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Dept. of Computer Science & Creative Technologies  
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## SHORT BIO

Chris Nash is a professional programmer and composer, and currently Senior Lecturer in Music Technology (Software Development for Audio, Sound, and Music) at the University of the West of England (UWE Bristol, UK). He completed his PhD on music HCI at the University of Cambridge, looking at theoretical and analytical methods for modelling and designing interfaces for composition, supported by a longitudinal study of over 1,000 DAW users, empirically investigating user experience with respect to flow, learning, virtuosity, creativity, and liveness. His current research projects focus on digitally-supported amateur musicianship and learning, and end-user programming for music. Around his research, he is the developer of the award-winning *reViSiT* audio software, and has written music for TV and radio, including the BBC. As a professional software developer, he has previously worked for Steinberg/Yamaha, BT, and consulted for several London-based technology start-ups, specialising in audio, music and UI design.

- from *Oxford Handbook of Interactive Audio* (2014)

## TEACHING

### Job Title

**Senior Lecturer in Music Technology** at UWE Bristol  
(Software Development for Audio, Sound and Music)

### Degree Programmes

(\* Programme Leader)

J932	<b>BSc Audio &amp; Music Technology*</b>
WJ39	BSc Creative Music Technology
H6J9	BSc Broadcast Audio & Music Technology
W3701	MSc Music Technology

### Taught Modules

(\* Module Leader)

UFCFH4-30-1	<b>Audio Technology*</b>
UFCFE4-30-2	<b>Audio Process Design &amp; Implementation*</b>
UFCFMK-15-M	<b>Creative Technologies Research*</b>
UFCF96-30-3	Music Technology Project (Dissertation)
UFCFRL-30-2	Research Methods & Practice in Music Technology
UFCF9G-30-2	Mobile and Physical Computing
UFCFF4-30-1	Introductory Audio Programming
UFCFV5-15-3	Live Sound
UFCFA4-30-2	Applied Audio Systems
UFCF94-15-3	Software Development for Audio
UFCFGF-15-1	Broadcast Technologies

### Other

PhD Student Supervision: Dom Brown (completion due: 2018), Sam Hunt (2020)  
Student-led Teaching Awards (NUS/HEA) 2013/14 - Inspiration Award (Nominated)  
Faculty / Department "Teacher of the Year" Award 2014/15

## FUNDING / GRANTS

Industrial PhD Sponsorship (2006-09)  
Harold Hyam Wingate Wingate Scholarship (2007-09)  
REACT Prototype Funding, AHRC (2014/15) – *Project BetaLoop*  
Innovation 4 Growth (I4G) Funding, UWE/UK Regional Growth Fund (2015/16) – *Project BetaLoop*  
UWE Vice Chancellor's Early Career Researcher Award (2017-)  
– *Procedural Music: Digital Environments for Coding, Composition, and Collaboration.*  
Higher Education Innovation Fund (HEIF) (2016-2018)  
– *IMPULSE: Innovation and Enterprise Studio for Music Technology*

## PROFESSIONAL ORGANISATIONS

Mechanical Copyright Protection Society (MCPS) / PRS for Music (Member, 2003-)  
Irish Music Rights Organisation IMRO (Member, 2003-)  
International Computer Music Association (ICMA) (Member, 2008-)  
UK Higher Education Academy (HEA) (Fellow, 2014-; Senior Fellowship application pending)  
British Computer Society (BCS) (Member, 2015-)  
Society for Education and Music Psychology Research (SEMPRE; Member, 2016-)

## RESEARCH

**Interests** music software development, UI/UX design and theory, music composition, music content analysis, end-user computing, digital creativity and pedagogy research, synthesis and digital signal processing, spatial audio, digital luthiery

**Editing/Reviewing** Conferences: NIME, ICMC, SIGCHI, VLC/HCC, PPIG, TEI, British HCI, (\* as Editor/Chair) TENOR\*. Book Publishers: Focal Press\*, Oxford University Press (OUP)

### Recent Publications

Nash, C. (2018) The Manhattan project: Creativity and computing synthesised. In: *HEA STEM Conference 2018*, Newcastle, England, 31 Jan 2018 - 1 Feb 2018. Newcastle, UK: Higher Education Academy

Nash, C. (2018) Supporting creativity and motivation in learning programming: A musical treatment. In: *HEA STEM 2018*, Newcastle, England, 31 Jan 2018 - 1 Feb 2018. Newcastle, UK: Higher Education Academy.

