

Dr. Andy Ingamells – C.V.

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Professional Profile

I am an interdisciplinary experimental musician who develops unorthodox methods of composition that blur the line between composer and performer.

Professional experience

2019–present. Assistant Producer, employed by Eastside Projects gallery and Birmingham Big Art Project to individually record 1092 members of the public singing for Turner Prize-winning artist Susan Philipsz's major new public artwork *Station Clock*.

2018–present. Postdoctoral Research Fellow in Arts, Design and Media, Royal Birmingham Conservatoire / Birmingham City University

-Designed new *MMus in Experimental Performance* course in collaboration with Dr Paul Norman and Dr Michael Wolters.

-Co-author and named researcher on a significant funding bid to the Arts and Humanities Research Council. *Research Assistant for Documenting Music with Non-Sonic Elements* research network.

-Label Manager for Birmingham Record Company, coordinating partnerships between Birmingham Record Company and leading contemporary music record label NMC Recordings.

-Internal peer reviewer for Higher Education Academy fellowships.

2015–present. Visiting Tutor, Royal Birmingham Conservatoire / Birmingham City University

-One-to-one composition tutor, including harmony and counterpoint skills. 3 undergraduate and 3 postgraduate students

Undergraduate modules:

-*MUS5004 Performance Traditions 2: Music After 1900 in History and Practice*. Formal lectures (100 students) and practical group workshops (25 students).

-*MUS6049 Contextual Studies: Concert Situations & Liveness*. Formal lectures (20 students).

Postgraduate modules:

-*MUS7147 Experimental Performance in Contexts(s)*. Formal seminars (9 students).

2014–2015. Instrumentalist, employed by Turner Prize-winning artist Susan Philipsz to play and record war-damaged historic brass instruments for her large-scale artwork displayed in Tate Britain's Duveen Galleries and Hamburger Bahnhof, Berlin.

2011–2014. Founding member of Ensemble Lös Caballeros, Netherlands-based 4-member live-art collective. Performed in Holland, Belgium, Spain, UK and Ireland. Collaborated with De Appel Gallery's curatorial programme in Amsterdam in 2012.

2011–present. Composer-Performer of experimental music, freelance.

Education

2014–2018. PhD in Music Composition, Royal Birmingham Conservatoire, UK

Thesis title: *Grandchildren of Experimental Music – Performing the compositional act by creating intriguing situations in which musical sound may occur*. Lead supervisor: Howard Skempton

Funded by the Arts and Humanities Research Council Midlands3Cities Doctoral Training Partnership

2011–2013. MMus Master Artistic Research (Distinction), Royal Conservatoire, The Hague, Netherlands

2007–2011. BMus(Hons) Music Composition (1st Class), Birmingham Conservatoire, UK

2006–2007. BTEC Foundation Diploma in Art and Design (Distinction), Chesterfield College, UK

Awards and scholarships

- 2019 AHRC Research Networking Scheme (with Dr Wolters et al). Value: £35317.
- 2019 PRSF Beyond Borders (with Seán Clancy). Value: £8412.
- 2018 New Voices artist development programme (Sound and Music). Value: £6000.
- 2017 Professional Development Studentship (Birmingham City University). Value: £7276.
- 2017 Associate Fellow (Higher Education Academy).
- 2016 Funding for public art project in Bristol (Jerwood Charitable Foundation). Value: £6288.
- 2016 Ernest Newman Research Student Prize (Birmingham Conservatoire). Value: £100.
- 2014 AHRC Midlands3Cities Doctoral Training Partnership PhD scholarship. Value: £53000.
- 2011 BMus Prize and Composition Department Prize (Birmingham City University).
- 2010 Orchestral Composition Prize (Birmingham Conservatoire). Value: £100.
- 2007 Entrance Scholarship (Birmingham Conservatoire). Value: £1000.

Original compositions (selected)

2019. *Petting Zoo* – for quartet and compère. Commissioned by Apartment House and Sound and Music. Cafe OTO, London and Kinetic Festival, Manchester, UK.

2018. *Make each face a living note* – for trombones and audience on a bouncy castle. Commissioned by Birmingham International Dance Festival.

2017. *Up Down Left Right* – for brass band and solo audience members. Produced by Situations, commissioned by The Salvation Army, supported by the Jerwood Charitable Foundation, Bristol City Council and Arts Council England.

