

# Dr Samuel John Wilson

*A highly experienced lecturer, researcher, and academic administrator. Publications on music include a monograph, edited collection, journal special issue, book chapters, and articles in leading journals. Academic and programme leadership as UG Year Coordinator and as Head of Learning Resources (Library). <https://www.samueljwilson.com/>*

## Qualifications

**PhD Music** (2013) – Royal Holloway, University of London. AHRC full funding. Dissertation: ‘An Aesthetics of Past-Present Relations in the Experience of Late 20th- and Early 21st-Century Art Music’ – Awarded full AHRC Doctoral funding. Supervised by Prof. Julian Johnson.

**MA Musicology**, Distinction (2009) – Durham University. AHRC full funding.

**BA (Hons) Music**, 1st class (2008) – Durham University.

**FHEA** (SFHEA in preparation)

## Academic positions held

*2013-present: **Lecturer in Critical Performance Theory & Head of Learning Resources and Environmental Impact (Library)** – London Contemporary Dance School at The Place (0.8 FTE)*

Academic leadership: Programme design and validation; Chair of Research Ethics Committee, Curriculum Development Group; member of Academic Board, Learning and Teaching Committee, Research Working Group, Exam Board. Open days.

As Year Group Coordinator (2020-23): Line management of module leaders; oversight of all BA2 teaching, assessment, moderation, and student engagement and wellbeing.

As Head of Learning Resources and Environmental Impact (Library) (2023-): Management of library-based learning resources and budget. Design and implementation of Learning Resources strategies and policies. Line management. Regular contributions to Senior Management Team meetings.

UG and PG performance studies and interdisciplinary performing arts teaching including research methodologies and critical approaches to performance and contemporary culture. Dissertation supervision. Academic and practiced-based assessment.

Research: ongoing research, internal and external peer review, mentoring staff researchers, supporting the Director of Research in developing the School’s research culture.

*2014-present: **Tutor in Music Philosophy and Aesthetics** – Guildhall School of Music and Drama (hourly paid)*

Taught programmes: UG and PG musicology and music aesthetics teaching and assessment (classical, jazz, electronic music, composition, opera-writing programmes). UG dissertation supervision.

Research programmes: Doctoral supervision and upgrade examination. Directing and facilitating ‘Conceptual Frameworks’ methodologies training for the doctoral cohort (2021-22); facilitator (cover) of doctoral training sessions.

Research: project-based research and research activities coordination undertaken on an hourly basis, internal and external peer review. Postdoctoral mentoring (formally from April 2024).

**Sessional Lecturer – Department of Music, Royal Holloway (2010-12).**

**Sessional Lecturer – Department of Music, Durham University (2008-09).**

## Academic Administration

### *Research network activities:*

Events Coordinator (elected September 2022): **Music and Philosophy Study Group of the Royal Musical Association**. I am responsible for the Group's conference at KCL and for other activities including convening an online roundtable series, new this year.

Committee member (and co-founder): **London Critical Organising Committee**. Responsibilities include organisation of a multidisciplinary annual conference and publication of an open-access journal. I am a Trustee on London Critical's Unincorporated Association (charity) application.

Research network convenor: **Music and Materialisms Research Network (2017-2021)**: Music and Materialisms Research Network, with Isabella van Elferen (Kingston) and Matthew Sergeant (Bath Spa).

Reading group co-convenor (2020-2021): **Contemporary Music and Philosophy Reading Group** (online).

Invited speaker: including presentations at **Berry College, GA., USA** (Department of Music plenary), **Guildhall School of Music and Drama** (ResearchWorks), and **Bath Spa University** ('Sonic Materialities' Research Series).

### *Conferences organised:*

**9<sup>th</sup> Conference of the Music and Philosophy Study Group of the Royal Musical Association 2024** (upcoming in July), hosted at King's College London.

**London Conference in Critical Thought 2024** (upcoming in June), hosted at University of Greenwich. LCCT is a free, annual conference, that embraces transdisciplinary thought and collaboration, particularly across the arts and humanities. Each LCCT includes c. 100 presentations. Organised with the London Critical Collective, of which I am a founding member – <http://londoncritical.org/>

**LCCT 2023**, London Metropolitan University; **LCCT 2022**, Birkbeck UoL; **LCCT 2019**, Centre for Invention and Social Process, Goldsmiths, UoL; **LCCT 2018**, University of Westminster; **LCCT 2016**, Birkbeck, University of London; **LCCT 2015**, University College London, UoL; **LCCT 2014**, Goldsmiths, UoL; **LCCT 2013**, Royal Holloway, UoL; **LCCT 2012**, Birkbeck, UoL. (founding conference).

