

Curriculum Vitae

Dr. Adam Stanović (né Stansbie)

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Current Academic Position

Programme Director (Head of Department) for Sound and Music
London College of Communication, University of the Arts, London, UK

Appointed in June 2021

My current position has three central strands. Firstly, I am **Director of the Sound and Music Programme (Department)** at the University of the Arts, London. This is a leadership post, involving the direct line management of academic staff and the coordination of the wider staff team (c.40 members of teaching, administration, and technical staff). I am responsible for the recruitment of staff, and subsequent performance and change management within the department. The role includes subject leadership of the relevant academic discipline, the maintenance and enhancement of standards, and responsibility for the design, development, and delivery of the Programme curriculum. Other responsibilities include the day-to-day management of the Programme (including all areas of learning, teaching and assessment of students) alongside the observation and implementation of the policies and procedures of the University and the College. I run a substantial budget, that includes the maintenance and development of new facilities and resource management.

Secondly, I am a member of the **Senior Management Team (SMT)**. I work with colleagues to develop and maintain a course portfolio that is distinctive, relevant, collaborative, future facing, and of high quality. I am jointly responsible for the maintenance, design, development, and implementation of curricula across the school. As a member of SMT, I assist the Dean in the continuous development, strategic planning and review of the direction and delivery of programmes and courses and College's activities. Furthermore, I represent the School on the College Academic Committee, and College Research Committee, deputising for the Dean as delegated. I coordinate reviews of other departments, particularly involving the design and delivery of curricula, and investigate complaints on behalf of the School.

Thirdly, I am a **Reader in Electroacoustic Music**, and member of the university Professoriate - the body responsible for setting the research agenda and strategic direction of research at UAL. My research involves both creative practice (the composition and performance of contemporary electronic music) and theoretical studies relating to the analysis, methodologies, history and philosophy of electroacoustic music. My compositions have been published on three solo and thirteen collaborative albums and performed in over 500 international festivals and conferences. My music has received prizes and mentions in over 30 international composition competitions, and is regularly broadcast around the globe. In 2022, I co-edited a book on the practices of sound art and music, and regularly publish book chapters and journal articles on similar topics. In early 2023, I toured the USA, delivering concerts and workshops at Harvard, Stanford, UCSB, among others.

Current and Past Academic Positions

Programme Director (Head of Department) for Sound and Music , London College of Communication, University of the Arts, London, UK

January 2022 to present

External Examiner, MA Modern Music Practices, Staffordshire University, UK

September 2023 to present

External Examiner, BSc Creative Audio, University of Ulster, Northern Ireland

September 2023 to present

Professor, New Oriental Education and Technology Group, Beijing, China

February 2023 to present

Professor, Maxine Music Group, Beijing, China

May 2022 to present

Senior Lecturer in Music, The University of Sheffield, UK

September 2012 to 2022

Chief External Examiner, Coventry University, UK

September 2019 to 2020

External Examiner, BA Music, BA Music Production, BA Popular Music, BA Media, Music and Sound, Edge Hill University

September 2018 to 2023

External Examiner, BSc Music Technology, Shape University, Hong Kong

September 2016 to 2020

External Examiner, BSc Music Technology, Coventry University, UK

September 2016 to 2020

Senior Lecturer in Music at Leeds Metropolitan University

September 2008 to August 2012

Lecturer in Music at Leeds Metropolitan University

September 2006 to August 2008

Lecturer in Music at Leeds College of Music

September 2005 to September 2006

Senior Administrator at Centre for Postgraduate Professional Education, Kings College, University of London

January 2005 to September 2006

Previous management and administrative roles

Director of Taught Postgraduate Programmes, Music Department (2018-2021)

This was one of the major administrative roles within the Music Department, University of Sheffield, which had a substantial postgraduate community across 12 MA programmes (both onsite and Distance Learning). My role, as Director of those programmes, involved the strategic planning of recruitment, curriculum, management, staff, and the wider student experience. Furthermore, it involved regular liaison with both the faculty and university administration and academic teams.

Co-Director of University of Sheffield Sound Studios (USSS) (2012-2021)

The Music Department at Sheffield had a suite of studios, along with a bespoke music technology lab. I jointly directed the studios, making key decisions on infrastructure, budgets, software and hardware purchases, maintenance, and staff/student usage.

Faculty Theme Leader for Think Create: a faculty-wide module (2017)

Faculty positions (which extend outside of individual departments) are a mark of much broader esteem and recognition, and this position allowed me to develop and deliver a bespoke module that crossed all 8 departments within the Faculty of Arts and Humanities. The module was well-received, with some 800 students accessing teaching and delivery.

Examinations and Assessment Officer: departmental role (2016-2020)

This significant departmental role involved the coordination, management and administration across all modules (undergraduate and postgraduate) to ensure that university regulations are met, assessments are fair and equal, and both staff and students are aware of wider regulations that govern modules.

White Rose Consortium jury member (AHRC) (2016-2020)

I was a member of this inter-university AHRC panel that determined have funding is allocated across the White Rose Consortium

Director: MA Composition (2014-2021)

I wrote and approved a new MA Composition, drawing together two significant strands of departmental research in instrumental and electroacoustic composition. The position of Director (Course Leader) involved administration on all fronts, including: advertising, promotion, recruitment, design of curriculum, module delivery, coordination of teaching teams, implementation of departmental and university strategies, budgetary decision-making, among others.

Director: MA Sonic Arts (2012-2018)

As above.

Concert Director: Sound Junction concert series (2012-2021)

I was co-director of Sheffield's electronic music concert series for 9 years. During this time, we hosted some 30+ concerts featuring guest composer/performers from around the world, alongside staff and student works from Sheffield.

PhD Supervision to Completion (Director of Studies)

The following students have been awarded their PhDs under my supervision:

Dr. Rees Archibald – successfully defended his PhD in Dec 2021. *The sound was already inside: exploring textility through sonic art installations, compositions, and performances.* Examiner: Professor Jonathan Impett (Orpheus Institute, Belgium).

Dr. Chris Bevan – successfully defended his PhD in Nov 2021. *Ambient Aesthetics in the Acousmatic Domain: a portfolio of original compositions.* Examiner: Professor David Berezan (University of Manchester)

Dr. Alejandro Albornoz – successfully defended his PhD thesis in Feb 2019. Title: *Voice and Poetry as Inspiration and Material in Acousmatic Composition.* Examiner: Professor John Young (De Montfort University, UK).

Dr. Vanessa Sorce-Lévesque – successfully defended her PhD thesis in Dec 2018. Title: *Environment in Electroacoustic Music Composition*. Examiner: Professor David Berezan (University of Manchester, UK).

Dr. Mark Summers – successfully defended his PhD thesis in Sept 2018. Title: *Augmenting an Improvised Practice on the Viola da Gamba*. Examiner: Professor Jonathan Impett (Orpheus Institute, Belgium).

I have supervised a further seven PhD students as second supervisor.