2016. *He that plays the English Gentleman shall be welcome* – solo music-theatre performance. Commissioned by Third Ear and supported by PRSF Beyond Borders. Cheltenham Music Festival, UK.

2015. *Composing music for 11 minutes dressed in 18th Century costume* – for large ensemble and video projection. Commissioned by Orkest de Ereprijs. Het Orgelpark, Amsterdam, Netherlands.

2015. *Waschen* – solo music-theatre performance. Commissioned by Bastard Assignments. Caroline Gardens Chapel, London, UK.

2014. *Why that monkey washes his balls in my whisky* – a capella choral work. International Žižek Studies Conference, Cincinnati, USA.

2013. *HAZARD MUSIC* – percussion duet for gas bottles. Commissioned by Slagwerk Den Haag. Korzo Theatre, The Hague, Netherlands.

2013. *The Ticklish Subject* – trio performance in which I was tickled for 45-minutes by improvisors using my body as an instrument. Hoogtij, Het Nutshuis, The Hague, Netherlands.

2012. *The naïve genius does the darndest things* – music-theatre performance exploring the history of Performance Art for children. Devised by Ensemble Lös Caballeros for the New Amsterdam Children's Choir. Commissioned by De Appel Gallery. Het Veem Theater, Amsterdam, Netherlands.

Collaborative work (selected)

2019. *This is About* – music-theatre duet with composer-performer Seán Clancy. Commissioned by Third Ear and supported by PRSF Beyond Borders. Recorded by BBC Radio 3 and toured throughout the UK and Ireland.

2019. *Levitas, Gravitas and High Intensity Interval Training for Sharon d'Aire* – music-theatre duet with flautist Kathryn Williams. Performed at Nonclassical, London, UK.

2017. *Peoples Age* – music-theatre duet with theatre-maker Ludwig Abraham. Commissioned and broadcast by Deutschlandfunk as part of Forum Neuer Musik festival in Cologne, Germany.

2015. *Packaged Pleasure* – solo music-theatre performance with video projection in collaboration with composers Kaj Duncan David and Mathias Monrad Møller. Commissioned by Nordic Music Days festival, Copenhagen, Denmark.

2012. *Tape Piece* – music-theatre duet with composer-performer Maya Verlaak. Performed throughout Europe and America at festivals such as London Contemporary Music Festival, Birmingham International Dance Festival, FETA Fest 10 (Miami), New Music Dublin, Bruges Concertgebouw, L'Espace des Arts sans Frontières (Paris).

2012. *Willkommen im Paradies - Festakt in fünf Teilen* – site-specific participatory music-theatre event with theatre-maker Marcus Droß and composer Michael Wolters. Commissioned by Stadt Göppingen Kulturreferat. Göppingen, Germany.

2012. *March in three movements and eight meters, or Loud Sinatra Gets ASBO For Deaf Gran, 87* – with sceneographer Sarah Nixon. Music-theatre performance for 10-piece ensemble with live notation using toy soldiers. Muziekgebouw aan 't IJ, Amsterdam, Netherlands.

2011. *Piano Recital* – intermedia piano-destruction performance with artist Jessica Cooper. Performed at Wunderbar Festival (Newcastle-Upon-Tyne), Frontiers Festival (Birmingham) and Royal Irish Academy of Music (Dublin).

Publications

- 2019 'Performing the compositional act with bouncy castles, soap and shh' in *Proceedings of the International Conference for Technologies in Notation and Representation*, Monash University, Melbourne, pp. 74-79 (peer reviewed).
- 2018 'Make each face a living note' in *Y-E-S*, online.
- 2018 '@textscoreaday#180' and 'Sound of a marathon' in *CRU3*, Berlin.
- 2018 'Interview' in *FREEING (Our Bodies)*, Issue 2, pp. 65-66.
- 2017 'Locational Aesthetics: Squashing' in *Riffs - Experimental writing on popular music*, volume 1, issue 1, pp. 34-35 (peer reviewed).
- 2017 *Up Down Left Right*, Situations, Bristol.
- 2016 'Stop inhaling Oxygen and exhaling Carbon Dioxide because 'we did that in the 60s'' in *MusikTexte Zeitschrift für Neue Musik*, issue 149, pp. 22-23 (peer reviewed).

