

**Dr Kim Cunio**  
**Lecturer Music Sound and the Moving Image**

[Turkish instrument, the Baglama or Saz, plays]

Hi my name is Kim Cunio and I am lecturer here at the Con, in Music, Sound and the Moving image. That instrument that you just heard is called the Baglama or Saz, it's a Turkish instrument but it's played all around the Middle East. The thing I really like about it is it plays microtones. Now microtones are those gaps that are between the semitones that you get on piano or guitar or in a western institution like this. And that's a bit like who I am. I am really interested in the gaps in music. What happens when things that often don't meet meet; and that's a bit of my role here at the Con, that's why it's such a wonderful place, that I get to be completely myself in this place.

My official job is Music, Sound and the Moving image, which actually means looking at the role of technology and composition, encouraging composers who might just write with dots, to write with dots, but use technology, use samples, use synthesis, do recording, cut it up on a computer screen and make something that's really quite incredible or getting technologists who don't score, to fully score and write scores. And have these hybrid spaces between it, in between that there's film soundtracks and getting people to improvise to films, all sorts of stuff like that which I really love.

But I am also a researcher and a player as you probably heard before and a composer. So I have got my fingers in all these pies which I really like. I guess you could say I'm into world music but I don't really like that term. I'm into traditional music and the way I define traditional music is it's the music that's been going on for generations in all the great cultures of the world and I've looked at most of them to some degree. I've looked at Indian music, I've looked at Persian music, I've looked at Arabic music. I'm an expert in Jewish music, especially Far Eastern Jewish music and I have looked at Western Medieval music, so as a supervisor, I supervise people who have these very interesting projects from the Sudanese world whistling champion who is a great pleasure to supervise, to Arabic singers to people who are doing Carnatic music on guitars, all sorts of fantastic stuff like that.

And then I get to use technology to make it better and that's the thing I love. If I can give you an analogy, just imagine that I can build a house, although I am not a very good builder. But if I wanted to build something and I am a bit of handyman and I could probably build a shed quite well, but through using two processes and one is the process of scoring well and the second one is the process of using technology. It's like I have two different architects in the room when I am building and so I am suddenly not limited by what my fingers or what my voice can do or what I can just feel in real time or the music that I have learnt as a child or whatever that is. I can find completely new worlds and sounds of music. They are the combinations of real instruments, the combinations of synthetic instruments, it's the manipulation of things in time, it's the idea that we might record something improvised, cut it up and find a structure later or we might do the opposite. I might co-write something with someone else and that's what I do and I love doing and my only hard bit is how to fit it all in to this wonderful place because so much goes on here, it's just quite captivating and I really love it. Thanks.