PhD Supervision in Progress

I am currently supervising the following PhD students:

Emmanouil Kanellos - Immersive Visual Music: How contemporary visual music practices have evolved and how immersive technologies can be employed to compose visual music works.

Gareth Mitchell - Spatial Sonification of Patterns in Nature

Julia Schauerman – Acousmatic Storytelling: collaborative and co-creational compositional practices

Chen Wang – Rethinking the Open Work: the use of voice in contemporary composition and performance

Berk Yagli – PhD in Hybridsation between Heavy Metal and Electroacoustic music

Mario Cáceres - The electroacoustic song: Hybridisation of electroacoustic and popular music

Examinations PhD and MRes

The following list includes some of the various PhD and MRes students that I have formally examined (either as internal examiner at Sheffield, or as an external examiner at other institutions):

Evelyn Stroobach – title: *Holocaust – Remembrance: a compositional investigation*. PhD Confirmation Viva. March 2022.

Ian Baxter – Title: *Sonification as a means to generative music*. PhD Viva. May 2020. University of Sheffield.

Kwangrae Kim - Title: *Transformation of Electroacoustic Music Listening Attitude in a Schematic Consonance-Dissonance Network*. PhD Viva. Jan 2020. University of Aberdeen.

Ryan Taylor – Title: *Communicating Aquaculture Practices and Considerations through Music*. Dec 2019. PhD Confirmation Viva. University of Sheffield.

Nicola Beazley – Title: *Interplays of tradition and acceptance in creative practices in contemporary, professional English folk tunes*. May 2019. PhD Confirmation Viva. The University of Sheffield.

Jacob Downs – Title: *Headphone listening and phenomenology: body, space, relationality*. Jan 2018. PhD Confirmation Viva. University of Sheffield.

Christopher Wood – Title: *Mimesis and meta-narrative in contemporary Visual Music in theory and practice with special reference to 'Dammto' by Diego Garro*. Nov 2017. MRes Viva. The University of Coventry.

James Surgenor - Title: *Software Influenced Composition: Investigating the impact of software on compositional methods in electroacoustic music*. May 2017. PhD Confirmation Viva. University of Sheffield.

Dimitrios Savva – Title: *Performative narrative as a compositional practice in electroacoustic music*. Dec 2016. PhD Confirmation Viva. University of Sheffield.

Rui Travasso - Title: *Analysis of Goodman's Clarinet Style and application in Performance Practice*. May 2016. PhD Confirmation Viva. University of Sheffield.

Stephen Pearce – Title: *Agent Based Graphic Sound Synthesis and Acousmatic Composition*. PhD Viva. Oct 2016. University of Sheffield.

Caterina McEvoy – Title: *Portfolio of Compositions*. PhD Confirmation Viva. May 2015. University of Sheffield.

Martin Curtis-Powell – Title: *Portfolio of Compositions*. PhD Viva. May 2014. University of Sheffield.

Module Teaching

The following list details some of the modules that I have previously delivered, and led, across various institutions:

- The History of Electronic Music (BMus)
- Analysing Electronic Music: Terms, Tools and Techniques (BMus)
- Electroacoustic Composition (BA/BSC)
- Contemporary Music in Context (BA/BSC)
- Creative Sound Design (MA/MSc)
- Creative Music Skills (BA/BSC)
- Audio Recording and Editing (BA/BSC)
- Studio Recording Techniques (BA/BSC)
- Critical Perspectives in Music Production (BA/BSC)
- Electroacoustic Music (MA/MSc)
- Song-writing and Production (BA/BSC)
- Critique of Research (MA Sonic Arts)
- Interdisciplinary Research in Practice (IRiP) (Faculty-wide UG L1, L2 + L3)
- Composing Electronic Music (BMus L1)
- Technologies for Music (BMus L1)
- Sound and Moving Image (BMus L2 + L3)
- Creative Applications of Music Technology (BMus L2 + L3)

- Studio Recording Techniques (BMus L2 + L3)
- Special Project (BMus L3)
- Composition Portfolio (BMus L3)
- Electroacoustic Techniques (MA Sonic Arts and MA Composition)
- Film Sound and Composition (MA Sonic Arts and MA Composition)
- Composition Portfolio (MA Sonic Arts and MA Composition)
- Composition Dissertation (MA Sonic Arts and MA Composition)

Publications: Books

Dack, Spinks, and Stanović, eds. 2020. *Music and Sound Art: Composition, Performance, Philosophy*. Cambridge Scholars Publishing: Cambridge.

Publications: Book chapters

Stanović, A. 2023. “Trust in Early Recordings: documents, performances and works”. In, Moreda Rodriguez and Stanovic, eds. *Early Sound recordings: research and practice*. Routledge: Abingdon-on-Thames.

Stanović, A. 2020. “The Methodology Mythology: reconsidering compositional practice in acousmatic music”. In, Dack, Spinks and Stanović, eds. *Music and Sound Art: Composition, Performance, Philosophy*. Cambridge Scholars Publishing: Cambridge.

Stanović, A. 2018. “Beyond the Fixity Fallacy: rethinking the work-concept in an age of electronic music”. In, Dogantan-Dack and Dack, eds. *Music and Sonic Art: Practices and Theories*. Cambridge Scholars Publishing: Cambridge.

Stansbie, A. 2012. “Between Plasticity and Performance: an Introduction to Acousmatic Art”. In, *Digital Art Criticism: Sonic Arts*. Foundation of Digital Arts: Taiwan.

Publications: Journal Articles

Stanović, A. (forthcoming: accepted). “Degrees of Determinacy: classifying acousmatic works in an age of sound diffusion”. In, *Musimédiane*, Vol 8. Musimédiane, Paris.

Stanović, A, Stanović, I. 2021. “A Chip off the Old Block: introducing the practice of historically-informed recording”. In, *Seismograph: Sounds of Science*, Fokus, Denmark.

Stanović, A. 2020. “Composing the North: sound art as a method for moulding the plastic city”. In, *Nordlit special issue ‘Conceptualising the North’*, Institutt for språk og kultur ved Fakultet for humaniora, UiT Norges Arktiske Universitet, Norway.

Stanović, A, Crawley-Jackson, A. 2019. “Composing the Plastic City: a reflection on methods, motivations and meanings”. In, *Sonic Ideas/Ideas Sonicas*, CMMAS, Mexico.

Stanović, A. 2018. “Musical Works, Recordings and their Digitisations: new philosophical types”. In, *Svensk tidskrift för musikforskning*: Swedish Journal of Music research. Stockholm, Sweden.

Stansbie, A. 2015. “The Acousmatic Sound Sculpture: an ontological account of works, performances and the centrality of space”. In, “Sound Spaces and Audiovisual Spaces: Creation, Representation and Design”. Universidad Autónoma de Madrid (UAM): Madrid

Stansbie, A. 2014. "Between Plasticity and Performance: an ontological account of electroacoustic music". In, the *Journal of the Korean Electro-Acoustic Music Society, Emilie*, Vol 11. KEAMS, Seoul.

