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# PhD Studentship

**Electroacoustic Music Studies**

A PhD research studentship covering stipend and tuition fee costs is offered within the Music, Technology and Innovation Research Centre in the new Leicester Media School. It is available to suitably qualified UK or EU students. This project will address the increasingly pressing need for a more developed understanding of the fragile threshold between the experience of sound and the experience of music. Since the advent of electronically mediated sound (through recording and synthesis) sonic resources under the composer’s direct control have expanded enormously, spawning the advent of electroacoustic music. But the phenomenon of electronic sound storage and reproduction has also enriched the context in which musical meaning can be derived. Recent studies in the processes and forms of listening have pointed to aspects of ecological and spatial awareness as sources of meaning in this expanded domain of sound art/electroacoustic music. As Georgina Born (2013) has recently written: ‘what we confront is an array of experiments that turn on intervening in, and juxtaposing in novel ways, the distinctive planes of social mediation of music and sound.’ The project therefore aims to interrogate the nature of the sound/music threshold, drawing on the following range of research questions:

* What terms define a musical experience, and what traces of existing musical forms are relevant to electroacoustic music?
* What methods of presenting and handling sound can lead new audiences to listen with aesthetic intent
* What kinds of models/analogies for shaping and structuring music using the electroacoustic sound palette can be devised (eg drawn from nature, other art forms or media culture) and how might they be useful to audiences?
* In what ways can a distinction between ‘natural’ environmental sound and electronically mediated/generated sound function as a generator of musical form? What are the constraints of such a distinction and what are the cultural factors in implementing it in a musical context?
* What boundaries lie between ‘utilitarian’ and ‘aestheticized’ views of sound and how might a relational space between them be articulated and exploited artistically?

The project is envisaged as one integrating creative practice and theory: allowing speculation around the interface of sound and music to be empirically tested and interrogated from an appropriate range of musical and cultural theory.

For a more detailed description of the studentship project please visit our

[web site](http://www.iesd.dmu.ac.uk/vacancies) or contact Prof Leigh Landy on +44 (0)116 257 7956 or email [llandy@dmu.ac.uk](mailto:llandy@dmu.ac.uk)

This research opportunity builds on our excellent past achievements and looking forward to REF2020 and beyond. It will develop the university’s research capacity into new and evolving areas of study, enhancing DMU’s national and international research partnerships.

Applications are invited from UK or EU students with a good first degree (First, 2:1 or equivalent) in a relevant subject. Doctoral scholarships are available for up to three years full-time study starting October 2014 and provide a bursary of £13,770pa in addition to university tuition fees.

Applications should be supported by two references.

The closing date for applications is **Friday March 21st**

Late applications will not be considered

**Please quote ref: Scholarships 2014 TECH FB3**