Hunt, S., Tom, M. and Chris, N. (2017) Thoughts on interactive generative music composition. In: *2nd Conference on Computer Simulation of Musical Creativity*, Open University, Milton Keynes, UK, 11-13 Sep 2017.

Brown, D., Mitchell T., and Nash, C. (2017) A Review of Music Interaction Evaluations from a UX Perspective. *New Interfaces for Musical Expression* (NIME 2017). May 15-18, 2017. Copenhagen, Denmark.

Hunt, S. and Nash, C. (2017) How can music visualization techniques reveal different perspectives on musical structure? *Technologies for Music Notation & Representation (TENOR) 2017*, A Coruna, Spain, 24-26 May 2017.

Nash, C. (2016) The 'E' in QWERTY: Musical Expression with Old Computer Interfaces. *New Interfaces for Musical Expression* (NIME 2016). Brisbane, Australia.

Nash, C. (2016) The Trinity Test: Unified Metaphors for Practices and Pedagogies in Music and Programming. *Technologies for Music Notation & Representation (TENOR) 2016*, Uni. of Cambridge / ARU, 27-29 May 2016.

Nash, C. (2016) Manhattan: Serious Games for Serious Music. *Proceedings of MET 2016 (Conference on Music, Education and Technology)*, London, UK, 14-15 March 2016.

Nash, C. (2015). The Cognitive Dimensions of Music Notations. *First International Conference on Technologies for Music Notation and Representation (TENOR) 2015*. Paris-Sorbonne/IRCAM, Paris.

Rutter, E. K., Mitchell, T., and Nash, C. (2014). Turnector: Tangible Control Widgets For Capacitive Touchscreen Devices. *International Computer Music Conference (ICMC) 2014* (pp. 785-789). ICMC/SMC.

Nash, C. (2014). Manhattan: End-User Programming for Music. *NIME 2014*. London, UK.

Nash, C. & Blackwell, A. (2014). The Flow of Creative Notations in Computer Music. In Collins, K., Kapralos, B., & Tessler, H. (Eds.). *The Oxford Handbook of Interactive Audio*. New York: Oxford University Press.

Nash, C. (2012). *Supporting Virtuosity and Flow in Computer Music*. PhD Thesis: University of Cambridge.

Nash, C., & Blackwell, A. (2012). Liveness and flow in notation use. *NIME 2012*. Ann Arbor, Michigan.

Nash, C., & Blackwell, A. (2011). Tracking virtuosity and flow in computer music.

### OTHER EVENTS / INVITED TALKS / PRESS

- BBC Music Day 2018 (academic partner and lead on technology projects)
- BBC 6 Music Festival 2016 – “Social Hackathon” (co-organiser, judging panel)
- BBC Food Festival (Bristol) 2014 – Educational Zone Partner (representing UWE)
- Yamaha Research & Development London (YRDL) - Jul 2010 & Feb 2012
- Steinberg Media Technologies GmbH, Hamburg, DE – Usability vs. Virtuosity – Mar 2012
- MIT MediaLab, Cambridge, MA – Jun 2012
- Centre for Digital Music (C4DM), Queen Mary University London (QMUL) – Sep 2012
- The One Show – Interview for Special on Wine Glass Acoustics – BBC One, Nov 2013
- Centre for Research in the Arts, Social Sciences and Humanities (CRASSH) / IRTN, Cambridge – Intermedia Workshop - Nov, 2007
- Press coverage / awards for *reViSiT* software:
  - *Computer Music* magazine (UK) (Top 50 Freeware / Top Tracker Award, Special Issue, May 07; "Trackers!" Cover Story, Jun 07; News Column, Jan 09 & Apr 12)
  - *DTM* magazine (Japan) (Jan 07 #151 and Sep 07 #159); *KEYS* magazine (Germany, Jul 07); *Estrada I Studio* magazine (Poland) (Apr 07, Jul 07 and Oct 07)

### MUSICAL RECORDINGS / BROADCASTS / PERFORMANCES (selected)

- *Manhattan Circus* (with Max Davies, performed by Neil Georgeson), piano duet for human and computer. Bristol (UWE) and Cardiff (St. David's Hall), 12/13 March 2017.
- *Neptune's Wrath* (performed by David Adams), O'Reilly Theatre, Dublin, (1 July, 2004)
- Composer/Producer for *Optimax Laser Eye Surgery* TV commercials. (2004, 2005)
- Additional Music for BBC One drama series, *55 Degrees North*. (2003)