Moore, A., Moore, D., Pearse, S., Stansbie, A. 2013. "Tracking Production Strategies: identifying compositional methods in electroacoustic music". In, A. Moore and A. Stansbie, Eds., the *Journal of Music, Technology and Education*, Vol 6.3. Intellect, Bristol

Kilpatrick, S and Stansbie, A. 2011. "Materialising Time and Space in Acousmatic Music". In, A. Vande Gorne, Ed., *L'Espace du Son III*. Musiques et Recherches, Brussels.

Stansbie, A. 2011. "Sounds, Agents, Works and Listeners: A Model of Computer Music Performance". In, the *Journal of Music, Technology and Education*, Vol 3.1. Intellect, Bristol

Stansbie, A. 2010. "Through Thick and Thin: the Ontology of Tape Music". In, the *Journal of Music and Meaning*. University of Southern Denmark, Odense

Behringer, R., Stansbie, A., Stavropoulos, N., and Ward, M. 2009. "Information Computer Technology (ICT) for Music Composition and Seamless Performance Interfaces." In, *Revista Electronica de Musicological*, Vol. XII, Federal University of Parana: Parana

Publications: Conference proceedings

Stanović, A., Stanović, I., 2016. "Performing Music, Performing Culture: bridging the cleavage between forms of practice" In, *Proceedings of MUSICULT 2016*, Istanbul, Turkey, May 2016

Stansbie, A. 2013. "Between Plasticity and Performance: an ontological account of electroacoustic music" In, *Proceedings of Korean Electro-Acoustic Music Society's 2013 Annual Conference (KEAMSAC2013)*, Seoul, Korea, November 2013

Publications: Book reviews

Stanović, A. 2018. "Review of Sonic Art: an introduction to electroacoustic music". In, International Review of the Aesthetics and Sociology of Music IRASM, 49/1. Croatian Musicological Society, Zagreb.

Stansbie, A. 2015. "Review of "Soundweaving Writings on Improvisation" by Franziska Schroeder, Mícheál Ó hAodha". In, the *Journal of Music, Technology and Education*, Vol 7. Intellect, Bristol

Stansbie, A. 2014. "Creative Practice as Research is No Picnic". In, Cheeseman, M. (ed.), *NO PICNIC: Explorations in art and research*, Sheffield and London: NATCECT & AND Publishing.

Stansbie, A. 2013. "Review of "Musical Creativities in Practice" by Pamela Burnard". In, the *Journal of Music, Technology and Education*, Vol 5.3. Intellect, Bristol

Publications: Guest-edited journals

Moore, A., Stansbie, A. 2013. “Compositional methods in electroacoustic music: editorial”. In, A. Moore and A. Stansbie, Eds., the *Journal of Music, Technology and Education*, Vol 6.3. Intellect, Bristol

Publications: Solo Albums

Stanović, A. 2022. *Hymnes sans Paroles*; solo album on the empreintes DIGITALes label featuring six acousmatic compositions.

Stanović, A. 2018. *Ténébrisme*; solo album on the empreintes DIGITALes label featuring six acousmatic compositions (Ctrl c; Metallurgic; Inam; Inja; Foundry Flux; Would be to Seek).

Stansbie, A. 2012. *Isthmus*; solo album on the Sargasso label featuring five acousmatic compositions (Isthmus, Early Morning, Parenthesis, Point of Departure and Escapade).

Publications: Works on Collective Publications

Stanović, A. 2023. “To US.S..S...”, in *MUSLAB, Cero Records*, Ecuador.

Stanović, A. 2022. “Baltazar’s Adventure through the Great Machine”, in *CIME Conference 2022*, CIME, Poland.

Stanović, A. 2017. “Would be to Seek”, in *Garland for Beatriz Ferreyra*, Musiques et Recherches, Brussels.

Stanović, A. 2017. “Origins”, in *Garland for Annette Vande Gorne*, Musiques et Recherches, Brussels.

Stansbie, A. 2016. “one times one”, in *Undae! Online edition*, Undae! Madrid, Spain

Stansbie, A. 2016. “Calculus”, in *Erik Bosgraaf and Friends live from De Toonzaal*, CD published by De Toonzaal, Netherlands.

Stansbie, A. 2015. “one times one”, in *Destellos Prize-winning Pieces*, CD published by the Foundation Destellos, Argentina, and CMMAS, Mexico

Stansbie, A. 2011. “Spore!”, in *autohypnosis sex war noise faith white truth light*, 8th CD of Mute Sound Records, Zaragoza, Spain.

Stansbie, A. 2011. “Fractions”, in *Elektramusik III*, Elektramusik, Strasbourg.

Stansbie, A. 2011. “Escapade”, in *ICMC ‘top rated works’ CD*, Huddersfield University, Huddersfield.

Stansbie, A. 2011. “Escapade”, in *Città di Udine – Eighth Edition*, Taukay Edizioni Musicali, Udine

Stansbie, A. 2007. “Early Morning” in *Métamorphoses 2006*. Musiques et Recherches, Brussels.

Stansbie, A. 2007. “From a Tower, Brasov”, in *Disappearing Soundmarks, Earshot 5; The Journal of the UK and Ireland Soundscape Community*. London: UKISC

Stansbie, A. 2007. "Tisza Frogs", in *Disappearing Soundmarks, Earshot 5; The Journal of the UK and Ireland Soundscape Community*. London: UKISC

Publications: Recordings/productions

Austro-German Revivals: re-enacting acoustic recordings. Penistone Records, Huddersfield. 2022.

Hannon, M. 2015. *Mrs Findlay's Broadwood Square Piano*. Ranmoor Publications, Sheffield. 978-0-9931814-1-2

Competitions and Commissions

August 2023 **Special Prize** in 3rd Ise-Shima International Composition Competition, Japan. Piece: *To US.S..S...*

May 2023 **Winner** (Professorial Category, Electronic Music), ULJUS Međunarodno Pijanističko Takmičenje Smederevo, Smederevo, Serbia. Piece: *To US.S..S...*

April 2023 **Finalist** in The Engine Room Composition Competition, Morley College, UK. Piece: *Unto the Sea*

Oct 2022 **2nd Prize** in Computer Space international competition, Digital Music Section, Sophia, Bulgaria. Piece: *To US.S..S...*

April 2022 **Honourable Mention** Fifteenth International Competition of Electroacoustic Composition and Visual Music, Destellos Foundation, Argentina. Piece: *To US.S..S...*

April 2022 **Winner** in Sound Spaces 2022 Composition Competition, Hertzbreakerz, Malmö, Sweden. Piece: *To US.S..S...*

Jan 2022 **Shortlisted** in Red Jasper Award for Composition, USA. Piece: *Goodnight, Tin Hau*

Nov 2021 **Finalist** in Category A, Musica Nova, Czech Republic. Piece: *Goodnight, Tin Hau*

Oct 2021 **Stage Winner** (in two stages, Prague and Annecy) in the Prix Russolo Composition Competition. Piece: *Baltazar's Adventure through the Great Machine*.