**Music and Materialisms Conference**. A free one-day conference (Feb. 2019), Kingston University London. Organised with Isabella van Elferen (Kingston) and Matthew Sergeant (Bath Spa)

**Music in the Psychoanalytic Ear**, Institute of Musical Research, Senate House, London (May 2018). Organised with Rachel Darnley-Smith (Roehampton). Support from the Guildhall School, Roehampton University, and the Institute for Musical Research.

**Music and Materialisms Research Networking Seminar** (Dec. 2017), Guildhall School of Music and Drama. Organised with Isabella van Elferen (Kingston) and Matthew Sergeant (Bath Spa).

**Practice-Research Symposium: "Embodying Research"** (May 2016), Conservatoire for Dance and Drama, London.

*Panels and conference streams convened:*

**RMA Music and Philosophy Online ‘Conversations’ Roundtable Series (2023-24)**, convening international cross-disciplinary roundtables on topics including: ‘Sound, Philosophy, and Listening,’ ‘Music Philosophy and the Political,’ and ‘Music and Phenomenology.’

**Music and the Politics of Temporality (July 2023)**, *London Conference in Critical Thought 2023*, London Metropolitan University.

**Music and Materialisms: Between Affect, Attitudes, and Affordances (Sept. 2018)**, 54th Royal Musical Association Annual Conference, hosted at the University of Bristol. Conference panel convened with Isabella van Elferen (Kingston) and Matthew Sergeant (Bath Spa).

**Legacies of the Immaterial in the Arts and Practice (June 2015)**, *London Conference in Critical Thought 2015*, hosted at UCL. Multi-panel interdisciplinary conference stream.

**On Representation/Non-Representation (June 2013)**, *London Conference in Critical Thought 2013*, Royal Holloway. Multi-panel interdisciplinary conference stream organised with Matt Mahon (UCL).

**The Object: Between Time and Temporality (June 2012)**, *London Conference in Critical Thought 2012*, Birkbeck. Multi-panel interdisciplinary conference stream organised in collaboration with Matt Mahon (University College London).

*Research administration and review:*

**Doctoral training, supervision, and examination:**

Supervisor: Elisabet Dijkstra, ‘Composing Correspondences: Exploring Imperfectionist Aesthetics in Contemporary Experimental Composition’, PhD in process (2023- ). Cameron Dodds, ‘The Composer as Fiction Maker’, PhD completed (Guildhall) (pass without corrections, March 2022).

Examiner: Adriana Barrueto, ‘Haptic Listening: Aesthetic Studies of the Operative Traits of Sensation in Rock Recordings,’ PhD examination (Kingston University London, November 2023); Nick Bonadies, ‘Queer Theory in Performance’, PhD upgrade examination (Guildhall, Sept. 2018); Cameron Dodds, ‘The Composer as Fiction Maker’, DMus upgrade examination (Guildhall, March 2019); William Marsey, ‘Composition and the Uncanny’, DMus upgrade examination (Guildhall, June 2022).

Doctoral training: Curating and facilitating ‘Conceptual Frameworks’ methodologies training for all Guildhall doctoral students (2021-22); training session facilitator (interim cover) (2023).

**Research project support and funding (selected):**

Postdoctoral project mentor (2024-2027): Dr Malte Kobel, ‘Ornette Coleman’s Music Aesthetics: Form, Politics and Philosophy’, Leverhulme Early Career Fellowship, Guildhall School of Music and Drama.

Research project funding (2023): Guildhall Research & Innovation Fund: ‘Identity and Identification in Contemporary Music and Sound Art’

Research project funding (2018): Conservatoire for Dance and Drama Small Research Project Grant: ‘Process Art, Fetishism, and Sound’

## Peer reviewer:

Journals including: *Leonardo*; *Musicology Research*; *London Journal of Critical Thought*; *Journal of New Music Research*.

Funding applications: European Commission Synergy Grant; British Academy Conferences Scheme; Conservatoire for Dance and Drama Research Committee.

Conference presentation proposals: Biennial Conference of the Royal Musical Association's Music and Philosophy Study Group (2025); Music and Materialisms Conference (2019); Music in the Psychoanalytic Ear (2018); Critical Theory for Musicology: Musicology After Postmodernism, RMA Study Day (2016); London Conference in Critical Thought (annual conference 2012-present).

## Publications and Research

My research explores the cultural production of twentieth-century and contemporary music and sound art. Key themes include:

- Twentieth-century and contemporary and experimental music and sound art
- Music's production, consumption, and relation to political economy in the twentieth and twenty-first centuries
- Music, materiality, the body, and technology
- Music, critical theory, and psychoanalytic theory
- Ecology and nature in contemporary music and sound art

### *Books, collections, and dissertation:*

*New Music and the Crises of Materiality: Sounding Bodies and Objects in Late Modernity*. London and New York: Routledge, 2021.

