

# Dr. Rosemary Mountain

composer – researcher – administrator

Associate Professor, Music  
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## major administrative positions

2004-06 - Scientific Director, Hexagram, Montreal  
2004-05 - Chair, Music Department, Concordia University, Montreal  
1994-96 - Deputy Head / Coordinator of Music, University of Aveiro, Portugal

## music teacher / lecturer / professor:

1999-	Concordia University, Montreal, Québec
1994-99	University of Aveiro, Aveiro, Portugal
1992-93	Manor & High Tunstall Schools, Hartlepool, England
1992	Arthur Mellows Village College, Glington, England
1989-90	Northern Lights College, Fort Nelson, B.C., Canada
1983-88	University of Victoria, Victoria, B.C., Canada (part-time)

## formal training:

Ph.D. (1993) University of Victoria, B.C., Canada (music theory – interdisciplinary)  
M.Mus. (1986) University of Victoria, B.C., Canada (composition)  
B.Mus. honours (1980) Univ. of Western Ontario, Canada (theory & composition)  
3 terms, BFA programme, Nova Scotia College of Art & Design, Halifax (1975, 1977)

*other music-related activities:*

**composer:** 1977-  
Over 50 works for a wide variety of instruments & ensembles, including electroacoustics; several multimedia collaborations; over 80 performances in Europe and North America

**performer:** 1968-  
orchestras, chamber groups, solo—mainly violin, some keyboards & percussion;  
Renaissance to free jazz, classical, contemporary, fusion. Currently exploring Persian santur and Indian violin techniques.

**musicologist / interdisciplinary exploration:** 1987-  
*systematic, cognitive, historical (20th c)* Music theory & analysis, specializing in 20th-century, rhythmic, textural, gestural, auditive; exploration of the role of music in multidisciplinary contexts. Development of *Armchair Researcher* project to investigate issues of music theory through discourse. In progress - book *Conversational Musicology* to encourage multiple perspectives on music analysis and critical discourse.

**broadcaster:** 1985-87  
Host and producer of 2-hr weekly show “Infrequency”, CFUV-FM, Victoria, Canada: 20th-century music with commentary & on-air interviews with local composers

**music copyist - freelance:** 1978-92  
clients: Oxford Univ Press, Toronto Univ Press, CBC, Canadian Music Centre, Banff Centre, R. Murray Schafer, Rudolf Komorous, Malcolm Forsyth, Allan Bell, etc.

**affiliations**

*national music archive & promotional organization*

2003- Canadian Music Centre – Associate Composer

*research institutes (current)*

2012 - Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT-McGill)

2001- Hexagram Institute for Research / Creation in Media Arts & Technologies

*research teams (current)*

2012 - Espacios, paisajes y culturas sonoras (Univ Autónoma de Madrid)

2004- EARS - Electroacoustic Resource Site Consortium (de Montfort U, UK)

2002 - IMP – NESTAR – Interactive Multimedia Playroom / Thesaurus [P.I.]

*scholarly organizations (current)*

2009- International Society for the Study of Time (ISST)

2003- Electroacoustic Music Studies (EMS)