July 2021 **Finalist** at the Stockholm City Film Festival Competition. Piece: *The Brexiteer* (dir. Malcolm Camp; music Adam Stanovic)

July 2021 **Jury Special Award** for Best Drama Film at the European Film Festival. Piece: *The Brexiteer* (dir. Malcolm Camp; music Adam Stanovic)

July 2021 **Winner** at the Venice Intercultural Film Festival. Piece: *The Brexiteer* (dir. Malcolm Camp; music Adam Stanovic)

Nov 2020 **Finalist** in Prix Russolo Composition Competition. Piece: *Baltazar's Adventure through the Great Machine*.

Nov 2019 **Finalist** in Category A, Musica Nova, Czech Republic. Piece: *Baltazar's Adventure through the Great Machine*.

July 2019 **Commission** from the Groupe de recherches musicales (GRM), Paris, for a new work to be performed in May 2022.

May 2019 **Commission** from the Kelham Island Museum and Arts Enterprise, Sheffield, for a new work performed in July 2019.

April 2019 **Shortlisted** in Sound Spaces 2019 Composition Competition, Hertzbreakerz, Malmö , Sweden. Piece: *Helix*

Nov 2018 **Winner** of degree II (Electroacoustic Composition) in Category B (professionals) at the International Festival/Competition of Electroacoustic Music and Multimedia “>SYNC.2018”, Yekaterinburg, Russia. Piece: *Commuter Flights*

Nov 2018 **Winner** of degree II (Electroacoustic Composition) in Category B (professionals) at the International Festival/Competition of Electroacoustic Music and Multimedia “>SYNC.2018”, Yekaterinburg, Russia. Piece: *Helix*

Oct 2018 **Honourable Mention** in MusicAcoustica International Composition Competition, Beijing, China. Piece: *Would be to Seek*.

May 2018 **2nd Prize** in the Eleventh International Competition of Electroacoustic Composition and Visual Music, Destellos Foundation, Argentina. Piece: *Foundry Flux*.

Dec 2017 **Winner**, Klingler ElectroAcoustic Residency (KEAR) at Bowling Green State University, Ohio, USA. Piece: *Ten Billion*

Sept 2017 **Selection** in the Tenth International Competition of Electroacoustic Composition and Visual Music, Destellos Foundation, Argentina. Piece: *INAM*.

May 2017 **Winner**, Ars Electronica Forum Wallis, Leuk, Switzerland. Piece: *Ctrl c*

Nov 2016 **Finalist** in Category A, Musica Nova, Czech Republic. Piece: *INAM*.

August 2016 **Nomination** in the Ninth International Competition of Electroacoustic Composition and Visual Music, Destellos Foundation, Argentina. Piece: *Ctrl C*.

May 2016 **Honourable Mention**, Musica Viva 2016, Miso Music, Portugal. Piece: *Foundry Flux*.

Oct 2015 **Winner** of degree II (Electroacoustic Composition) in Category B (professionals). at the International Festival/Competition of

Electroacoustic Music and Multimedia “>SYNC.2015”, Yekaterinburg, Russia. Piece: *Metallurgic*.

May 2015 **Commission** from *Sheaf Prospects: soundmapping Furnace Park* – a public engagement project supported by Arts Enterprise funding, Sheffield, Sept 2014. Piece: *Foundry Flux*.

April 2014 **Commission** from Thomas Gorbach and The Electro Acoustic Project for a stereo, acousmatic work to be premiered at the Electroacoustic Music Festival Vienna, 19th June 2014. Piece: *One times One*.

July 2011 Escapade one of two compositions **selected** by the International Society for Contemporary Music (ISCM) to represent Britain at the ISCM World Music Days 2012

May 2011 **Commission** from Erik Bosgraaf for an alto-recorder and tape piece; Premiered May 2012. Piece: *Calculus*.

Sept 2010 **First Prize** in the Third International Competition of Electroacoustic Composition and Visual Music, Destellos Foundation, Argentina. Piece: Escapade.

August 2010 **Finalist** in VIII International Competition for Composers “Città di Udine”. Piece: *Escapade*.

June 2010 **Shortlisted Composer** for the 2010 MATA Commission, New York. Piece: *portfolio*.

June 2006 **First Prize** in International Competition of Acousmatic Music “Métamorphoses” Category A, Belgium: Piece: Early Morning.

June 2006 **Residency Prize** at the 33rd International Competition of Electroacoustic Music and Sonic Art / Bourges 2006. Piece: *Isthmus*.

June 2003 **David Thompson Award for Outstanding Achievement in Music Production**, Leeds College of Music. Piece: *Donau*.

Invited Studio Residencies:

Composer in Residence, **Groupe de Recherches Musical (GRM)**, France, April 2022

Composer in Residence, **Sydney Conservatorium**, Sydney, Australia, July-August 2018

Klingler Electroacoustic Resident (KEAR) Composer, **Bowling Green State University**, Ohio, March-April 2018

Composer in Residence, **Ensemble Mise-en**, New York, March 2018

Guest Composer at **Holst House, Britten-Pears Foundation**, Aldeburgh, UK, April 2017

Composer in Residence at **Centro Mexicano para la Música y Artes Sonoras (CMMAS)**, Mexico, June 2016

Guest Composer at **Elektronmusikstudion (EMS)**, Sweden, June/July 2011

Guest Composer at **Leeds College of Music (LCM)**, Leeds, UK, April 2011

Composer in Residence at **The University of Sheffield Sound Studios (USSS)**, UK, August 2010

Composer in Residence at **Visby International Centre for Composers (VICC)**, Sweden, June 2010

Composer in Residence at **Musique et Recherché**, Belgium, June 2009

Composer in Residence at the **Institut International de Musique Electroacoustique de Bourges (IMEB)**, France, Oct/Nov 2008

Composer in Residence at the **Institut International de Musique Electroacoustique de Bourges (IMEB)**, France, Oct/Nov 2007

Conferences and Invited Talks:

Composing Tin Hau: moral, ethical and documentary conflicts, NoiseFloor Conference, University of Staffordshire, 11th May 2023

Invited Talk: Composing Acousmatic Hymnes, University of Harvard, Boston, USA, 11th April 2023

Invited Talk: Composing Acousmatic Hymnes, New England Conservatoire, USA, 10th April 2023

Invited Talk: Composing Acousmatic Hymnes, University College Santa Barbara, 5th April 2023

Invited Masterclass: University College Santa Barbara, 5th April 2023

Invited Talk: *Trust in Early Recordings: documents, performances, works*, Vocal Recordings and New Beginnings, Early Recordings Network, 20th Jan 2023.

