
Vincent Giles

✉ vin@vgiles.net

Nationality: Australian

Vincent Giles is a composer; a tinkerer with acoustic and electronic sound in the context of concert music, electronic music, installation, and performance. His work is strongly influenced by the natural world, science, and mathematics, and his music is best characterised as experimental and emergent. He utilises traditional notation, graphics, computers, interactivity, custom instruments, and is currently interested in machine learning and other forms of artificial intelligence as part of a computer-assisted compositional practice. Vincent's works are often structurally complex, employing what he calls *polyphony of form*, an emergent property of superimposed musical forms interacting in time. Together with sound artist Alice Bennett, Vincent founded and co-directs Tilde New Music and Sound Art Inc., presenting a biennial festival and new music academy.

Current Position

Lecturer, Australian Institute of Music, Melbourne

Vice President and Co-Director, Tilde New Music and Sound Art Inc., Melbourne.

Research Areas

Music: experimental music; composition; philosophy; cognition; computer music, set theory.

Experience

ACADEMIC

2017-2018

Lecturer, Collarts (Australian College of the Arts), Melbourne

2017

Teaching Associate, Sir Zelman Cowen School of Music, Monash University, Melbourne

ACADEMIC HIGHLIGHTS

- Invited to be a member of a small team of academics tasked with designing a new Master of Music degree at the Australian Institute of Music.
- Identified as a leader within the Faculty of the VCA and MCM and invited to participate in a cross-faculty leadership dinner facilitated by the Melbourne Law School.
- Student HDR representative on the VCA/MCM research committee.
- Invited to become a editorial review panelist for Wirripang music publisher, Wollongong, NSW.

OTHER RELATED WORK EXPERIENCE

2007-2009

FurstMedia: Music Critic.

2006-2012

Hans Music Spot: Bass Guitar Teacher.

2006-2012

Hosking Music Studios: Bass Guitar Teacher.

Education

- 2013-2016 PHD in Music, VCA, University of Melbourne.
2009-2012 BMus HONS in Music Composition, Sir Zelman Cowen School of Music, Monash University.

Professional Development and Additional Training

- 2019 AUTOMATE THE BORING STUFF WITH PYTHON, udey.com.
2018-2019 PYTHON AND R TRACKS, exercism.io.
2018 DATA SCIENCE BASICS WITH R, EdX/HarvardX.
2018 ART IN PUBLIC PLACES, Banyule City Council/Fiona Hillary (RMIT).
2015 IMPULS INTERNATIONAL ENSEMBLE AND COMPOSERS ACADEMY, Graz, Austria.
2013 IMPULS INTERNATIONAL ENSEMBLE AND COMPOSERS ACADEMY, Graz, Austria.

Grants, scholarships, awards, & commissions

SCHOLARSHIPS

- 2013-2016 Australian Postgraduate Award, University of Melbourne.

AWARDS

- 2012 Brain Art Award for Music, About My Brain Institute, Sydney.

GRANTS

Total to date: \$108,069

- 2018-2019 AUSTRALIA COUNCIL FOR THE ARTS, Tilde New Music Week 2019, \$33,710.
2018-2019 CREATIVE VICTORIA, Tilde New Music Week 2019, \$31,650.
2016-2017 ARTS CENTRE MELBOURNE, Tilde New Music Academy 2017, \$14,316 incl. in-kind.
2015 UNIVERSITY OF MELBOURNE FACULTY OF THE VCA/MCM SMALL GRANT SCHEME, Travel to IMPULS Academy, \$2900
2014 UNIVERSITY OF MELBOURNE REGIONAL TRAINING AND ENGAGEMENT FUND, Artist in Residence, Portland, VIC, \$5000.
2013 UNIVERSITY OF MELBOURNE REGIONAL TRAINING AND ENGAGEMENT FUND, Artist in Residence, Portland, VIC, \$19,993.
2013 UNIVERSITY OF MELBOURNE FACULTY OF THE VCA/MCM GRADUATE STUDENT ASSISTANCE GRANT, Software Purchase, \$500.

FINANCIAL COMMISSIONS

Total to date: \$7,200

- 2018 16 PERSPECTIVES for installation, commissioned by Hatch Contemporary Art Space. (78m33s). \$2000.
2017a A PROCESS, DELICATE AND VIOLENT for alto flute, commissioned by Eric Lamb. (9m). \$2000.
2017b ... OF SEDIMENT for baroque flute, baroque violin, bass viola da gamba, baroque guitar, commissioned by Ensemble Katapult. (11m). \$250.
2016 THE 65TH DAY for two saxophones, commissioned by Halfsound with funds from Creative Victoria. (10m). \$500.
2015a BITS & PIECES/PUT TOGETHER TO PRESENT for installation, commissioned by Melbourne Fringe Festival. (25m). \$1500.
2015b INJECTION for electronics, commissioned by Hatch Contemporary Art Space. (30m). \$200.
2015c PAUSE/DECAY/TALK for voice and electronics, commissioned by Hatch Contemporary Art Space. (30m). \$200.
2015d DEAD DIRT for flute and electronics, commissioned by Lab-14. (10m). \$450.

Publications and talks

BOOK CHAPTERS

GILES, V., E. WELSH, G. JENNINGS. 2018. Australian Composition for Baroque Instruments: exploring the importance of composer/performer collaborative relationships in 21st Century composition. In: DOROTTYA FABIAN, J. N. (eds.) Diversity in Australia's Music. Cambridge Scholars.

JOURNAL ARTICLES

GILES, V. 2017. Microsound, Spectra, and Objectivity: tracing memetics in organised sound (abstract). Leonardo Abstracts Service. Online: Leonardo/ISAST.