1999- Systematic and Cognitive Musicology Association

## advisory, editorial, jury participation, etc:

external reviewer, Leonardo (2013- )  
external reviewer, International Computer Music Conference - ICMC (2013)  
scientific committee, International Society for Iranian Studies – ISIS (2013)  
scientific committee, Espacios Sonoros y Audiovisuales, Madrid (2013)  
editorial board, International Journal of Cinema (2012- )  
scientific committee, Avanca International Film Festival/Conference (2010- )  
editorial board, Associação Nacional de Pesquisa e Pós-Graduação em Música, Brazil (2009-)  
external assessor SSHRC research [music perception/information retrieval] (2009/05)  
jury member, Hexagram Research & Creation committee (2008, 2001-03)  
external assessor, FQRSC scholarly research [East-West music intersections] (2007)  
scientific committee, International Society for Music Information Retrieval (2007)  
Juno Classical Composition jury, Canada (2006)  
organising committee, Electroacoustic Music Studies Network (EMS Network) (2003- )  
editorial board, Organised Sound (2005 - )  
international advisory board, Electro-Acoustic Resource Site (2004- )  
North American editorial board, Ars Sonora (France) (2001-06)  
Canadian jury member, International Contemporary Music Commission (2001)  
conference advisory committee, Society for Music Perception & Cognition (2001-03)  
jurist, Young & Emerging Sound Artists competition, CEC (2000-01)  
Associate editor, ex tempore: A Journal of Compositional & Theoretical Research (1995-98)  
jury member, Master's & Ph.D. equivalencies for Portuguese government (1995-98)  
jury member, tuna (traditional university choir) competitions, Aveiro (1995-98)

## other administrative & cognate experience:

2007 consultant, Quebec Ministry of Education (CREPUQ)  
2007 invited participant, Cultural Human Resources Council round table, Canada  
2005 coordinator for EMS-05 [Electroacoustic Music Studies] conference  
2002- Principal Investigator/project leader: IMP-NESTAR team research project  
2000-02 President, Canadian Electroacoustic Community  
1997-98 interim dept coordinator, UA, SOCRATES [ERAMSUS] EU mobility fund  
1993 interim coordinator, music, High Tunstall & Manor Schools, Hartlepool, UK  
1989-90 music coordinator, Northern Lights College  
1981-82 Board of Directors / Music Coordinator, Off Centre Centre, Calgary

## research funding / awards (AS P.I.)

### *project funding*

SSHRC International Opportunities Fund (\$23,400) for Developing NESTAR (2010-12)  
CASA Accelerator (\$4500) for *Interactive Multimedia Playroom* - (2008-11)  
Hexagram grant (\$50,000) for *Interactive Multimedia Playroom* project – (2005-07)  
Hexagram grant (\$41,500) for initiation of *The Multimedia Thesaurus* project - (2003-05)  
FRDP Concordia grant (\$23,800) for *A Tool Kit for Music Analysis* (1999-2001)

### *conference funding*

principal organizer of local host committee for EMS-05, Montreal, fall 2005  
(\$16,000 from SSHRC, \$4500 from CIAM, \$1800 from SOCAN)  
CIAM project grant (\$4500) towards inauguration of the *Interactive Multimedia Playroom*,  
Montreal, fall 2005

### *travel funding*

Concordia travel funding (\$1000) to EMS, Lisbon & ISST, Crete (2013)  
Concordia travel funding (\$1000) to Espacios Sonoros y Audiovisuales, Madrid (2013)  
SSHRC travel grant (\$1400) to EMS, Stockholm (2012)  
SSHRC travel grant (\$1000) to ISST, MonteVerde, Costa Rica (2010)  
CIAM travel grant (\$1900) to ISMIR, Victoria, BC (2006)  
CIAM travel grant (\$2000) for the ICMC, Barcelona (2005)  
CIAM travel grant (\$2000) for Résonances, IRCAM, Paris (2003)  
CIAM travel grant (\$2000) for ICMC, Miami (2004)  
British Council grant (£ 400) to UK, to foster Canada-Britain faculty & artist exchange (2001)  
SSHRC travel grant (\$1000) for Int. Systematic Cognitive Musicology conf. Finland (2001)  
U Aveiro funding (approx. \$2000 CAD) for Musical Imagery conf., Oslo (1999)  
SOCRATES programme to visit Salford Uni, UK (1999)  
SOCRATES funding to visit Waterford Institute of Technology, Ireland (1998)  
Canada Council Arts Award travel grant to attend CEC conference, Banff (1989)