Invited Talk: *To U.S.S...S...: methods for referential electronic music*, Computer Space international competition, Digital Music Section, Sophia, Bulgaria, 27th Oct 2022

Invited Talk: *Spaces, Places, and the Democratic Right to Sculpt: reflections on three recent acousmatic compositions*, ICEM/CIME festival 2022, Krakow, Poland, 14th Oct 2022

Invited Talk: *Technologies for Music and Sound*, Visoka škola za informacijske tehnologije, Zagreb, 21st July 2020

Invited Talk: *Baltazar's Adventure through Kelham Island*, Post-traumatic Landscapes Conference, Sheffield, 14th July 2020

Invited Talk: *The Electroacoustic Performance: a compositional ‘telos’*, Acousmonium Festival, CIME, Krakow, 12th Oct 2019

Invited Round Table: *Performing Electronic Music*, Invited Speaker at DEGEM Music Festival, Berlin, 29th Sept 2019

The Work of Music - and the problem of its identity crisis, RMA Music and Philosophy Study Group, 11th-12th July 2019

Invited Talk: *Composing with Ten Billion Sounds*, Sounds in Space (SINS) conference, The University of Derby, 26th June 2019

Invited Talk: *State Changes: composing with contrasting sound materials*, University of Corfu, 8th May 2019

Invited Talk: *Performing the Impossible: “fixed” media, sound diffusion and acousmatic music*, The Sonic Lab, Linz, 18th March 2019

Invited Talk: *Fixing, Fracturing, Fragmenting: approaches to composition and performance in acousmatic music*, De Montfort University, 6th March 2019

Composition Masterclass: L'espace du Son, Musique et Recherches, Belgium, 25th Oct 2018

Invited Talk: *Composing Ten Billion*, The ElectroAcoustic Project, Vienna, 5th – 7th Oct 2018

Invited Talk: *Up, Down, Stretch and Reverse: composing with instrumental sounds*, Technical University Sydney, 8th August 2018

Invited Talk: *Composition Masterclass*, Sydney Conservatorium of Music, Sydney, 6th August 2018

Invited Talk: *Never Trust a Composer*, Sydney Conservatorium of Music, Sydney, 1st August 2018

The Electronic Performer, HARP2018, Royal Northern College of Music, June 2018

Invited Talk: *Composing Ten Billion*, New England Conservatory, 11th April 2018

Invited Talks (two): *Composition and Technology Lectures*, Harvard University, USA, 9th and 10th April 2018

Invited Talk: *The KEAR Lecture: the Ten Billion Project*, Bowling Green State University, USA, 3rd April 2018

Invited Talk: *Various lectures on composition and technology*, Bowling Green State University, USA, March-April 2018

Invited Talk: *Computer Music: an ideological charge*, Aesthetics of Computer Music: Changes in the Nature and Reception of Music, The University of Leeds, 7th Nov 2017

Composing the Plastic City: a reflection on methods, motivations and meanings, (Adam Stanović and Amanda Crawley Jackson), Sound + Environment 2017, University of Hull, 29th June – 4th July 2017

Expanding the Sphere of Irrelevance: musical works, recordings and their digitisations. STM-SJM): Musical Materiality and Digitisation. Royal College of Music, Stockholm, Sweden. 20th May 2017

Invited Talk: *Composing Acousmatic Music*, CMMAS, Morelia, Mexico, Tuesday 21st July 2016

Performing Music, Performing Culture: bridging the cleavage between forms of practice (Adam Stanović and Inja Stanović), MUSICULT, Istanbul, Turkey, 18th May 2016

Invited Round Table: *Instrumental vs. Electroacoustic: Remixing Contemporary Classical Music*, Institute of Musical Research Event, The University of Sheffield, 7th April 2016

Invited Round Table: *acousmatic music in the UK*, Musique et Recherché, Belgium, 24th February 2016

The Imaginary Museum of Electroacoustic Works, International Confederation for Electroacoustic Music CIME/ICEM, Lisbon, Portugal, 2 – 4 Oct 2015

Electroacoustic Summer School: guest speaker Leeds College of Music, 16th August 2015

A Mixed Approach to Analysing Works that use Extensive Improvisation, KeeleMac: Music Analysis Conference, Keele, UK, 8 – 10 July 2015 (Paper with Mark Summers and Amy Beeston)

The Mythological Method: reconsidering compositional practice in acousmatic music, Sixth International Symposium on Music/Sonic Art: Practices and Theories, Karlsruhe Institut für Musikwissenschaft und Musikinformatik (IMWI), Karlsruhe, Germany, 23-25 June, 2015

Corrective and Expressive Diffusion: interpreting acousmatic works in performance, International Festival for Innovations in Music Production and Composition (iFIMPaC), Leeds College of Music, Leeds, 12 – 13 March 2015

Upholding Authorship: rethinking the work-concept in light of contemporary compositional practice, Authorship in Music, RMA study Day, The University of Oxford, Oxford, 6 - 7 March 2015

Invited Talk: *Composition Masterclass* at Keele University, UK, 5th March 2015

Audio comparison of repeat performances of an improvisational work of human+computer music, poster presentation at the DMRN, Queen Mary University, London, 16th December 2014, (Mark A.C. Summers, Amy V. Beeston and Adam Stansbie)

Invited Talk (keynote): at *Terra Incognita: exploring practice-as-research*, The University of Sheffield, 12th June 2014

The Sonic Art Type: A Conception of Works, Performances and Interpretations, Fifth International Symposium on Music/Sonic Art: Practices and Theories, Karlsruhe Institut für Musikwissenschaft und Musikinformatik (IMWI), Karlsruhe, Germany, 26-29 June, 2014

The Human+Computer Type, Philosophy of Human+Computer music symposium, The University of Sheffield, 4th June 2014

Invited Talk: *Performing the Plastic City: merging methods in sound art practice*, plastiCities Symposium as part of the 'in the city' festival, Sheffield, 3rd June 2014

Conflating Process and Product: in support of practice-based research. A review of *No Picnic: Exploring Art & Research* as part of the 'in the city' festival, Sheffield, 27th May 2014

Between Plasticity and Performance: an ontological account of electroacoustic music, Korean Electro-Acoustic Music Society, KEAMS 2013, Seoul, Korea, October 29th to November 2nd, 2013

Invited Talk: *Masterclass* at Dundalk Institute of Technology (DkIT), Ireland, 24th October 2013

What is the 'Work'?: an ontological account of acousmatic works and performances, Electronic Music Studies (EMS) 2013, Lisbon, Portugal, 17th – 21st June 2013

Concrete or Concrète?: an ontological account of acousmatic music, Fourth International Symposium on Music/Sonic Art: Practices and Theories, Karlsruhe Institut für Musikwissenschaft und Musikinformatik (IMWI), Karlsruhe, Germany, 24-26 May, 2013

Beyond Plasticity and Performance: space-time relations in electroacoustic music, Espacios Sonoros 2013, Madrid, Spain, 12th – 15th March 2013

Invited Talk: *Abstract and Abstracted, Concrete and Concrète: the Ontology of Musique Concrète and the future of the Acousmatique* – Guest Lecture at the Aesthetics Research Centre in Philosophy, University of Leeds, 29th February 2012

Invited Talk: *Composing Escapade: Materials and Methods, Tools and Techniques*, Department of Music, University of Leeds, 16th February 2012

