

# Sound Junction: Stephen Carley and guests

PERFORMANCE  
VENUES  
CONCERTS

Friday 28th November 7.30pm,  
Theatre Workshop

**Boyi Bai** - Fractured Ceremonies

**Matthew Bridson** - Vinegar Loop

**Alex Bromage** - The Practice Room

**Amy Spearman** - Hidden Echoes

**Jake Parry** - Selected Gambient Works

INTERVAL

**Stephen Carley** - **aUDIOMAPS** vs **Exquisite CORPS.** REMIX / *replay.*

**Boyi Bai** is a composer and sound artist whose works explore the intersections of soundscape composition, field recording, and VR immersive audio. His pieces have been showcased at various international festivals and events, including Sound/Image Festival, MA/IN Festival, PAYSAGES | COMPOSÉS Festival, BBC Radio 6, Sound+Environment Symposium, Radiophrenia, Queens Tape Music Festival, and San Francisco Tape Music Festival. Through a blend of environmental sound and electroacoustic techniques, Boyi's work aims to create immersive listening experiences that challenge perceptions of space, memory, and auditory storytelling.

***Fractured Ceremonies***, 6:21, 2025, stereo fixed media

*Fractured Ceremonies* is based on a field recording of a drum and gong ensemble performance in Beijing's Forbidden City. In Chinese culture, such performances are traditionally associated with ceremonial events, including weddings, funerals, housewarmings, Lunar New Year celebrations, and dragon or lion dances. In this composition, the composer deconstructed the original recording, isolating specific elements, such as the cymbal strikes, and used granular synthesis to generate new sonic materials. This piece invites listeners to reconsider these sounds, exploring their intrinsic plasticity and uncovering the deeper potential within them.

[bbai2@sheffield.ac.uk](mailto:bbai2@sheffield.ac.uk)

Website: <https://soundcloud.com/zion-bai>

**Matthew Bridson** is a composer living in Sheffield, with an undergraduate degree in music from the University of Sheffield. Their special interests include biodata sonification; interactive musical systems that are influenced by natural organisms, and using music as a medium to explore place, society and aesthetics. Their works have been featured at the Classical Sheffield Festival, and as part of Hidden Track, a monthly contemporary music night hosted in Sheffield.

***Vinegar Loop***, 5:11, 2025, Stereo fixed media

Seasoned by a caustic wash, listen to this tape loop corrode into smooth, stinging swells of resonance that echo through the corridors of the former Jessop Women's Hospital. The tape was degraded in a vinegar bath, resulting in an erosion of the magnetic oxide layer that contains the sound data. The cassette loop is slightly tight, preventing the free spooling of the tape. As it drags in the tape machine it betrays its own limits and the decay of its vitality.

The loop was projected and recorded in the stairwell of the Jessop Building; this process was repeated several dozen times. The sound becomes smoothed out, losing more of its spectral information—bar what the building itself resonated—and the reverberant envelope seems to stretch longer each time. The resonant pitches become huge oppressive swells, drowning the ears.

In the decay of one thing there is the creation of another. Nothing is added in this piece; it is arrived at from the content of the initial materials. Complex sounds are smoothed into sine waves until we hear the characteristics of the space itself. Whilst things often change gradually, there is a point where they become unrecognisable, only understood by listening in the context of what came before. The loss of our original sound also gives us a smooth and haunting soundscape, which is perhaps conditioned by our cultural understanding of decay as loss.

**Alex Bromage** is a recent graduate of The University of Sheffield with a degree in Music and Korean language. His electroacoustic music focuses on small details and texture, which are threaded together to place the listener in a particular place or situation. A mixture of tangible fragments of sound and indiscernible phrases pass between the ears of the listener and encourages them to explore the vivid landscapes that each piece presents.

***The Practice Room***, 5:38, 2025, stereo fixed media

*The Practice Room* is one of four pieces that made up my final year project, titled '침묵 속에 숨겨진 소란' (*The Sounds of Solitude*) (2025). This piece is an experiment of space and time, combining long, reverberated sections with tight, dry patterns. It represents the two sides of the practice room door: the outside is wider, chaotic and ever-changing, whilst the inside is closed, tight and intimate. Following its 'block-like' structure, the listener moves from the corridor to the isolated practice room, then back to the outside world with a slam. The obvious notes of a piano and clear voices, combined with fragments of found sound (manipulated using granular synthesis, stretching and modulation) adds a layer of surrealism to familiar themes.

[a7brom@gmail.com](mailto:a7brom@gmail.com)

**Amy Spearman** is a Sheffield-based composer and performer who recently graduated from the University of Sheffield with a degree in music. Her work draws inspiration from her fascination with textures, forms, images, sensations and spaces in the world around her. Her compositions have been performed by various performers including the Arditti Quartet and Sheffield University's New Music Ensemble.

***Hidden Echoes***, 2025, cello and electronics

*Hidden Echoes* explores the sounds of the cello both acoustically and through electronic manipulation to create a sonic space inspired by cave ambience. The music uses a dialogue between cello and electronics, with all electronic samples produced from recorded cello material and manipulated, so that they are in essence extensions of the other, a different angle of the same place. This music is inspired by the layered, spiral-like structures of stalagmites and stalactites and the unique acoustic that a cave can create. Audience members are invited to sit and experience the space for themselves.

[amyspearman27@gmail.com](mailto:amyspearman27@gmail.com)

**Jake Parry** is a composer and sound artist from Sheffield, UK. His work explores the perception of sound and its affective potential in contemporary neoliberal environments. He is a current PhD candidate at MTIRG (De Montfort University), conducting critical research into commercial and artistic applications of spatial audio and immersive technologies.