### teaching experience:

graduate thesis supervision / examination – *interdisciplinary fields (Mtl)*  
electroacoustics – *introductory & advanced history, analysis, techniques; composition; analog (Mtl)*  
music composition – *all levels – individual and group lessons (Mtl, Port)*  
ethnomusicology - *Iranian, Middle Eastern, Indian, African - independent studies, guest lectures*  
integrative expression – *music, art, movement – Education Dept. (Port)*  
music-image interactions – *New Technologies of Communication programme (Port)*  
sound for animation - *Cinema Dept. (Mtl)*  
teaching practicum supervision – *in regional conservatories - (Port)*  
music theory - *counterpoint [16th –20th c]; basic harmony; analysis (Mtl, Port)*  
music history – *20th century (Mtl, Port)*  
seminar – *5th year Licentiate in Music Training (Port)*  
analytical listening for non-musicians *(Mtl)*  
aural & keyboard skills (basic) – *(Port)*  
orchestration *(Port)*  
acoustics / psychoacoustics / auditory perception / temporal perception *(Mtl, Port)*  
violin & piano - Community College – *all ages, elementary levels (BC)*

### Compositions & Collaborations:

I use composition as a place to explore my research interests – especially temporal manipulation and multiple strata - as well as more directly expressing intuitive ideas. I have recently returned to creating music for film, video, dance, installations, etc. at the request of colleagues who wish to collaborate with me, or to integrate my previously-composed music in their work. I am also returning to more (non-professional) performing and improvising, on violin, santur, and percussion, partly because of sheer enjoyment, but also for exploring improvisation and non-tempered tuning, which I wish to incorporate more fully into my compositions. With the help of high-level recording, my experimentation with new instruments and tunings also provides excellent sonic material for incorporation into my electroacoustic works.

## selected performances of works:

- 2010 *Fragment of Memory* (electroacoustic) - 60x60 project: (Order of Magnitude Mix, Vermilion Mix, Canada Mix) performed at Concordia University, Montreal (with dance); Stony Brook University, New York; Technical University Berlin, Berlin, Germany; Ball State University, Muncie, Indiana; EMM Festival, Lewis University, Romeoville, Illinois
- 2008 *Sondas Sonoras* (piano) – Goar Manvelyan – Concordia University, Montreal
- 2006 *Poly IA* (chamber orchestra) – Concordia Orchestra, H el ene Gagn e conductor
- 2005 *Eight Daydreams (for Tristan)*; *Sondas Sonoras* – piano - L. Salvador, Maša Milosovic, Concordia University, Montreal
- 2004 *The Back Garden* (chamber ensemble) – Graduate Chamber Ensemble, L. Samson, Concordia University – Montreal;  
*Underground Streams* (cello & pno) – H Gagn e and SBeaudette, CAMMAC, Quebec;  
*Reflections/Lament* and *Underground Streams*- H Gagn e & P Reimer, Chapelle Historique du Bon Pasteur, Montreal;
- 2002 *Linear LR* (flute, guitar, electroacoustics) - Liselyn Adams, Roddy Ellias – Montreal  
*Bits & Pieces* (electroacoustics) – HTMLles / Maid in Cyberspace Festival – Montreal  
*Eddies in the River of Memory* (electroacoustics) –  uCuE concert series, Montreal
- 2001 *Here & There, A Crack* (electroacoustics) – Leicester, UK, No Walls conference  
*Linear LR* (flute, guitar, electroacoustics) - Liselyn Adams, Roddy Ellias – Montr eal
- 2000 *Reflections / Lament* - Rosemary Mountain, violin, Toronto & Montr eal
- 1999 *Intersections* (flute) - Istv an Matuz—Portugal, Belgium, & Hungary  
*Ambar* (piano quartet) - Kandinsky Quartet—Aveiro, Portugal  
*Eight Daydreams (for Tristan)* (piano) – R. Mountain – Aveiro, Portugal
- 1998 *Pavillons en l’Air* (carillon) -- Luc Rombouts—Leuven, Belgium
- 1996 *String Trio* (vln, vla, vc) -- Edmonton New Music Festival, Edmonton, Canada  
*Spring Thaw* (piano) -- Nancy Harper, Norway tour
- 1993 *Tremors in the Fens* (brass choir) -- Peterborough Youth Concert Band, A Turner, Peterborough, England; Rheims Cathedral, France.
- 1992 *Underground Streams* (vc, pno) -- Christoph Both & Bruce Vogt - tour, Germany & Poland; International Cello Festival, Montr eal; Simon Fraser U., Vancouver.
- 1990 *Poly I* (string quintet) -- Pro Nova String Quartet and M. Satanove - Vancouver Composers’ Showcase series, B.C., Canada.
- 1989 *The Fish Weren’t Jumping* (tape) -- Vancouver Composers’ Showcase series
- 1987 *Designs in Brass* -- Emerald City Brass Quintet—Seattle, U.S.A.
- 1986 *String Trio*—L. Friesen, J. Karlovsky, P. Caton—Festival of Contemporary Chamber Music, Victoria, B.C.;
- Impromptu, Laughter for the Living, MostELinODatILES, Back on the Outside* – performers incl. James Kennedy (bass flute), Janice Jackson (voice)- Open Ears Series, Victoria, B.C.;
- The Emperor’s New Music*—UVic Wind Symphony, Jesse Read, Victoria, B.C.;
- 8 Daydreams* (piano) -- Tristan Smith, Ottawa, Canada
- 1985 *The Magellanic Clouds* (clar, tpt. harp, perc.) – New Music Ensemble, Victoria
- 1984 *Shifting Perspectives* (a capella choir)-- Pro Arte Singers, B Jackson, Kingston, Ont;  
*Geranium Lake/Raw Sienna* (alto sax, bass, perc) -- Masini, Riches, Arnold & Clements, Critic & Composer Symposium, Victoria, B.C.  
*Pavillons en l’Air* (carillon) H. Bergink, Provincial Museum, Victoria, B.C.
- 1980 *Cityscape*—UWO New Music Ensemble, London, Ontario, Canada  
*The Leonids*—tape (musique concr ete); *Triptych*—tape (Arp synth.) -- McIntosh Gallery, Univ. of Western Ontario; Simcoe Art Gallery, Simcoe, Ontario