Invited Talks (two): *Masterclasses* at Conservatorium van Amsterdam, 14th October 2011

Invited Talk: *Masterclass/Workshop* at Edge Hill University, 4th March 2011

Performance Escapade; a Case-study on Acousmatic Musical Performance, SoundingOut5, Bournemouth University, Bournemouth, UK, 10th September 2010

Sounds, Works, Agents and Listeners; A Model of Acousmatic Musical Performance, FIMPaC, Leeds College of Music, Leeds, UK, 20th May 2010

Concrete or concrète? A defence of Acousmatic Musical Performance, City University Research Seminar Series, UK, 19th May 2010

Space-time Relations in Acousmatic Music, Sonic Artist in Wales (SAW) Conference, Royal Welsh College of Music and Drama, Wales, UK, 25th March 2010

Structures of Consciousness: The Phenomenology of Space in Acousmatic Music, L'Espace du Son, Musique et Recherché, Belgium, 23rd October 2009

Through Thick and Thin: The Ontology of Tape Music, Scarborough Sonic Arts Research Conference, Scarborough University, UK, 25th Sept 2009

The Ontology of Acousmatic Music, City University Research Seminar Series, UK, 16th April 2009

Figurative Space in Electroacoustic Composition, Royal Musical Association Research Students Conference (RMA RSC), Leeds, 4th – 5th January 2007

Concert and Conference Organisation

Sound Junction 2019/2020: ten curated concerts, featuring guest performers: Andreas Weixler, Se-Lien Chuang, the JTTP prize-winners (Canada), James Andean, David Berezan and Manuella Blackburn.

The GRM in Sheffield: funded by the French Embassy (London), the GRM visited from Paris to host a collaborative workshop with staff and students, 14th June 2019

EMAS 40th Anniversary Celebrations; a two-day festival, celebrating the early days of Electroacoustic music in the UK, 26th and 27th Jan 2019

Sound Junction 2018/2019: ten curated concerts, featuring guest performers: John Young, Trevor Wishart, Tom Williams.

Sound Junction 2017/2018: ten curated concerts, featuring guest performers: Hans Tutschku, Nikos Stavropoulos, Denis Smalley, Jonty Harrison.

Sound Junction 2016/2017: ten curated concerts, featuring guest performers: Annie Mahtani, Elizabeth Anderson, Ake Parmarud.

EMS (Electroacoustic Music Studies) Network conference a five-day symposium at the University of Sheffield, taking place in June 2015 (joint with Dr. Adrian Moore).

Sound Junction 2015/2016: ten curated concerts, featuring guest performers: Annette Vande Gorne, Pete Stollery, Alastair MacDonald, Robert Dow.

Philosophy of Human+Computer music, a one-day joint music and philosophy symposium held at the University of Sheffield, with keynote speeches by Professor Andy Hamilton and Professor Peter Nelson, Sheffield, 4th June 2014 (led by one of my PhD students)

Sound Junction 2014/2015: ten curated concerts, featuring guest performers: Rajmil Fischman, Archer Endrich, Rob Bentall

Sound Junction: music from the University of Sheffield Sound Studios, at Dundalk Institute of Technology (DkIT), Ireland, 24th Oct 2013

Sound Junction: music from the University of Sheffield Sound Studios, at the Universitat Pompeu Fabra, Barcelona, 7th March 2013.

From Tape to Typedef: Compositional Methods in Electroacoustic Music, a four-day symposium at the University of Sheffield, Jan/Feb 2013 (joint with Dr. Adrian Moore and Dr Dave Moore).

UK Electric, April 2011, University of California, San Diego, USA. Curated by Adam Stansbie, featuring music by Adrian Moore, Pete Stollery, Dale Perkins and Adam Stansbie.

Diffusion Concert, Edge Hill University, 4th March 2011. Curated by Adam Stansbie, featuring music by Dale Perkins, Nikos Stavropoulos, Laurent Delforges and Lee Fraser.

The Art of Record Production; conference concert and 60x60 (Magenta Mix), November 2010, Leeds Metropolitan University. Curated by Adam Stansbie and Nikos Stavropoulos.

UK Electric, April 2010, University of California, San Diego, USA. Curated by Adam Stansbie, featuring music by Diana Salazar and Nikos Stavropoulos.

Echochroma Concert Series, Leeds Metropolitan University. Echochroma is a yearly concert organised by staff at Leeds Metropolitan University since 2006. Guest composers have included Manuella Blackburn and Dale Perkins

Sonic Spatial Perspectives (SSP), Leeds Metropolitan University. SSP featured BEAST (University of Birmingham), Resound (Culture Lab, Newcastle and The University of Sheffield) and featured music by Jonty Harrison, Adrian Moore, Mathew Adkins, Manuella Blackburn and others.

Digital Music Research Network (DMRN) Summer Conference 2006, Leeds Metropolitan University. DMRN ran in collaboration with the Sonic Art Meeting Group and included keynote speakers Trevor Wishart and Dylan Menzies. DMRN featured music by Trevor Wishart, Adrian Moore, Peter Batchelor, Robert MacKay and Nikos Stavropoulos, amongst others with paper sessions by Matthew Atkins, PerMagnus Lindborg, Rick Nance and Ian Gibson, amongst others

Digital Music Research Network (DMRN) Summer Conference 2005, Goldsmiths College, University of London. DMRN included keynote speakers Mark Plumbley and John Drever. DMRN 2006 included performances by: Nikos Stavropoulos, Felipe Otundo, John Drever, and others.

Consultancy work

Reviewer for Organised Sound, Sept 2023

Jury Member for International Acousmatic Composition Competition, Nova Nova, Czech Republic, Oct 2023

Reviewer for Organised Sound, June 2023

Reviewer for Routledge Publishers, Feb 2023

Reviewer for Sonic Cartography: Soundscape, Simulation and Re-enactment, University of Kent, July 2022

Jury Member for Corwin Awards in Excellence in Music Composition, University of California Santa Barbara, April 2022

Reviewer for the International Journal for Artistic Research, March 2022.

Jury Member (paper track and music track), *International Computer Music Conference (ICMC) 2022*, University of Limerick, Ireland, 4th – 9th July 2022.

Jury Member, *The Denny Awards*, Beijing, China, Dec 2021.

Member of the Scientific Committee, *WorldWide Music Conference*, Prague, 22nd-23rd April 2021.

Jury Member (paper track and music track), *International Computer Music Conference (ICMC) 2020*, Pontificia Universidad Católica de Chile, Santiago, Chile, 5th – 11th July 2020.

Reviewer for *Organised Sound*, Cambridge University Press, Oct 2019

Reviewer for *Malaysian Music Journal*, Malaysia, August 2019

Reviewer for *Soundscape: The Journal of Acoustic Ecology*, WFAE, June 2019

Reviewer for *Leonardo Music Journal*, MIT, 2018 and 2019.

