

STUCK IN THE WOOD AB

Curriculum Vitae

Frances Gill

F. Gill

3/20/2020

Frances Gill CV

Frances Gill

Date of birth 15th June 1968

Nationality

British and Swedish

Spoken languages

English and Swedish

Research interests

Evolution and Music

Experimental Heritage

History and Development of Music Archaeology Theory and Practice

Emotions and Music

Sustainability and Music

Children and Music

Music Making

Hybridisation and Music

Sites and channels

YouTube channel: Flute origins

<https://www.youtube.com/channel/UCY8Od5zmKiANecE5d52pZVA>

Main website: www.motherflute.org

Project site for Experimental Heritage: www.soundmound.org

Academic studies

2012 - current | Doctoral Candidate at the Department of Early Prehistory and Quaternary Ecology, Eberhard Karls University of Tübingen. Supervisors: Nicholas Conard and Michael Bolus.

2011 - 2016 | Archaeology courses, School of Cultural Sciences, Linnaeus University, Växjö Kalmar 37.5 hp + 22.5 advanced hp.

1990 - 1991 | Postgraduate Diploma in Music Technology, The University of York, UK. FHEQ Masters Level, 180 credits.

1991 | Licentiate Teachers Diploma in Flute, LTCL (Flute) Trinity College London, UK (external examination board).

1986 - 1989 | B.A. (Hons) Music, University of Leeds, Bretton Hall College, UK. Studies - Double composition, flute, piano and dance.

Flute studies

1994 - 96 | Study with Edwina Smith, York, UK.

1986 - 89 | Study with John Barrow, at Bretton Hall College, Wakefield, UK.

1980 - 86 | Study with Aubrey Beswick, Huddersfield, UK.

Composition studies

2015 & 2017| Conversations in Sweden with Gary Carpenter during his residencies on Gotland (Visby International Centre for Composers - VICC) and supervisory consultations with him during the writing of *Vykort Från Sandby Borg* for string quartet, (first performed Resmo church, Öland, 2018).

1987 - 88| Study with Gary Carpenter, at Bretton Hall College, Wakefield, UK.

Awards

2019 | One week's residency at Visby International Centre for Composers (VICC), in a notation and grand piano room, scheduled for 2021.

2019 | UNESCO grant awarded to support the writing up/completion of the thesis within the UNESCO-project "Caves of the Swabian Jura" at the Department of Early Prehistory and Quaternary Ecology, Eberhard Karls University of Tübingen, Germany. Topic: Aurignacian flutes from the caves of the Swabian Jura.

2016 - 18 | Experimental Heritage commission funded by the Kamprad family charity for the musical composition of a sound installation in relation to the Iron Age ringfort called Sandby borg, on the UNESCO island of Öland, in Sweden.

2013 | Grant awarded by Gesellschaft für Urgeschichte (GFU/the society of Pre-history) in Blaubeuren for an experiment to make a flute from mammoth ivory.

Field work and residencies

2018 | Urgeschichtliches Museum (URMU/the museum of prehistory) in Blaubeuren, Germany, to study sound and music reconstruction as experimental heritage in collaboration with Barbara Spreer, Gabriele Dalfert, Dorothea Federle and Anna Friederike Potengowski, January 2018.

2012 | Archaeological field work at Tingby Mesolithic site, Kalmar, Sweden. 5 weeks for the course –Att arbeta med fältarkeologi, Linnaeus University (Arkeologi III)–during September-November 2012.

2012 | One week residency at Urgeschichtliches Museum (URMU/the museum of prehistory) in Blaubeuren, Germany, with a team led by Frank Trommer to engineer a mammoth ivory flute, Spring 2012.

2011 | Archaeological field work at Hohle Fels, Blaubeuren, Germany, 2 weeks in July 2011.

2011 | One week residency at Wulf Hein's experimental archaeology workshop, Dorn-Assenheim, Germany, to reconstruct a swan radius flute led by Wulf, Spring 2011.

1989 - 90 | Aklowa, the African Heritage Village, Bishop Stortford, Essex, UK.

Transcriptions of Ghanaian songs and drum patterns with Felix Cobbson, and a collaboration project called *The Homowo Festival*, September 1989 - June 1990.

Publications

Forthcoming | Gill, Frances/Petersson, Bodil/Weheliye, Fadumo. *New Future: The Experimental Heritage of a SOUNDmound*. In: Schofield John/Maloney Liam (Eds.), *Music and Heritage: New Perspectives on Place-making and Sonic Identity*. Taylor and Francis.

