

John C. Bispham

ATCL, BMus (Bham), MPhil (Cantab), PGDip (RNCM), PhD (Cantab)

Personal Details

Date of Birth: January 6, 1979.
Place of Birth: Basel, Switzerland.
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Languages

Bilingual in **English** and **German**. Basic **French** and **Italian**.

Education

Secondary Level

1991 – 1997 Sevenoaks School, in Kent, England.

- **4 A-Levels** in Music (A), German (A), Mathematics (B) & Economics (B).
- **ABRSM Grade 8** in Clarinet (distinction)

University Level

- **1998 – 2001:** Undergraduate Student at the University of Birmingham.

BMus (Hons); (2.1 – distinction in dissertation): Studied Musicology and Composition.

- **2002 – 2003:** Postgraduate at the University of Cambridge.

MPhil (Musicology); (1st class – distinction in dissertation): ‘Cross-disciplinary Study on the Evolution of Human Musicality’.

- **2007 – 2009:** Postgraduate at the Royal Northern College of Music (Vocal and Opera Studies Award Holder).

PGDip (SVOS) - Postgraduate performance diploma: Voice (Bass/Bass-Baritone).

- **2018:** **ATCL Diploma** in Piano Performance (LTCL in preparation).

- **2013 – 2020:** Private Vocal Tuition with Michelle Wegwart (Bastille Opera, Bolshoi Opera, and Salzburg Opera Festival).

- **2004 – 2007; 2017/18:** PhD Student/Research Associate

(Cambridge University Millennium Scholarship)

Department of Biological Anthropology/Centre for Music and Science

PhD: ‘The Human Faculty for Music: What’s Special about it?’ (Prof. Ian Cross)

Publications

Book Chapters/Journal Articles

- Bispham, J.C. (in press). Music, Evolution and the Experience of Time. Invited Chapter for ‘Oxford Handbook of Time in Music’ (Oxford University Press).
- Bispham, J.C. (2018). The Human Faculty for Music: What’s special about it?. PhD Thesis, Department of Biological Anthropology, University of Cambridge.
- Bispham, J.C. (in preparation). Music’s Evolutionary “Design Features”. To be submitted to Behavioural Brain Sciences (Cambridge University Press).
- Bispham, J.C. (2012). How musical is Man – An evolutionary perspective. Chapter in “Sound Musicianship: Understanding the Crafts of Music. - 1/7 Meaningful Music Making for Life”. Cambridge Scholars Publishing.
- Bispham, J. C. (2010). Modelisation de la musique - motivation, pulsation et tonalites musicales. In 'Musique et Evolution' Eds. Deliege, I., Vitouch, O.

- Bispham, J.C. (2009) – Music’s “design features”: Musical motivation, musical pulse, and musical pitch. *Musicae Scientiae*, special issue: music and evolution.
- Cross, I., Bispham, J., Himberg, T. & Swaine, J. (unpublished) – Evolution and Musical Rhythm. Submitted to *Evolutionary Anthropology*.
- Bispham, J.C. (2007) – Music as socio-affective confluent communication? Response to 'a commentary on Bispham' (2006). *Music Perception*, 25;2
- Bispham, J.C. (2006) - Rhythm in Music: What is it? Who has it? And Why? *Journal of Music Perception*, special issue on rhythm perception and performance, 24;2, 125-134.
- Bispham, J.C. (2006) - Music means nothing if we don't know what it means - lead review of 'The Singing Neanderthals' by S. Mithen. *Journal of Human Evolution*, 50, 587-593.
- Bispham, J.C. (2004) – Bridging the Gaps – Music as a Biocultural Phenomenon. Commentary on 'In time with the music: The concept of entrainment and its significance for ethnomusicology' by Clayton, M., Sager, R., & Will, U. *ESEM Counterpoint 1*.
- Bispham, J.C. (2003) – Interpersonal Musical Entrainment – An Evolutionary Perspective. Thesis submitted in partial recognition of MPhil in Musicology, University of Cambridge.

Media Appearances

- Television Interview with Pascal Goblot (in preparation). Documentary Film on Prehistoric Music. ARTE TV, <https://www.arte.tv/en/>.