## selected collaborations:

- 2006 – music for gala inauguration of Hexagram Institute, Montreal (comissioned by Laflamme Productions - sponsored by Hexagram industry donors):  
    soundtrack for 6-part video of artists profiles (18”),  
    soundtrack for HD video demo (8”);  
    ambient soundtracks for BlackBox demonstration of research (2 x 15”);  
    ambient electronic music for reception
- 2002 – music for experimental film *River* by Jean-Claude Bustros – premiered in the Montreal International Festival of New Cinema and New Media, ex centris – October 2002
- 1989 – score (vocals, synthesizer) and performance for music theatre piece *Shake, Rattled, & Roar*—with C. Lee and B. Worthington—Vancouver, B.C.
- 1984 – concept and improvised amplified violin for *Rubies: Research into Speech/Song*—with Michael Harding, poet—Open Space Gallery, Victoria, B.C., Canada
- 1982 – score and violin for performance work *Teiresias*, with Will Ross, poet—Off Centre Centre, Calgary, Alberta, Canada
- 1981 – score for dance *To a Different Drummer* with Elaine Bowman, choreographer -- University of Calgary, Alberta, Canada
- 1978 – sound sculpture for Menuhin’s CBC series *The Music of Man* designed and built in collaboration with R. Murray Schafer and Harry Mountain (see “Bricolage”, pp.294ff, of *The Thinking Ear* by R M Schafer; *The Music of Man* by Y Menuhin.)
- 1978 – score and performance of music for performance piece *Ivy’s Night / Edna’s Days* by Rae Davis —London, Ont. (see *Being and Doing - Rae Davis: Work (1959-86)* - G. Rans, pp. 35ff )

## selected presentations / publications: (organized by area)

### THEORY & ANALYSIS – GENERAL

[in progress – *Template for a Tool Kit* and *Conversational Musicology* – see website for details]

“Theories market: open for trading” presented at Musiques électroacoustiques. Un siècle d’invention du son technologique. Ressources, discours et outils d’analyse, organized by the Sorbonne and de Montfort Universities, INA/GRM, le Musée de la musique, and the Electronic Music Foundation; Paris, Oct. 15-17, 2003 -- also published in *Organised Sound* 9/1: 15-26. \*

“The Armchair Researcher” multi-modal “poster” session presented at Toronto2000: Musical Intersections (through the Society of Music Perception & Cognition), Toronto, Canada, November 2000.