2020 | Gill, Frances. *Ears to the Ground: On Cajsa Lund's Legacy and Moving Movements*. In: Kolltveit, Gjermund/Rainio, Riitta (Eds.), *The Archaeology of Sound, Acoustics and Music: Studies in Honour of Cajsa S. Lund*. ICTM Study Group on Music Archaeology, Vol. 3, Ekho Verlag, Berlin, pp 55-96.

2016 | Gill, Frances, 2016. *Foraging for Sound: Towards a Palaeolithic Flutescape and its Tonal Associations*. In: Eichmann, Ricardo/Fang Jianjun/Koch, Lars-Christian (Eds.), *Studies in Music Archaeology X, Sound – Object – Culture – History*. Verlag Marie Leidorf GmbH, Rahden/Westf, pp. 251-255.

2016 | Münzel, Susanne C./Conard, Nicholas J./Hein, Wulf/Gill, Frances/Potengowski, Anna Friederike, 2016. *Interpreting Three Upper Palaeolithic Wind Instruments from Germany and One from France as Flutes. (Re)construction, Playing Techniques and Sonic Results*. In: Eichmann, Ricardo/Fang Jianjun/Koch, Lars-Christian (Eds.), *Studies in Music Archaeology X, Sound – Object – Culture – History*. Verlag Marie Leidorf GmbH, Rahden/Westf, pp. 225-243.

2012 | Gill, Frances, 2012. *Flute Lines: Experiencing Reconstructions Concerning Music*. Bachelor dissertation in archaeology. School of Cultural Sciences, Linnaeus University, Kalmar/Växjö. <http://www.divaportal.org/smash/get/diva2:636086/FULLTEXT01.pdf>

2003 | Engravings for *The Illustrated Encyclopedia of Music*, Flame Tree Publishing, London.

Compositions, installations and exhibitions

Forthcoming | *Lekfullt* – sound illustration over six loud speakers for a three-year exhibition about ‘playfulness’ at Kulturparken Småland/Smålands museum. To be opened in 2020.

2010 - | In collaboration with Annika Grünwaldt Svensson: See *Lekfullt* (2020) and *Wunderbaum* (2019). // *Deep Water For Bäckahästen* – short electroacoustic piece commissioned by Svensson. // *Öland’s Water From The Stars* for harp and bells, and *On Öland That Day* for flute – sound-beds for Svensson’s slide-show images. // Sound illustration for Svensson’s open-air sculptures called *Te Hos Hattmakaren*, 2012 (Tingsryd Konst & Hembygdsrunda).

2019 | *Blue Fields* – composition for youth choir and piano from a song called *Tractor In The Sky* with text by Stephen Edwards from 2010. It was commissioned by Svenska Kyrkan for a performance in Väckelsång church 2nd February 2020 in honour of Anki Lindeqvist.

2019 | *Wunderbaum* – sound-bed for an exhibition about the spruce tree, at Kulturparken Småland/Smålands museum. Open from 26th June 2019 till the end of 2019.

2018 | *Smound* – site-specific sound installation of the *SOUNDmound At Sandby Borg* for the Parkgate Road Campus, University of Chester, UK. Launched December 2018 and currently installed till the end of 2019 (website for the project is at www.soundmound.org).

2018 | *SOUNDmound At Sandby Borg* – site-specific sound installation at Sandby borg, Öland, Sweden. Launched 16th July 2018 and currently installed till the end of 2019 (website for the project is at www.soundmound.org).

2018 | *Vykort Från Sandby Borg* – scored string quartet first performed at the Long Island String Quartet Festival: - Daniel Bard – violin; Claudia Ajmone – violin; Pål Solbakk – viola; Per Nyström – cello; at Resmo church, Öland, Sweden, 13th June 2018.

2017 | *Green Källa* (composed with Susan Beatty) – scored piece for swan-radius bone flute labelled ‘Geissenklösterle 1 - Frances Gill 2’ (GK1-FG2) which is a reconstruction of the Upper-Palaeolithic artefact ‘GK1’ recovered from Geissenklösterle Cave, Germany. First performed by Frances Gill for a film by Ylva Magnusson, on location at Galleri Tinnert, Öland, Sweden, and published on the Flute Origins YouTube channel, August 2017. Screened at the two week exhibition called *Skissande rum* in Hedvigs hus, Ölands Museum

Himmelsberga, Sweden, organised by Experimental Heritage under the Kamprad project, throughout August 2017.