ALSOP, R. & **GILES, V.** 2015. Interpreting Data: Re-contextualizing Data to Develop Approaches to Musical Composition. Emille, vol 13.

BENNETT, A. & **GILES, V.** 2015. Locating and Utilising Inherent Qualities in an Expanded Sound Palette for Solo Flute. Emille, vol 13.

CONFERENCE PRESENTATIONS

ALSOP, R. & **GILES, V.** 2015. Interpreting Data: Re-contextualizing Data to Develop Approaches to Musical Composition. Korean Electroacoustic Music Society Annual Conference 2015. Seoul, South Korea: KEAMS.

BENNETT, A. & **GILES, V.** 2015. Locating and Utilising Inherent Qualities in an Expanded Sound Palette for Solo Flute. Korean Electroacoustic Music Society Annual Conference 2015. Seoul, South Korea: KEAMS.

GILES, V. 2015. Scoring for Grid Controllers - Preliminary Considerations of Action, Gesture, Functionality, and Limitations. Australasian Computer Music Conference. Sydney, Australia: Australasian Computer Music Association.

TALKS AND OTHER PRESENTATIONS

GILES, V. 2016. Microsound, Spectra, and Objectivity: tracing memetics in organised sound. PhD Completion Seminar. Victorian College of the Arts, University of Melbourne.

GILES, V. 2015. From data to notation: processes of computer-aided composition in my current work. MediaLab Melbourne: OpenLab. Melbourne, Victoria.

GILES, V. 2014. Non-linear listening and the musical experience: a composer's perspective. Musicological Society of Australia, Victorian Chapter Annual Conference. Melbourne, Australia.

GILES, V. 2014. Microsound, Spectra and Objectivity. Victorian College of the Arts & Melbourne Conservatorium of Music Graduate Research Symposium.

GILES, V. 2013. Microsounds, Spectra and Objectivity: A research overview and sound design demonstration. Victorian College of the Arts & Melbourne Conservatorium of Music Graduate Research Symposium.

ARTISTIC PUBLICATIONS

GILES, V. 2016. It needs a big 'ow' sound; ow-nd... ground!. Wollongong, NSW: Wirripang.

GILES, V. 2016. silver as catalyst in organic reactions. Wollongong, NSW: Wirripang.

GILES, V. 2015. A Semblance of a Whole (A). Wollongong, NSW: Wirripang.

GILES, V. 2014. The confession of Dr Faust. Wollongong, NSW: Wirripang.

GILES, V. 2013. ...In dialogue... Wollongong, NSW: Wirripang.

GILES, V. 2013. Mozart Variations. Wollongong, NSW: Wirripang.

GILES, V. 2012. Journeys: for flute and guitar. Wollongong, NSW: Wirripang.

GILES, V. 2012. A glimmer of foresight: for small ensemble. Wollongong, NSW: Wirripang.

GILES, V. 2011. Duet for flute and computer. Wollongong, NSW: Wirripang.

GILES, V. 2011. Fantasie Australis. Wollongong, NSW: Wirripang.

GILES, V. 2010. Étude microscopique. Wollongong, NSW: Wirripang.

GILES, V. 2010. Staatiline Maastik. Wollongong, NSW: Wirripang.

GILES, V. 2009. Differing dialogues: for solo bass flute with prerecorded low flutes. Wollongong, NSW: Wirripang.

EXHIBITIONS AND CATALOGUES

GILES, V. 2017. Correct Gopher Hoop Stop. Fixed media playback: Tilde New Music Festival, 2017. Melbourne, VIC.

BEALE, R. & HALEY, S. 2016. Synthesis, exhibition catalogue, 18 May-3 June, 2016, George Paton Gallery, Melbourne, VIC.

GILES, V. 2015, Bits & Pieces, sound/music, Exhibited at: Synthesis, George Paton Gallery, 18 May-3 June, 2016.

GILES, V. 2015, Put Together to Present, sound/music, Exhibited at: Synthesis, George Paton Gallery, 18 May-3 June, 2016.

GILES, V. 2015, A Semblance of a Whole (A), music score, Exhibited at: Synthesis, George Paton Gallery, 18 May-3 June, 2016.

GILES, V. 2015, A Semblance of a Whole (B), sound/music, Exhibited at: Synthesis, George Paton Gallery, 18 May-3 June, 2016.

GILES, V. 2015, Silver With Carbon Bond, music score, Exhibited at: Synthesis, George Paton Gallery, 18 May-3 June, 2016.

GILES, V. 2015, Post Hoc Ergo Propter Hoc, sound work, Exhibited at: Love/City III, Testing Grounds, VIC, 26 Feb, 2016.

GILES, V. 2015, Bits & Pieces, sound/music, Exhibited at: Uncommon Places, Melbourne Fringe Festival, Auction Rooms Cafe, 11 Aug-3 Oct 2015.

GILES, V. 2015, Put Together to Present, sound/music, Exhibited at: Uncommon Places, Melbourne Fringe Festival, Auction Rooms Cafe, 11 Aug-3 Oct 2015.

GILES, V. 2014, The Great Unhearing, sound installation, Exhibited at: Troika, George Paton Gallery + System Garden, University of Melbourne, 9-19 Sep 2014.

GILES, V. 2014, Let me count the ways, sound installation, Exhibited at: Julia St Creative Space, Portland, VIC, 1-17 August, 2014.

GILES, V. 2013, Heard/Unheard:Flux, sound installation, Exhibited at: Upwelling Festival 2013, Portland, VIC, 2 Nov 2013.

Professional affiliations

- Wirripang (Wollongong NSW): Editorial Review Panel Member and Published Composer.
- Directions of New Music (ECU): Peer-Reviewer.
- Australian Music Centre: Associate Artist/Member.
- APRA: Writer/Composer.
- Leonardo/ISAST (USA): Contributor.

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