Selected Academic Presentations

- Bispham, J. C. (2004) - Music and Evolution. Department of Biological Anthropology Seminar Series, University of Cambridge, UK.
- Bispham, J. C. (2005) - Rhythm in Music: What is it?, Who has it? And Why? Rhythm Perception and Performance Conference II, Ghent, BE.
- Bispham, J. C. (2005) - Evolution, Ethology and Entrainment. Poster Presentation at 'Music and Neuroscience Conference IV', Leipzig, DE.
- Bispham, J. C. (2005) - The Human Skill of Interpersonal Musical Entrainment. International Network of Musical Entrainment Studies Workshop I, Ohio State University, US.
- Bispham, J. C. (2006) - Evolution and Musical Rhythm. International Network of Musical Entrainment Studies Workshop II, Open University, Milton Keynes, UK
- Bispham, J. C. (2007) - Towards a model of musicality: Species-specificity, domain-specificity and universals. Leverhulme Centre for Human Evolutionary Studies Seminar Series, University of Cambridge, UK.
- Bispham, J. C. (2012) - Music's Evolutionary Design Features: Musical Pulse, Musical Tone and Musical Motivation. SEMPRES International Conference on Music, University of Western Australia, Perth, AUS.
- Bispham, J. C. (2016) - Time in Music: Pulse, Pitch and Attentional Architecture. International Conference on 'Time in Music', Faculty of Music, University of Oxford, UK.
- Bispham, J. C. (2019) - The Human Faculty for Music: What's Special about it? Invited Presentation, Royal Institute of Anthropology, London, UK.

Further Academic Experience

Scientific Reviews

Invited Peer Reviewer and Editor for *Music Perception*, *Psychology of Music*, *Musicae Scientiae*, *Science and Music*, Oxford University Press, and Cambridge Scholars Publishing & Examiner for MPhil theses (University of Cambridge, 2020).

Scholarships/Awards

- RNCM Bursary Scheme Award (2007-2009).
- Millennium Scholarship, Cambridge University (2004-2007).

**Selected
Employment
History**

University Teaching/Supervising (Music Psychology/Anthropology)

- Selected supervising for 'Music Psychology', 'Music and Science', and 'Dissertation'; Cambridge University, Department of Music (September, 2004 - June 2007; Sept 2018 - Present).

Office/School Administration

- Cambridge International Examinations, Cambridge (March 2015 – June 2017)
- Medical Outcome Research Institute, Lörrach, DE. (August 1997 - June 1998).
- Department of Music, Cambridge University. (March 2004 – June 2004).
- Centre for Expertise and Performance, Sydney, AUS (Jan 2013 – Dec 2013)
- Welfare Officer at Studio School Cambridge (June 2014 – August 2014).

Custodian/Front of House

- Custodian at West Road Concert Hall, Cambridge, UK. (Sept 2004 –Jan 2007).

Classroom Teaching (Music/EFL)

- Houghton-le-spring Secondary School, Durham, UK. (Sept. 2001- April 2002).
- Studio School Cambridge (PT/FT May 2002 – Sept. 2004).

Singing Teaching

- Private Studio, Cambridge, UK. (August 2009 – Present).
- Vocal Arts Centre, Manly, AUS. (April 2011 – July, 2012).

Vocal Performance

- Self-Employed/Variou (September 2009 – Present; See below)

**Selected Vocal
Performances**

Chorus (Bass II)

- Opera North, Leeds UK. (March-August, 2009).
- RNCM Opera Chorus (September, 2007 – July 2009).
- St James Church Choir, Sydney, AUS. (January, 2011 – 2013).
- St Mary's Cathedral, Sydney, AUS (September, 2011 – 2013)
- Cantillation, Sydney, AUS. (March 2011 – 2013).
- Pinchgut Opera, AUS. (November, 2012 – 2013).

Opera (Roles)

'Colline' (La Boheme). Co-Opera Co.; 'Collatinus' (Rape of Lucretia). Elemental Opera; Archbishop (King Roger). Elemental Opera; 'Dikoj' (Katya Kabanova) [Eng.]. RNCM; 'Monk/Chorus' (Don Carlos). Opera North; 'Boris Godunov' (Boris Godunov) [Act 2]; 'Masetto' (Don Giovanni) [Act 2]. RNCM; 'Olin Blich' (Susannah) [Act 3]. RNCM; 'Don Inigo Gomez' (L'Heure Espagnole). RNCM, Manchester; 'Don Pasquale' (Don Pasquale). Bollington Festival Opera; 'Bartolo' (Nozze di Figaro). Opera Loki; 'Sarastro/2nd Armed Man/Speaker' (Zauberflöte). Various; 'Zoroastre' (Orlando). [Concert.]. Cambridge Baroque Opera; 'Sam' (Un Ballo in Maschera). Figaro Opera.

Concert (Solo)

St. Matthaus Passion; Magnificat (Bach); Chandos Anthems; Messiah (Handel); Nelson Messe; Die Schöpfung (Haydn); Requiem; Messe in C (Mozart); Messe in C (Beethoven); Messe in Ab (Schubert); Requiem (Faure); Te Deum (Bruckner); Stabat Mater; Petit Messe Solemnelle (Rossini); Messa di Gloria (Puccini); Requiem (Verdi).