2016 | *Hör stenåldersflöjten* – short collaborative piece with Jan Bengtson for the swan-radius flute (GK1-FG2) for a podcast, Sommar i P1/Karin Bojs, Sveriges radio, produced by John Swartling. First broadcast 19th August 2016.

2016 | Exhibition collaboration: A joint installation by all members (and under the title) of *Experimentellt kulturarv Öland* at the exhibition called *Flätwork* centred around a wooden bureau – to include the screening of *A Door At Sandby Borg*, (and physical exhibiting of this door), at Galleri Tinnert in Näsby, Öland, Sweden, organised by Kulturell tankesmedja, 9th July 2016 – 14th August.

2015 | *A Door At Sandby Borg* – improvisation piece for piano to accompany photographs documenting a performance by Helle Kvamme and Ludvig Pappmehl-Dufay at Sandby borg, Öland, Sweden, in September 2015, published on the Experimental Heritage (Öland) website with slide-show images.

2015 | *Dance For Cajsa* – scored piece for ulna and radius from a swan wing (both 14 cm long), including an electroacoustic section mixed by John Swartling. Performed in concert with Gjermund Kolltveit (jew's harp) and Birgitta Ridderstedt (voice and body) at a concert within the Symposium, The Archaeology of Sound, Acoustics and Music at Linnaeus University (Växjö campus), Sweden, February 2016. // *Dance For Cajsa* performed in the 'From Cave to Rave' line-up at Festival Ljubljana on 25th August 2017, in association with the ICTM Study Group on Music Archaeology XV Symposium and Workshop of the European Music Archaeology Project (EMAP) – Music in the Stone Age – Ljubljana, Slovenia, 24th - 26th August 2017.

2015 | *14 cm* – scored experimental piece for swan ulna and metal tubes. First performed at Sandby borg, Öland, Sweden, by individuals from Kulturell Tankesmedja in April 2015.

2008 - 2011 | *Tractor In The Sky, The Willow Tree; Waterfall At The End Of The World; The Carpenter; Hold On Me* – song book with texts by Steve Edwards, (including piano performances on his songs - *Orange Night* and *Hiding* - Brian Pie on SOUNDCloud).

2005 | *Ramdala* – scored piece for Ghanaian drums and Brass Band; A commission for a recording collaboration project between the Ghanaian drumming group Aklowa, and Meltham

and Meltham Mills Brass Band. Performed and recorded at Aklowa, the African Heritage Village in Takeley, UK, in the summer of 2005. Recordings produced by Chris Bullen at High Barn Records, and released as *Come Let Us Unite Kpoo Keke*.

2005 | *The Battle Of Stamford Bridge: The Musical* – scored piece for children’s choir and pit ensemble. First performed by the school choir of Stamford Bridge Primary School, Stamford Bridge, UK, 9th, 11th, 14th and 16th March 2005, and directed by Michael Wiles and Mary Donnan. Recorded at the Music Research Centre of York University, UK, by Matthew Paradis in the same year.

2004 | *Mediaeval Melodies For Flute* – score arrangement for flute, harp and drums from Venetian motets, first performed at Kristianopel Mediaeval Festival, Sweden, August 2004.

1982-1989 | Various songs and short pieces, including *Brenhollat Circus* for piano (performed by Paul Feehan in 1988) for a portfolio of compositions for the Bachelor of Arts in music at Bretton Hall college.

Performance

1982 - current | Freelance flute: including TV, theatre, festivals, and church performances in UK and Sweden.

2020 | Bone-flute performance at Gröna salen in Kalmar slott, in memory of Monica Backström (March 5th 2020).

2019 | Flute solos with Anki Lindeqvist (piano) including *Siciliano* in G minor by J.S. Bach, and *Dance Of The Blessed Spirits* by Gluck, Väckelsång kyrka, November 2nd 2019.

2019 | Movement and mime: for the film *Moving The Ship* at Noahs ark, Karum, Öland, Sweden, with Karum-Creevagh, the Swedish-Irish Experimental Heritage Explorations group, 2nd April 2019.

2017 & 2018 | Movement and music (and later, interview contributions): for the film *Konstattack* by Ylva Magnusson (screened at Ölands Museum Himmelsberga, Öland, Sweden, in 2018).

2017 | Voice and bone-flute: solo and collaboration performance in the 'From Cave to Rave' line-up at Festival Ljubljana on 25th August 2017, in association with the ICTM Study Group on Music Archaeology XV Symposium and Workshop of the European Music Archaeology Project (EMAP) – Music in the Stone Age – Ljubljana, Slovenia, 24th - 26th August 2017.