Jury Member, *International Confederation of Electroacoustic Music (CIME) Composition Competition*, Poland, March – Oct 2019

Jury Member (paper track and music track), *International Computer Music Conference (ICMC) 2019*, New York, 16th – 23rd June 2019.

Jury Member, *International Competition of Electroacoustic Composition and Visual Music*, Destellos Foundation, Argentina, March 2019

Jury Member, *International Composition Competition L'espace du Son, Musique et Recherches*, Belgium, 24th Oct 2018

Jury Member (music track), *SMC2018, Sound and Music Computing Conference*, Cyprus University of Technology, 4th – 7th July 2018

Jury Member (paper track and music track), *International Computer Music Conference (ICMC) 2018*, Daegu, Korea, 5th – 10th August 2018.

Jury Member, *British ElectroAcoustic Network (BEAN)*, Selection for the International Confederation of Electroacoustic Music, June 2017

Jury Member (paper track and music track), *International Computer Music Conference (ICMC) 2017*, Shanghai Conservatory of Music, Shanghai, China, 16th – 20th October 2017.

External Consultant in the review panel for new programmes, The University of Hull, Feb 2017

External Examiner for SHAPE, Hong Kong, BSc Music Technology, September 2016 - 2020

External Examiner for The University of Coventry, BSc Music Technology, September 2016 - 2020

Founding member of British ElectroAcoustic Network (BEAN), September 2016

Peer Reviewer for *Organised Sound*, Cambridge University Press, September 2016

White Rose Consortium panel review member (AHRC), March 2016 to present.

Jury Member, *International Computer Music Conference (ICMC) 2016*, HKU University of the Arts Utrecht and Gaudeamus Muziekweek, Netherlands, 12th – 16th September 2016.

Jury Member, *International Computer Music Conference (ICMC) 2015*, Acousmatic Music Section, University of North Texas, 25th September – 1st October 2015.

Member of the Scientific Review Committee for *ESPACIOS SONOROS Y AUDIOVISUALES. CREACIÓN, REPRESENTACIÓN Y DISEÑO*, Universidad Autónoma de Madrid, 2nd – 5th Dec 2014

Conference Chair, *Fifth International Symposium on Music/Sonic Art: Practices and Theories*, Karlsruhe Institut für Musikwissenschaft und Musikinformatik (IMWI), Karlsruhe, Germany, 26-29 June, 2014

External consultant of the Review Panel for New Programmes, Bishop Grosseteste University, Lincoln, 16th May 2014

Commissioner of three new musical works for *sound junction 2014* at the University of Sheffield, 1st - 4th April 2014. Commissions for an acousmatic work, a live-electronics work and a sound installation were completed by undergraduate and postgraduate students from The University of Sheffield.

Director of the Composer's Desktop Project (CDP), Jan 2014 to present.

Peer reviewer for the *Social Sciences and Humanities Research Council/Conseil de recherches en sciences humaines*, Canada, December 2013

Peer reviewer for the *Journal of Music and Meaning*, Jan 2014

Two radios shows dedicated new musical works were produced and broadcast by Undae! On Spanish national radio, 27th May and 3rd June 2013

Appearances on The One Show (BBC), 10th May 2013, and Look North (BBC), 31st Jan 2013

Member of the Scientific Review Committee for *ESPACIOS SONOROS Y AUDIOVISUALES. CREACIÓN, REPRESENTACIÓN Y DISEÑO*, Universidad Autónoma de Madrid, 12th – 15th March 2013

Jury Member, *International Computer Music Conference (ICMC) 2011*, Acousmatic Music Section, University of Huddersfield, UK.

Member of *Echochroma: New Music Research* a research group consisting of composers and technologists with related interests, whose work spans the fields of music, performance, musicology and technology.

Member of the Faculty Research Board, Innovation North and Arts, Environment and Technology, Leeds Metropolitan University, 2009/2010

Conference Organisation Committee for the *Digital Music Research Network Summer Conference 2007* (Leeds Metropolitan University)

External Consultant for the Faculty of Arts and Sciences, Edge Hill University, 2007

Member of Conference Organisation Committee for the *Digital Music Research Network Summer Conference 2006 (Goldsmiths College)*

Featured Composer for the *Composers Desktop Project (CDP)*, Nov 2007 - September 2010

Funding

£700 from the Arts and Humanities Museums Project, The University of Sheffield, to commission 7 students to compose sound works based on Kelham Island Museum and the surrounding area, April 2019.

£2500 from the French Embassy, UK, to run a workshop between The University of Sheffield and the Group de Recherches Musicales, Paris, March 2019

£2000 from the World University Network (WUN) to support an academic residency at the Sydney Conservatoire, University of Sydney, Australia. Dec 2017.

£1000 from Academic in Residence Scheme, The University of Sheffield. This funding was used to support a residency in CMMAS, Morelia, Mexico, where *One Byrd, Two Stones* was composed and premiered. June 2016.

£5000 from Arts Enterprise Funding (HEIF), The University of Sheffield for *Sheaf Prospects: soundmapping Furnace Park*- a public engagement project involving the creation of a sound-bank, a series of commissioned musical compositions, a CD release and a day-long music festival in Furnace Park, Sept 2014 (joint bid with Dr. Amanda Crawley-Jackson).

£300 from the Teaching and Learning fund, used to commission three student composers at the University of Sheffield to compose music as part of the Art of Work festival at the University of Sheffield.

£500 from the Teaching and Learning fund, used to support and develop electroacoustic music listening sessions at the University of Sheffield.

£1,142 from the Santander Research Mobility Award, Santander (joint bid with Dr Adrian Moore), Oct 2012

£3479.52 from Arts Enterprise Funding (HEIF), The University of Sheffield to run *From tape to typedef: compositional methods in electroacoustic music*, a four-day symposium at the University of Sheffield, Jan 2013 (joint bid with Dr. Adrian Moore).

£75 from Ferymwoods Contemporary Art, Open Online Two to support the presentation of new musical works/sonic arts in the UK, November 2011.

£400 from the British Council to support the creation of a new musical work, December 2010

£2000 for *Sonic spatial perspectives: a teaching and learning program to support the creation and dissemination of electronic music in the north of the England*. Teaching Quality Enhancement: Research Informed Teaching Fund, Leeds Metropolitan University, March 2009.

£4000 from Centre for Creative and Cultural Knowledge Exchange (C3KE) (Huddersfield) to run *Sonic Spatial Perspectives*, a two-day research conference featuring BEAST and Resound, February 2009

£3000 for the *Digital Music Research Network (DMRN) Summer Conference* from the Northern Technology Institute (NTI), June 2007

£5000 for an ethnographic research programme to support teaching and learning in Production Analysis on Music Technology courses. Teaching Quality Enhancement: Research Informed Teaching Fund, Leeds Metropolitan University, January 2007

Selected Creative Works

Unto the Sea

Multichannel (8-channel) Acousmatic, 2022

Premiere: The Engine Room, London, 27th April 2023

To US.S.S...