***Selected Gambient Works***, 19:40 - 2025 - 8 channel - fixed media

*The pulse rings out, DuDudaDuDoo, Domp Domp. You compose yourself and then grip your remaining money. You wait half a bar - you've been playing long enough to know the value of being in sync - and start to shovel in the coins, Schlkkkkkk, Schlkkkkkk, the machine starts to respond, Woyawoyawoi Woyawoyawoi, everything starts to feel right, just you and the machine. Everything else fades.*

[jakekpp96@gmail.com](mailto:jakekpp96@gmail.com)

**Stephen Carley**

**aUDIOMAPS vs Exquisite CORPS. REMIX / *replay*.**

*"Only with distance can you see the landscape and understand where to make your stand. So walk. Until there is silence. Until you can see the horizon. Walk. And, where you find peace, clarity, drive your stake. Own the terrain and anchor yourself." James Patrick.*

**Some context.** Sitting here typing, June 23rd 2020. A stunning summers day. I can hear the neighbours liting music drifting across the back gardens; East African, he tells me, Eritrea. His name is Troy. The beats and melodies blend in with the intermittent bird song, the loud buzzing of an enormous fly struggling against the kitchen window and the gentle breeze rippling through the trees in the garden. And I think back to March 23rd when everything suddenly changed...

**aUDIOMAPS** is an ongoing project. It's an integral part of my practise as an artist but it's the most difficult element for me to define. Part music, part soundscape, part sampled mashup, part noise. That weekend when the 'prime minister' (hmm) declared 'lockdown' I gathered up the essential items from my studio and brought them home;

Eight track. Two old Akai S20 samplers. A mono synth. A Casio keyboard. Kaos pad. Microphones. Cables. Mixer.

Less is more...

It's important to start with this context. The very first aUDIOMAPS / Exquisite Corps collaborations grew out of that surreal time five and a half years ago. Suddenly faced with 'what do I do now' I decided to share stem files with a group of creative friends... The result was aUDIOMAPS. (RE-imagined) from June 2021.

**And now we are here.** This organic collaborative relationship in a live context for the first time as an ensemble.

I was using aUDIOMAPS as my AKA moniker prior to March 2020. Utterly Lo-Fi, on the edge of being unlistenable at times.

Totally experimental by nature but with a desire to make something almost like a song... Ha!

And working with sound and film / projections has its roots for me in the mid 1980's in The North East.

Darlington, to be precise. A collaboration with my dear friend Mike English. We called ourselves Clint 'n' Max.

We didn't really know what we were doing but there was a compulsion to do it. Loud, confrontational, anti art. Or was it?

Along the way I've been in a couple of bands. Devka and YoYo Static. I was a reluctant bass player...

**And this?** You are probably wondering what REMIX / *replay* is all about?

Well, you all bring your own life experiences to this arena. So you'll all see and hear it from a number of different perspectives. Safe to say, it touches on current affairs, state control, fragmented society and the 'place of the self' in all of this. I think? I start with Aldous Huxley talking about us vs the machines. Brave New World indeed...

And I end with a film clip of the grave stone of Samuel Holberry. "Vanished is the feverish dream of life. The rich and poor find no distinction here".

Practically - based entirely around stem files of original aUDIOMAPS mixes and associated film files.

Shared. Deconstructed. Remixed. Reinvented.

I am director / conductor. Part disruptor. Sampler and dismantler.

My alter egos are part of the 'entertainment' (sic). With props. And bad suits / ties.

(Clown trigger warning). I might / probably will play some sounds / noises. And talk / sing.

The Exquisite Corps will play. And the films will tell their stories...

**Humour** - possibly. Dada - in a sense, yes. This isnt 'a band' btw. Performance 'art' - maybe. I've got a long list of influences if that helps? Derek Jarman, Bruce Nauman, Peter Greenaway, Alfred Jarry, Cabaret Voltaire, TG,

Forced Entertainment, Edward Muybridge, Mike Kelly... In one way or another these 'points of reference' have stamped their influence on my work.

Perhaps this all stems from when I was very young. I was thinking about my Grandmother and her rickety old cottage at the end of a lane in rural Gloucestershire. The lane was called 'The British Cul-De-Sac. And she was known by friends and family as 'Queenie'... And we'd sit by the open fire. She always said the flames of the fire told stories...

My work is sometimes intentionally confrontational, sometimes intentionally beautiful. Profanities, congested space, white noise, ugly / beautiful, process led – 'making a mark'. This is my PUNK ROCK.

*"People ask me, 'Don't you ever run out of ideas?' Well, in the first place, I don't use ideas. Every time I have an idea, it's too limiting and usually turns out to be a disappointment. But I haven't run out of curiosity."*

*Robert Rauschenberg.*

Demolished. Crushed. Girders. Concrete crumbles. Dust. Rubbish. Detritus. The left overs of lives once lived. Caved in. Ceilings. Collapsing walls. Undergrowth overgrown. Piled up. Stacked. Packed in. Stamped down. What remains? Sticks. Stones. Bricks. Brutal bones. The bridge has collapsed. The river is swollen brown. (There are no Gods here).

A huge thank you to The Exquisite Corps;

Julia Schauerman, Jim Ever, Chris Finguz, Simon Elliot-Kemp, Patrick Carley and Adam Zegma.

Your creative generosity is extraordinary. I'm humbled.

Thank you to Nick Potter for giving me this opportunity. Really appreciated.

And to the technical and admin team at Sound Junction / University of Sheffield - Thank you.

Stephen Carley AKA aUDIOMAPS. November 2025.