2017 | Flute (Stone Age flute reconstruction): *Green Källa* (Gill/Beatty) at Galleri Tinnert in Näsby, Sweden, during the exhibition *Källa* organised by Kulturell tankesmedja during July and August 2017.

2016 | Experimental sound: for Helle Kvammes performance piece *Kropp–Ekonomi–Ekologi*, Galleri Tinnert, Näsby, Öland, Sweden, 9th July 2016.

2016 | Bone flute: in concert with Gjermund Kolltveit (jew's harp) and Birgitta Ridderstedt (voice and body) at a concert within the Symposium, The Archaeology of Sound, Acoustics and Music at Linnaeus University (Växjö campus), Sweden, February 2016.

2015 | Experimental sound: for Helle Kvammes performance piece *Place And Non-place* in connection with a Seminarium at Yellow Box, Sattre, Öland, Sweden, arranged by Linnaeus University, September 2015.

1996 - 2001 | as principle flautist: 'The Carollers' folk trio, York, UK.

1995 - 99 | as principle flautist; 'Rosa Alba Wind Ensemble' wind quintet, York, UK.

1994 - 98 | as flautist: 'Fluterie' flute quintet, York, UK.

1994 - 96 | as guest flautist: Matt Hind ensemble at Louis' restaurant, Wakefield, UK.

1997 | Flute and piano theatre: *Club* by Steve Edwards, Kings Head theatre, Islington, UK.

1998 - 99 | Piano and singing: Thursday nights on the grand piano at the Assembly Rooms, York, UK, employed by Ask restaurants.

Flute teaching and concerts for pupils

2017 - current | Flute teacher at the Academy of Music and Business, Tingsryd, Sweden.

1998 - 2002 | Founder and conductor of York Flute Band, York, UK.

1996 - 2002 | Flute teacher at The Mount School, York, UK.

1995 - 2002 | Flute teacher at Stamford Bridge Primary School, Stamford Bridge, UK.

1994 - 2002 | Founder and teacher of Fluters' flute school, established with a business start-up grant from the Prince's Trust and government business allowance and training, York, UK.

30th June 2001 | York Flute Band – general concert, St. Oswald's Church York, UK.

1st July 2000 | York Flute Band – debut concert, Friends Meeting House, York, UK.

17th May 1998 | Fluters' concert with the flute pupils of Fluters – *Family of Flute* – performances from the Flute Band repertoire (including performers playing on piccolos, alto and bass flutes), Friends Meeting House, York, UK.

17th May 1997 | Fluters' concert with the flute pupils of Fluters: *Op-Baroque* – performances of Baroque flute music, with Edwina Smith, John Bryan and Sue Perutz, Friends Meeting House, York, UK.

18th May 1996 | Fluters' concert with the flute pupils of Fluters: *Operation Jazz* performances of Latin and Jazz music, with the Andy Cholerton Jazz Trio, Friends Meeting House, York, UK.

17th May 1995 | Fluters' concert with the flute pupils of Fluters – debut concert, Friends Meeting House, York, UK.

Posters, presentations and workshops

2019 | Departmental lecture: *Songs from a swan*. Presentation of doctoral research at the Department of Early Prehistory and Quaternary Ecology, Eberhard Karls University of Tübingen, Germany, 10th January 2019. // *Songs from a swan*. III Workshop on Palaeolithic wind instrument finds of the Swabian Jura – 3rd meeting of the Palaeolithic Music Group, Urgeschichtliches Museum, Blaubeuren, Germany, 11th - 12th January 2019.

2018 | Presentation: *SOUNDmound dot org: Experimental Music as Archaeological Theory and Practice*. TAG Deva – 40th Theoretical Archaeology Group Conference, Chester, UK, 17th - 19th December 2018.

2018 | Sound Workshop: *Ljud–Dag–Barn* at *Utställningen Experimentellt kulturarv – avsluten ny början*, Kamerala villan Mörbylånga, Sweden, organised by Kulturell Tankesmedja & Experimentellt Kulturarv Öland, 31st October 2018.

2017 | Presentation: *There's no place like home: Divje babe. Going Home* – Seminar in honour of Mats Larsson, Linnaeus University, Kalmar, Sweden, September 26th - 27th 2017.