Invited lectures

- 2020 CeReNeM Colloquium, University of Huddersfield, UK
- 2019 Composer's Seminar, Conservatorium van Amsterdam, Netherlands
- 2018 Composer's Seminar, CIT Cork School of Music, Ireland
- 2018 Open Scores Lab, Bath Spa University, UK
- 2018 Decontamination series, Royal Northern College of Music, UK
- 2018 Public Research Seminar, Royal Birmingham Conservatoire, UK
- 2016 HTA Lecture Series, Hessische Theaterakademie, Germany

Workshop leading

- 2019 *12 Tones* – series of experimental vocal workshops delivered to amateur choirs and music groups of all ages in Birmingham, co-ordinated by Eastside Projects gallery (ongoing).
- 2018 *Northumberland Space Programme* – I created a 30-minute performance with 30 Year-6 pupils following 5-days of creative workshops bringing together experimental music and astrophysics (annual event, ongoing).
- 2015 Designed and led experimental performance workshops with postgraduate students at University of Sheffield in association with Hand Of arts and education charity.
- 2014 Developed a theatrical procession for the inaugural Longbridge Light Festival with visual artist Ruth Claxton and pupils from Turves Green Girls School.

Conference presentations

- 2019 *Up Down Left Right, or: How I tried to pass the baton to the public in Bristol in 2017.* Collaborations are more refreshing than new socks, Royal Conservatoire Antwerp, Belgium. December 2019.
- 2019 *Performing the compositional act with bouncy castles, soap and shh.* TENOR – 5th International Conference for Technologies in Notation and Representation. Monash University, Melbourne, Australia. July 2019.
- 2018 *A performance is never rehearsed, a performance is never repeated.* Music and/as Process, Edinburgh Napier University, UK. June 2018.
- 2017 *Lecture-demonstration of 'Waschen' for solo performer.* 6th Conference of the Royal Musical Association Music and Philosophy Study Group, King's College London, UK. July 2017.
- 2017 *Up Down Left Right.* Postgraduate Research Day, Birmingham Conservatoire. May 2017.
- 2016 *Grandchildren of Experimental Music.* Fringes, Outsides and Undergrounds: The aesthetics and politics of unpopular music, Goldsmiths, University of London, UK. May 2016.
- 2016 *Bowmanship: Performing the Compositional Act(ion).* M3C DTP Research Festival, Nottingham Trent University, UK. May 2016.

Reviews (selected)

- 2018 "Literally breathtaking [...the] unusual composition method left the audience stunned, giving each sound its own life and soul, a gripping physicality and energy, while setting a nice contrast to digitally produced music" - Nonclassical. *Battle of the Bands 2018: Reviewed*, online.
- 2018 "Achieved something meaningful for both ears and eyes [...] The falsetto squeals of the sellotape launched fragmentary melodies into the air. This piece was witty and fun" - Philip Clark. *Frieze*, online.
- 2016 "A deadpan parody of a composer film portrait/hagiography [...] Superbly entertaining" - Leo Chadburn. *Tempo*, volume 70, issue 276.
- 2016 "Sharp, inventive, but not terribly hygienic" - Michael White. *Classical Music*, issue April 2016.
- 2015 "Outstanding [...] demonstrating a skilful balance of compositional elements and performance qualities, with well-planned theatrical effects" - Viola Yip. *Tempo*, volume 69, issue 271.
- 2015 "Sharp and embedded in the tumult of the everyday world" - Eduard van Beinum Foundation, online.

Further experience

- 2019 Voting Member of PRS for Music (Performing Right Society).
- 2018 Presented a 30-minute radio broadcast on Resonance Extra, part of the x.y FM programme.
- 2018 Feature about my work published on British Music Collection *50 Things* series (online).

- 2018 Participant in *Composition, Alternative Performance and Performance Art* workshop, Britten-Pears Young Artist Programme, Aldeburgh, UK.
- 2016 Interview on German radio station SWR2 for the *JetztMusik* programme.
- 2016 Participant in *Just beyond our instruments is the world* workshop led by Steven Takasugi, 48th International Summer Course for New Music in Darmstadt, Germany.
- 2016 Collaborated with artist Bill Drummond to make the piece *ICH BIN EIN EUROPEAN* with Romani musicians underneath Spaghetti Junction in Birmingham, UK.
- 2014 Participant in *Composer-Performer workshop* led by Jennifer Walshe and David Helbich, 47th International Summer Course for New Music in Darmstadt, Germany.