'Musical Materialisms', Special Issue of *Contemporary Music Review* 39/5 (2020). Edited with Matthew Sergeant and Isabella van Elferen.

*Music—Psychoanalysis—Musicology*. Edited by Samuel Wilson. London and New York: Routledge, 2018.

'An Aesthetics of Past-Present Relations in the Experience of 20<sup>th</sup>- and 21<sup>st</sup>-Century Art Music'. PhD Diss. Royal Holloway, University of London, 2013.

### *Book chapters:*

'Music, Identity, and the Aesthetics of Absence', in *The Aesthetics of Absence in Music of the Twenty-First Century*, ed. Judy Lochhead, Christine Dysers, and Peter Edwards (in review).

'Cage, Reich, and Morris: Process and Sonic Fetishism' in *The Sound of Žižek: Musicological Perspectives on Slavoj Žižek*. Edited by Mauro Fosco Bertola. Frankfurt: Peter Lang, 2023.

'Speculative Realism, Object-Oriented Philosophy, and the Criticality of Critical Thought', ed. with Matt Mahon, with contributions from Joseph Noonan-Ganley, Stanimir Panayotov, and Chris Wong, in *O-Zone*. Edited by Stanimir Panayotov. Goleta, CA: Punctum Books (in press).

'Musical Time in a Fast World,' in *The Oxford Handbook of Time in Music*. Edited by Mark Doffman, Emily Payne, and Toby Young. Oxford: OUP 2021 (online)/2022 (print).

'Does the Psychoanalysis of Music Have a "Subject"?,' in *Music—Psychoanalysis—Musicology*, pp. 119–135. Edited by Samuel Wilson. London and New York: Routledge, 2018.

'Introduction,' in *Music—Psychoanalysis—Musicology*, pp. 1–21. Edited by Samuel Wilson. London and New York: Routledge, 2018.

'Valentin Silvestrov and the Symphonic Monument in Ruins,' in *Transformations of Musical Modernism*, pp. 201–220. Edited by Julian Johnson and Erling E. Gulbrandsen. Cambridge: CUP, 2015.

#### Articles & reviews:

'Neoliberal Reason, Contemporary Music, and Proximal Critique,' *Twentieth-Century Music* (in press, 2025).

'[Book review] Adam Blum, Peter Goldberg, and Michael Levin, *Here I'm Alive: The Spirit of Music in Psychoanalysis*,' *Psychoanalysis and History* (in press, 2024).

'Introduction: Musical Materialisms,' with Matthew Sergeant and Isabella van Elferen. *Contemporary Music Review* 39/5 (2020), pp. 517-525.

'Strategies of Conquest and Defence: Musical Encounters with the Object in Twentieth Century Music,' *Journal of the Royal Musical Association* 145/2 (2020), pp. 457-484.

'Notes on Adorno's "Musical Material" During the New Materialisms.' *Music & Letters* 99/2 (2018), pp. 260-275.

'[Book review] Tim Rutherford-Johnson, *Music After the Fall: Modern Composition and Culture Since 1989*.' *Twentieth-Century Music*, Vol. 15/1 (2018), pp. 131-136.

'The Composition of Posthuman Bodies.' *International Journal of Performance Arts and Digital Media*, special issue on 'Bodily Extensions and Performance (Avatars, Prosthetics, Cyborgs, Posthumans)', Vol. 13/2 (2017), pp. 137-152.

'After Beethoven, After Hegel: Legacies of Selfhood in Schnittke's String Quartet No. 4.' *International Review of the Aesthetics and Sociology of Music*, Vol. 45/2 (2014), pp. 311-334.

'Building an Instrument, Building an Instrumentalist: Helmut Lachenmann's *Serynade*.' *Contemporary Music Review*, Vol. 32/5 (2013), pp. 425-436.

## Other skills

**ITC:** online learning platforms and tools, e.g. Moodle, Turnitin, Google Classroom, Padlet, Asimut.

**CPD training:** Line Management training; Unconscious Bias training; Adult Mental Health First Aid Champion (2019); DBS Certificate.

### Performance and practice-based activities

Experimental improvised music (keyboards and objects): e.g. with the Palimpsest Ensemble, Durham, and the New Music Group of St. Hilda's College, Oxford.

Composition, including: Music for film, including *Angel of Alabama* (documentary – Ethereal Films, 2022) and *Burned* (documentary – Ethereal Films, 2023); collaborative projects, including *Red was Blue* (field recording soundscape with poet and feminist food writer Rebecca May Johnson, 2022), featured at Cafe Oto (London) and Palazzo delle Esposizioni Museum (Rome).

Music technology: Digital Audio Workstations including Logic, Cubase, and Ableton Live; hardware including modular synthesis; field recording.