## RHYTHMIC THEORY

"Review of Hearing in Time by Justin London" for *Music Perception*, summer 07 \*

"SuperPulse: Clarifications, Refinements, Implications" presented at the conference of the Society for Music Perception and Cognition, Kingston, Ontario, August 2001 – see *Proceedings*.

*An Investigation of Periodicity in Music, with reference to three 20th-century compositions: Bartok's Music for Strings, Percussion and Celesta, Lutoslawski's Concerto for Orchestra, and Ligeti's Chamber Concerto.* Ann Arbor, Mich: UMI - PhD diss (U. Victoria, Canada) 1993.

## MUSICAL TIME

[in progress – *A Musician's Guide to Time* – see website for details]

upcoming: "Traces of Time: Reflections of a Musician" at the triennial conference of the International Society for the Study of Time, Crete, June-July 2013

"A Musician's Guide to Time" presented at the triennial conference of the International Society for the Study of Time, MonteVerde, Costa Rica - July 2010.

"The Breathing of Time in(to) Music" presented at the V triennial ESCOM conference (European Society for Cognitive Studies in Music), Hannover, Germany, 2003 – see *Proceedings of the 5th triennial conference of ESCOM*.

"Time: Music's Medium" special lecture presented to FFAR250, mandatory undergraduate art survey course for Faculty of Fine Arts students, Concordia University, Montreal, 2001

"Percepção do Tempo pela Óptica Musical" [Perception of Time through the Lens of Music] - presented at the 2nd Annual Festival of Music at the Univ. of Aveiro, 1998.

"Temporal Aspects of Music - Perception of Time" - talk presented at the Dept. of Music, Univ. of Toronto, Canada, 1998.

"The Training of Time-Smiths" presented at the VII International Symposium on Systematic and Comparative Musicology / III International Conference on Cognitive Musicology, Jyväskylä, Finland, 2001 – see *Proceedings*.

"Factors that Influence our Perception of Time in Music", *Proceedings of the CEC conference >convergence<*, Banff Centre for the Arts, Canada, 1989.

## AUDITIVE ANALYSIS

Panel member (with Jean-Claude Risset & Francois-Xavier Feron) - Auditory Illusions workshop, CIRMMT, McGill University, Montreal - March 2011

"ASA & EA (Auditory Scene Analysis & Electroacoustics)" presented at *EMS-09*, Electroacoustic Music Studies conference, Buenos Aires, Argentina - June 2009

"Sorting out the Strata - Revisited" – presented at the Music Cognition Seminar of the Brain and Cognition Department, University of Rochester; the Psychology Department, Cornell University; and Eastman School of Music—Rochester, New York, April, 2001 – invitation of Carol Krumhansl.

"Sorting out the Strata: Auditory Scene Analysis Applied" presented at the Dept. of Music, Univ. of Ottawa and to Dr. Al Bregman's graduate seminar, Psychology Dept, McGill University, Montréal, 1998.

"Analise Auditiva" [Auditive Analysis] 4-day workshop, Univ. of Aveiro – Feb. 1997.

## MUSICAL TEXTURE & GESTURE

Seminar / workshop on gesture in music and dance, Contemporary Dance Dept, Concordia Univ, 2000

["Periodicity and Musical Texture", unpublished – written for *Aspects of Musical Textures*, edited by Gerald Gabel – completed in 1998]\*

"Time and Texture", *ex tempore*, vol VII.1 (1994): 129-190. \*

## ELECTROACOUSTICS

"From Wire to Computer: Francis Dhomont at 80", in *Computer Music Journal* 30:3 (fall 2006), 10-21.\*

"ICMC Concert Reviews: Concert 5" in *Array*, winter 2006, pp. 10-12. ICMC 2004 Concert Reviews.

