

# HUW WILLIAM CHESTON

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🌐 <https://www.github.com/huwcheston>

## EDUCATION

### Ph.D., Music Data Science

*expected* September, 2024

Centre for Music & Science, University of Cambridge, UK

**Thesis:** Modeling Improvised Musical Interaction (*preliminary title*)

*Supervisor:* Peter Harrison & Ian Cross

Demonstrated how tools from machine learning and data science  
can inform research on stylometry and musical improvisation

### MSt., Music, *Distinction*

October, 2020

Linacre College, University of Oxford, UK

**Dissertation:** Making Music Alone: Time, Temporality, and Expression in Unaccompanied  
Jazz Improvisation

*Supervisor:* Eric Clarke

Final mark of 85%, *graduated with the highest mark in the year*

### BA., Music, *First Class*

June, 2019

Christ Church, University of Oxford, UK

Final mark of 76%, *graduated with the highest mark in the year*

## TECHNICAL SKILLS

### Programming

- Python 🍷 (NumPy, Pandas, Matplotlib, Seaborn, Plotly, Scikit-learn, SciPy, Statsmodels, OpenCV, Jinja, Librosa)
- JavaScript (jQuery, DataTable, Plotly)
- R (ggplot2, lme4, tidyverse)
- Misc.: **git**, L<sup>A</sup>T<sub>E</sub>X, Jupyter, Colab, PyCharm, RStudio, Docker, DataSpell, Stata, HTML, CSS

### Statistics

- Working with large data sets
- Working with time-series data
- Data wrangling and cleaning
- Data visualisation, including interactive plots

## AWARDS AND PRIZES

<b>Travel Award</b> (£ 200) International Conference on Music Perception and Cognition Travel Grant to present a paper at <i>ICMPC17</i> , Tokyo, Japan	August, 2023
<b>Small Research Grant</b> (£ 500) Royal Musical Association Travel Grant to present a paper at <i>ICMPC17</i>	August, 2023
<b>Travel Grant</b> (£ 1500) Music & Letters Trust Travel Grant to present a paper at <i>ICMPC17</i>	August, 2023
<b>Conference Paper Presentation Award</b> (£ 500) Cambridge Digital Humanities Travel Grant to present a paper at <i>Conference on Interdisciplinary Musicology</i> , Edinburgh, UK	August, 2022
<b>Project Incubation Award</b> (£ 2000) Cambridge Digital Humanities Awarded for continual development and testing of <i>Audio-Visual Manipulator</i> software for studying musical performances in experiments <a href="#">[Project page]</a>	May, 2022
<b>Vice-Chancellor's Award</b> (£ 75,000) Cambridge Trust Full scholarship (fees & stipend) for Ph.D Music	September, 2021
<b>Lewis Research Scholarship in the Humanities</b> Robinson College, University of Cambridge Joint award with above	September, 2021
<b>Musicology Prize</b> (£ 100) Faculty of Music, University of Oxford Awarded for highest mark in the 2020 MSt. Musicology cohort	October, 2020
<b>Louis Curran Graduate Scholarship</b> (£ 25,000) Linacre College, University of Oxford Full scholarship (fees & stipend) for MSt. Musicology	August, 2019
<b>Gibbs Prize in Music</b> (£ 500) Faculty of Music, University of Oxford Awarded for highest mark in the 2019 BA. Music cohort	June, 2019
<b>Clifford Smith Prize</b> (£ 130) Christ Church, University of Oxford Awarded on basis of continued academic excellence	June, 2019
<b>Academic Scholarship</b> (£ 300 x2)	September, 2018; September, 2017

Christ Church, University of Oxford

**Collections Prize** (£ 50 x2)

Christ Church, University of Oxford

Awarded for performance in formative examinations

September, 2018; September, 2017

**PUBLICATIONS**

**Preprints**

**Cheston, H.**, Schlichting, J. S., Cross, I., & Harrison, P. M. C. (2024). Rhythmic qualities of jazz improvisation predict performer identity and style in source-separated audio recordings *PsyArXiv*. [<https://doi.org/10.31234/osf.io/txy2f>]

