation 2

(Chair: Hannah Bosma)

- John Dack “The language connection in early electronic music: French and German approaches”
 - <https://doi.org/10.5518/160/44>
- Geoffrey Cox “‘Sound was an end in itself’: Early documentary sound and the prefiguring of musique concrète”
 - <https://doi.org/10.5518/160/45>
- Suk-Jun Kim “Searching for Alternative Histories in Electronic Music through a Survey on Discourses of Space-Place Relations”
 - <https://doi.org/10.5518/160/46>
- Frances Morgan “The problem with pioneers: how media narratives of exceptional women distort the history of female involvement in electronic music”
 - <https://doi.org/10.5518/160/47>
- Daniel Wilson “Failed Histories of Electronic Music”
 - <https://doi.org/10.5518/160/48>

Keynote 5: Georgina Born

(Chair: Margaret Schedel)

- Georgina Born “How can and should we write alternative *histories* of electronic musics? New thoughts on time, history, and electronic musics”
 - <https://doi.org/10.5518/160/49>

Conference Close

- James Mooney & Tim Boon, closing remarks
 - <https://doi.org/10.5518/160>