Contribution to panel discussion "Are our expanded horizons leading us to new audiences?" with L. Landy, J. Chadabe, M. Schedel at the International Computer Music Conference, Miami, 2004; published as "Marketing strategies for electroacoustics and computer music" in *Organised Sound* 9/3: 307-314.\*

"Creating and Contributing. The Expansive Spirit of Marcelle Deschênes", *Musicworks*, No 86. Toronto: Music Gallery: 14-21, 2003.\* [excerpts reprinted as liner notes of CD Empreintes Digitales

"Gestures Glimpsed through holes in the acousmatic screen" [review of Rien à Voir series – December 2001] – *MusicWorks* 83: 54-55. \*

"Sculpting' sound: the story of the CEC," *CAML Review* [Canadian Association of Music Libraries, Archives, and Documentation Centres], 29/1:25-28, 2001 – reprinted in *e-contact* 4.2.\*

## ETHNOMUSICOLOGY

"Facets of Islamic Musical Tradition" invited presentation at the Forum of the Canadian Council of Muslim Women - Montreal, 2003 ([www.ccmw.com/activitites/act\\_eventhosted\\_facetislamic.html](http://www.ccmw.com/activitites/act_eventhosted_facetislamic.html))

## PERCEPTION & MUSICAL IMAGERY

"The roles of auditory and cross-modal imagery in the compositional process" presented at the Conference on Musical Imagery, VI International Conf. on Systematic & Comparative Musicology, Oslo, Norway, June 1999; published as "Composers & Imagery: Myths & Realities" ch. 15 of *Musical Imagery*, Lisse: Swets & Zeitlinger, 2001, pp.271-288. \*

## COMPOSITION

Talk on creativity and composition given to students at Lonergan College, Concordia University, at the invitation of Prof. Joanne Bottenberg, spring 2001.

"Gebrauchsmusik Revived: Contemporary Music for Children" - presented at the European Piano Teachers Association - Portugal conference, Univ. of Aveiro, March 1999. \*

"Composition: my laboratory for auditory perception research", presented at the Symposium of Musical Cognition and Behavior Relevance for Music Composing University of Rome "La Sapienza" (ECONA/ESCOM), May 1998; published in *General Psychology*, 99/3, Edizioni Scientifiche, Rome, 1999.\*

## MUSIC & MULTIMEDIA

"The urgent need for increased sensitivity to sound" at the Avanca | Cinema: International Conference Cinema: Art, Technology, Communication - July 2011.

### INTERACTIVE MULTIMEDIA PLAYROOM / THESAURUS / NESTAR

[in progress – *The Playroom Phenomenon* – see website for details]

(upcoming winter 2013?) long-term installation of the *Interactive Multimedia Playroom* at the Fábrica Ciência Viva science museum, Aveiro, Portugal

(upcoming) 1-week installation of the *Interactive Multimedia Playroom* at the Avanca | Cinema: International Conference Cinema: Art, Technology, Communication - July 2013

(upcoming) "Descriptors & Descriptees" to be presented at the Electroacoustic Music Studies EMS-13 conference, Lisbon, Portugal - June 2013

long-term mini-installation of the *Interactive Multimedia Playroom* at CIRMMT, McGill – June 2013-?