**Cheston, H.**, Schlichting, J. S., Cross, I., & Harrison, P. M. C. (2024). Cambridge jazz trio database: automated timing annotation of jazz piano trio recordings processed using audio source separation *PsyArXiv*. [<https://doi.org/10.31234/osf.io/jyqp3>]

**Cheston, H.**, Cross, I., & Harrison, P. (*in preparation*). Trade-offs in Coordination Strategies for Networked Jazz Performances. *PsyArXiv*. [<https://doi.org/10.31234/osf.io/z8c7w>]

**Conference Proceedings**

**Cheston, H.**, Cross, I., & Harrison, P. (2023). An automated pipeline for characterizing timing in jazz trios. Paper presented at the DMRN+18: Digital Music Research Network Workshop, Queen Mary University of London, UK. [[Proceedings](#)]

**Cheston, H.**, Cross, I., & Harrison, P. (2023). Modelling coordination strategies in improvised musical performances by skilled jazz groups. Paper presented at the 16th International Conference of Students of Systematic Musicology (SysMus23), Sheffield University, UK. [[Proceedings](#)]

**Cheston, H.**, Cross, I., & Harrison, P. (2023). Coordination strategies in networked jazz performances. Paper presented at the 17th International Conference on Music Perception and Cognition (ICMPC), Nihon University, Tokyo, Japan. [[Proceedings](#)]

**Cheston, H.**, Cross, I., & Harrison, P. (2022). The effects of variable latency timings and jitter on networked musical performances. Poster presented at the 15th International Conference of Students of Systematic Musicology (SysMus22), University of Ghent, Belgium. [[Proceedings](#)]

**Cheston, H.**, Cross, I., & Harrison, P. (2022). Measuring the effects of variable latency timings on networked jazz performances. Poster presented at the SEMPRES 50th Anniversary Conference, Senate House, University of London, UK. [[Proceedings](#)]

**Cheston, H.** (2022). "Turning the beat around": Time, temporality, and participation in the jazz solo break. Paper presented at the 13th Conference on Interdisciplinary Musicology: 'Partici-

pation', University of Edinburgh, UK. [\[Proceedings\]](#)

## Other Publications

**Cheston, H.** (2022) Conference Review: Interdisciplinary Musicology 2022: 'Participation'. Royal Musical Association. [\[Conference review\]](#)

## TEACHING

**Guest Lecturer** Winter 2021 –  
Faculty of Music, University of Cambridge  
Delivered guest lecture for Undergraduate level *Introduction to Music Psychology* course

**Supervisor** Spring 2022 –  
Faculty of Music, University of Cambridge  
Delivered supervisions at Undergraduate level on: *(i)* introduction to programming in Python and R; *(ii)* visualising and generating data in Python and R; *(iii)* writing research proposals; *(iv)* analysing musical performances empirically.

## TRAINING

*Social Sciences Research Methods Programme*, University of Cambridge:

– Time Series Analysis	Spring, 2022
– Further Topics in Multivariate Analysis	Spring, 2022
– Doing Multivariate Analysis	Winter, 2021
– Basic Quantitative Analysis	Winter, 2021
– Foundations in Applied Statistics	Winter, 2021

## EXPERIENCE

### Non-University Teaching

**Graduate Music Teaching Assistant** September 2020 – June 2021  
Kingswood School, Bath, UK

**Interviewer** Summer 2019  
Oxford Tutors, Oxford, UK

**Private Music Tutor** Summer 2018  
Remote, UK

## Music

### **Freelance Musician**

September 2016 – current

Professional work across the UK on Guitar, Bass Guitar. Clients include Blenheim Palace, United Grand Lodge of England, Oxford Symphony Orchestra, TRUCK Festival

### **Sound Technician**

September 2016 – current

Sound production, mixing, mastering for a variety of projects in both live and studio settings, clients including ATMOSPHERE Opera Festival, Oxford Playhouse [[Showreel link](#)]

### **Administrator**, WallpaperJazz [[Website link](#)]

June 2016 – current

Online blog hosting transcriptions of jazz improvisations, currently averaging 1000+ worldwide views monthly across 75 countries.

## **REFERENCES**

**Available on request**