2017 | Presentation: *Sketching a Sound Mound for Sandby borg. Building Bridges* – 23rd Annual Meeting of the European Association of Archaeologists (EAA), Maastricht, the Netherlands, 30th August – 3rd September 2017.

2017 | Organised Session: *Future Melodies: Considering the Significance and Application of the Earliest Melodic Wind Instruments in the Contemporary World. Music in the Stone Age* – International Council for Traditional Music (ICTM) Study Group on Music Archaeology XV Symposium, and Workshop of the European Music Archaeology Project (EMAP), Ljubljana, Slovenia, 24th - 26th August 2017.

2017 | Presentation: *The Ethical Swan: Experimenting with the Heritage of an Upper-Palaeolithic 'Flute' and an Archaeological Site of Violence. Music in the Stone Age* – International Council for Traditional Music (ICTM) Study Group on Music Archaeology XV Symposium, and Workshop of the European Music Archaeology Project (EMAP), Ljubljana, Slovenia, 24th - 26th August 2017.

2017 | Practical presentation: *Dance for Cajsja and Duet for Anna: An Overview and Practical Demonstration of Two Pieces of Music. Music in the Stone Age* – International Council for Traditional Music (ICTM) Study Group on Music Archaeology XV Symposium, and Workshop of the European Music Archaeology Project (EMAP), Ljubljana, Slovenia, 24th - 26th August 2017.

2017 | Exhibition workshop: *Soundmounding* – hosting a one day event in the two week exhibition called *Skissande rum* at Ölands Museum Himmelsberga, Sweden, organised by Experimental Heritage under the Kamprad project, August 16th 2017.

2017 | Society lecture: *Musikarkeologi här och nu. Kronobergs Arkeologiska Förening, Pilbäckskolan, Växjö, Sweden, 15th March 2017.*

2016 | Presentation: *Sound Mounding*. Let's Do it! Social Cohesion through Applied Heritage and the Time Travel method – 2016 Bridging Ages conference, Kalmar, Sweden, 13th - 16th September 2016.

2016 | Sound Workshop: *Vatten, Ljud, Källor, Musik* – workshop in the field at Sandby borg, Öland, Sweden, as part of the seminars and workshops conference, *Experimentellt kulturarvet – Ölands källor och vatten*, organised by Linnéuniversitetet, 12th - 13th May, 2016.

2016 | Presentation: *In the Slipstream of Cajsa Lund's Legacy: Reflections about Music Archaeology*. The Archaeology of Sound, Acoustics and Music – Symposium in honour of Cajsa S. Lund, Linnaeus University (Växjö campus), Sweden, February 2016.

2015 | Presentation: *A door at Sandby borg*. Experimentellt kulturarv i världsarvet – Seminars and Workshops in Experimental Heritage, Öland's Folkhögskola, Skogsby, Sweden, 3rd - 4th December 2013.

2015 | Presentation: *Ivory Notebooks: Doing Experimental Heritage in Music?* Experimentellt kulturarv – kulturarvsforskning och konstnärlig utövning i samverkan – Seminars and Workshops in Experimental Heritage, Öland's Folkhögskola, Skogsby, Sweden, 23rd - 24th April 2015.

2014 | Poster: *The Living Musikarkeologi: Anachronisms and The Body in Experiment*. 9th Sound – Object – Culture – History – Symposium of the International Study Group on Music Archaeology (ISGMA), Ethnologisches Museum, Berlin, 9th - 12th September 2014.

2013 | Presentation: *Bringing the past into the present through music; music experiences as archaeological experiments*. II Flöten Workshop – 2nd meeting of the Palaeolithic Music Group, Urgeschichtliches Museum, Blaubeuren, Germany 28th - 29th April 2013.

2011 | Presentation: *Replicas*. I – Flöten Workshop – 1st meeting of the Palaeolithic Music Group, Urgeschichtliches Museum, Blaubeuren, Germany, 6th July 2011.

Membership, affiliations and other professional work

2015 – current | Experimental Heritage–Öland network, Öland, Sweden.

Frances Gill CV

2012 – current | Gesellschaft für Urgeschichte (GFU/ Society of Pre-history), Blaubeuren, Germany.

2011 – current | Palaeolithic Music Group, Blaubeuren, Germany.

2011 – current | Träklång Recorder Ensemble, Urshult, Sweden.

2011 & 2012 | Member of the Board of *Tingsryd's Art society (Tingsryds Konstförening styrelsen)*.

2004 – current | Director (styrelsesuppleant) of the Board, Stuck in the Wood AB, in Sweden.
