**Points of Audition research statement**

**Jon Aveyard**

This work, Points of Audition, conducted in Preston 2017-2019, concerns the binaural recording of improvised music performances by multiple, mobile performers and the subsequent editing of those recordings to construct a single piece that cuts between different points-of-audition. It uses a practice-as-research methodology to identify how best to carry out this innovative practice.

The research applies theories drawn from acousticians Kendall, Begault and Wightman & Kistler, as well as Chion’s descriptions of points-of-audition and Wishart’s theories regarding ways to conceive of the relative motion between the recordist and a sounding object, and builds on earlier PhD research by Dr. Jon Aveyard alone and in collaboration with interdisciplinary performance group theybreakinpieces.

In this work, improvised music generated by mobile musicians is recorded using in-ear microphones worn by more than one performer in the space with the recordings to later be synched and edited so as to cut between the different points-of-audition offered. Through testing with multiple ensembles of different ability and musical background, the research has resulted in a set of instructions that articulate the practice, guidelines for best results, exercises to further encourage full engagement by the musicians, and a series of compositions making use of the above. This work is original and important in that innovative approaches to using binaural, in-ear microphones and the resulting recordings are employed to develop new forms of compositional and performance practice.