4-day installation of the *Interactive Multimedia Playroom* at the conference *Espacios Sonoros* hosted by the Centro Superior de Investigación y Promoción de la Música de la Universidad Autónoma de Madrid (CSIPM-UAM) - March 2013

1-week installation of the *Interactive Multimedia Playroom* at the Avanca | Cinema: International Conference Cinema: Art, Technology, Communication - July 2012

1-week (to be permanent) installation of the *Interactive Multimedia Playroom* at the Auditory Perception and Music Cognition laboratory, Univ. of Prince Edward Island, Canada - June 2012 -

production of the booklet *Overview of the Interactive Multimedia Playroom & NESTAR: a network of exploratory spaces for Temporal Arts Research* - PDF online ([www.IMP-NESTAR.com](http://www.IMP-NESTAR.com)) - English & French versions, 40 pp. - Mar 2012 (French translation July 2012)

1-week installation of the *Interactive Multimedia Playroom* at the Avanca | Cinema: International Conference Cinema: Art, Technology, Communication - July 2011

1-day installation of the *Interactive Multimedia Playroom* at the 2010 Congress of Humanities and Social Sciences, as a featured research project, Concordia University - June 2010

Interview with Ricardo Dal Farra, published on the website of the Centro de Experimentación e Investigación en Artes Electrónicas (<http://www.ceiarte.com.ar/?q=node/175>), 2008 .

ISME 2008-28th International Society for Music Education World Conference -presentation of the IMP as part of a Symposium-concert "MUSIC OF ALL AGES ... AND GENDERS" with Nicole Carignan (University of Quebec at Montreal), Mireille Gagné ( Director, Canadian Music Centre – Quebec) and France Leblanc (Director, MAESTRA) - July 2008

presentation of work-in-progress at the University of Aveiro, Portugal - June 2008

"Sorting sounds: testing tools and strategies", presented at the Electroacoustic Music Studies EMS-08 conference, Paris-GRM - June 2008

Symposium & 5-day installation of the *Interactive Multimedia Playroom* at Hexagram-Concordia Black Box, Montreal, Canada - Oct. 2007

"Playful Tools, Serious Questions" presented at the Canadian Acoustical Association conference, Montreal, Canada - Oct. 2007

1-week Installation of the *Interactive Multimedia Playroom* as special event for the Society for Music Perception and Cognition conference, Montreal, Canada - August 2007

1-month Installation of the *Interactive Multimedia Playroom* at Oboro Gallery, Montreal, Canada - April May 2007

"Name that mood! Describe that tune! Invitation to the IMP" – poster and demo at *ISMIR* [*International Society for Music Information Retrieval*], Victoria, BC, Canada – Oct. 2006

"Report on the *Interactive Multimedia Playroom*" - University of Prince Edward Island, Dept. of Psychology, Aug. 2006

"Report on the *Interactive Multimedia Playroom* and *Hexagram*" - in the context of Deca In Festa - Department of Communication and Art, University of Aveiro, Portugal, July 2006

"Tool / Game / Environment: The Interactive Multimedia Thesaurus & Playroom" presented at *EMS-05*, Electroacoustic Music Studies conference, Montreal, Oct. 2005

"MMT Travel Kit" - demonstration presented at the *International Computer Music Conference*, Barcelona, Sept. 2005

"Flexible Frameworks: The Multimedia Thesaurus" presented at the V triennial *ESCOM* conference (European Society for Cognitive Studies in Music), Hannover, Germany, Sept. 2003 – see *Proceedings of the 5th triennial conference of ESCOM*.

#### SPECULATIONS ON CURRENT / FUTURE TRENDS

"If a picture is worth a thousand words, and music is a language, then how many notes is a picture worth?" presented at EMS-07, Electroacoustic Music Studies conference, Leicester, UK, June 2006

"The Internet: The Untended Garden" in *Contemporary Music Review*, v 24 / 6 (Dec. 2005): 551-559.\*

"Possible Pathways", *Mikropolyphonie: Contemporary Music Online Journal* (Australia) vol. 2.1 (1996)

"Caveats from a Dyed-in-the-Wool Futurist" presented at the conference "Music without Walls? Music without Instruments?", De Montfort U, Leicester, UK, 2001 – published in *Organised Sound* 8/1: 97-102.\*

*for more information, please visit the websites*

[www.armchair-researcher.com](http://www.armchair-researcher.com) (renovation pending)

[www.imp-nestar.com](http://www.imp-nestar.com) (under construction)