

Saturday 29th June 2013

Registration CAB Foyer	09.00 - 10.00	
Paper session 1 Technological Approaches GO1, CAB	10.00 - 11.30	Alistair Zaldua Translation as a Process for Pre-Composition Federico Reuben On Violence: Augmented Performance, Interpassivity and the Aesthetics of Violence Scott McLaughlin Cybernetic Play: Processes of Material and Human Agencies in Performance
Tea and Coffee	11.30 - 11.45	
Paper session 2 Improvisational Approaches GO1, CAB	11.45 - 13.15	Steve Tromans Sensing the Temporal: Experiments in Time and Timing in Practice-as-Research in Music Heather Frasch Compositing as Performer and Improvisor Ryoko Akama Listening is/as Process: Minimalism and Teism
Lunch CAB Foyer	13.15 - 14.15	
Keynote Talk Phipps Hall, CAB	14.15 - 15.15	Luk Vaes: To Perform Mauricio Kagel's <i>Tactil</i> and <i>Unter Strom</i> : dealing with processes in reconstructing particular composer-performer relationships
Tea and Coffee	15.15 - 15.30	
Paper session 3 Analysis 1 GO1, CAB	15.30 - 17.00	Huw Hallam Being done with the power of the musician Michael Picknett Who are we watching? Performing Devised Processes in Music William Dougherty Pitch as Process: Harmonic Development in Horatiu Radelescu's 5th String Quartet, 'before the universe was born'

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Concert 1 Phipps Hall, CAB	17.00 - 18.00	17.00-17.30 Lauren Hayes: Lecture recital <i>Node/Antinode</i> Composed and performed by Christos Michalakos and Lauren Hayes 17.30-18.00 Tina Krekels <i>Gudrun</i> Stuart Russell <i>Train Sounds</i> Tom Armstrong <i>Morning Music</i>
Wine Reception CAB Foyer	18.00 - 19.00	
Conference Meal	19.30+	Med One, Huddersfield

Sunday 30th June 2013		
Registration CAB Foyer	09.30 - 10.00	
Paper session 4 Approaches to Minimalism GO1, CAB	10.00 - 11.30	Keith Potter and Suzie Wilkins Philip Glass's 'Gradus': On listening, Process, and Product Maarten Beirens Minimal Music and Multiple Processes Kerry O'Brien The Pulsa Group and Programmed Processes
Tea and Coffee	11.30 - 11.45	
Composers' Session Phipps Hall, CAB	11.45 - 13.15	Alex Porfiriadis The composer as facilitator. Composition as an invitation for improvisation and collective processes by the performers Charlie Sdraulig Processes in <i>between</i> Steve Gisby Everything Is Possible: Combinatorial processes and my recent music
Lunch CAB Foyer	13.15 - 14.15	

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<p>Paper session 5 Analysis 2 GO1, CAB</p>	<p>14.15 - 15.45</p>	<p>Zubin Kanga 'Not Music Yet': Graphic Notation as a Catalyst for Collaborative Experimentation Tom Armstrong Creativities in Composition: process and critique in <i>Morning Music</i> for solo piano Cheong Wai-Ling Music as Process: Color and Time Historicized in <i>Couleurs de la Cité Céleste</i></p>
<p>Tea and Coffee</p>	<p>15.45 - 16.00</p>	
<p>Concert 2 Drama Studio, Milton Building</p>	<p>16.00 - 17.00</p>	<p>Annelie Nederberg (& Joop Oonk) <i>Work for Feedback Instrument and Dancer</i> James Whittle <i>some Surrealist methods, for oboe and voice</i> Neal Spowage (& Danai Pappa) <i>Frozen Venus</i></p>
<p>Closing Comments Drama Studio, Milton Building</p>	<p>17.00+</p>	