Stereo Acousmatic, 2021

Premiere: Sound Junction, Sheffield, 25th Nov 2021

Goodnight, Tin Hau

Stereo Acousmatic, 2021

Premiere: Electroacoustic Wales, Stanovic Concert Portrait, 21st Oct 2021

The Brexiteer

Film (dir. Malcolm Camp) and electroacoustic music, 2021

Exchanges of Pace

Percussion and Electronics, 2019

Premiere: Intime Festival, University of Coventry, 18th Oct 2019

It might blow up, but it won't go pop!

Animation (dir. V. Shah) and electroacoustic music, 2019

Premiere: BAA Gallery, Berlin, 29th Nov – 22nd Dec 2019

Baltazar's Adventure through the Great Machine

Stereo Acousmatic, 2019

Premiere: Kelham Island Museum Concert, Sheffield, 17th July 2019

Hymn without Words

Stereo Acousmatic, 2019

Premiere: Sound Junction, Sheffield, 27th April 2019

Helix: Circle of Fifths

Stereo Acousmatic, 2018

Premiere: Fourier Festival, The Acousmatic Project, Vienna, 7th Oct 2018

We are the Voices of the Wandering Wind

Stereo Acousmatic, 2018

Premiere: L'espace du Son, Musique et Recherches, Belgium, 26th Oct 2018

Ten Billion

10-channel Acousmatic, 2018

Premiere: Fourier Festival, The Acousmatic Project, Vienna, 8th Oct 2018

It Happened Here

Stereo Acousmatic, 2018

Premiere: Centre for New Music in Sheffield, 26th April 2018

Inja

Stereo Acousmatic, 2017

Premiere: Adam Stanović Loudspeaker Concert, University of Greenwich, 22nd Sept 2017

Would be to Seek

Stereo Acousmatic, 2017

Premiere: Adam Stanović Loudspeaker Concert, University of Greenwich, 22nd Sept 2017

Inam

Stereo Acousmatic, 2016

Premiere: Akousma xiii, Montreal, Canada, 20th Oct 2016

One Byrd, Two Stones (with I. Stanović)

Piano and Electronics, 2016

Premiere: Stanović Concert Portrait, CMMAS, Morelia, Mexico, 17th June 2016

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Stereo Acousmatic, 2016

Premiere: Instrumental vs. Electroacoustic: Remixing Contemporary Classical Music, Institute of Musical Research Event, University of Sheffield, 7th April 2016

Metallurgic

Stereo Acousmatic, 2015

Premiere: “> SYNC.2015, Yekaterinburg, Russia, 31st Oct – 1st Nov 2015

Foundry Flux

Stereo Acousmatic, 2015

Premiere: EMS conference, Sheffield, UK, 24th June 2015

Twin Cities

Stereo Acousmatic, 2015
Premiere: ssoo, Flagstaff, Arizona, USA, 2nd May 2015

one times one

Stereo Acousmatic, 2014
Premiere: The Electroacoustic Music Festival, The Electro Acoustic Project, Vienna, 19th June 2014

Epoh

Animation (dir. V. Shah) and electroacoustic music, 2013
Premiere: SoundImageSound 10 International Festival of New Music and Visual Image, Conservatory of Music, University of the Pacific, USA, 30th – 31st Jan 2014

Calculus

Alto-recorder and Electronics, 2012
Premiere: Muziekcentrum De Toonzaal, ‘s-Hertogenbosch, Netherlands, 24th May 2012

Fractions

7-channel Acousmatic, 2011
Premiere: City Sounds, IDKA, Gävle, Sweden, 25th October 2011

Residue (with S. Kilpatrick)

String Quartet and Electronics, 2010
Premiere: International Computer Music Conference, Stony Brook University, New York, USA, 1st – 5th June 2010

Minutiae

Acousmatic Stereo, 2010
Premiere: International Computer Music Conference, Stony Brook University, New York, USA, 1st – 5th June 2010

Escapade

Acousmatic Stereo, 2010
Premiere: Concert de Creations, Musique et Recherches, Brussels, Belgium, 21st April 2010

Point of Departure

Acousmatic Stereo, 2009
Premiere: MANTIS Spring Festival, University of Manchester, Manchester, UK, 7th March 2009

Pollen

Animation (dir. V. Shah) and electroacoustic music, 2008
Premiere: Italian State of Art. Jelmoni Studio Gallery, London, UK. 10th - 23rd December 2008

Parenthesis

Acousmatic Stereo, 2008
Premiere: IMMArts, Illinois, USA, 10th November 2008

The Bridge of Arta

Acousmatic Stereo, 2008

Premiere: Los Angeles Sonic Odyssey (LASO), Los Angeles, USA, 25th November 2008

Early Morning

Acousmatic Stereo, 2006

Premiere: Epsilonia Festival, France, 4th May 2006

Seek Assistance

Animation (dir. V. Shah) and electroacoustic music, 2005

Premiere: 'Armenian Centre for Contemporary Experimental Art, ACCEA, Yerevan, Armenia. Audio / Vision screening, August 2005

Isthmus

Acousmatic Stereo, 2005

Premiere: 'Soundworks Live', ArtTrail Soundworks 2005, Cork, European Capital of Culture 2005, Ireland, 29th June 2005

One Millisecond

Acousmatic Stereo, 2004

Premiere: GAMMA UT, University of Texas, Austin, USA, 9th April 2005

Study of a Single Source

Acousmatic Stereo, 2003

Premiere: GAMMA UT, University of Texas, Austin, USA, 9th April 2005

Donau

Acousmatic Stereo, 2003

Premiere: Leeds First International Music Technology Education Conference, 2003, Leeds, UK

Selected Musical Performances

Unto the Sea – 8-channel acousmatic (duration 8'55) – 2023

- The Engine Room, Morely College, London, 27th April 2023
- Every Day is Spatial, University of Gloucestershire, 15th June 2023

To US.S..S... - Stereo Acousmatic (duration 9'48) - 2021

- Adam Stanovic Concert Portrait, CCRMA Stage, Stanford University, 5th April 2023
- Corwin Chair Concert Series: Adam Stanović, University College Stata Barbara, 7th April 2023
- Resilience Festival 2022, Teatro del Fuoco in Foggia, Italy, 29th - 30th Dec 2022
- Febeme-befem Autumn Waves Festival, 8th Oct 2022
- Convergence Festival, DMU, Leicester, 22nd Sept 2022
- Sound Junction, Sheffield, 25th Nov 2021

Goodnight, Tin Hau – stereo acousmatic (duration 22'09) - 2021

- Adam Stanovic Concert Portrait, CCRMA Stage, Stanford University, 5th April 2023
- NoiseFloor, University of Staffordshire, 11th May 2023
- GRM concert, 28th May 2022
- Songs of Mercy, London College of Communication, 15th March 2022
- Electroacoustic Wales, Stanovic Concert Portrait, 21st Oct 2021

- Sound Junction, Sheffield, UK, 25th Nov 2021

Exchanges of Pace – live percussion and electronics (duration c.10') - 2019

- Audio Art Festival, Krakow, Poland, 17 Nov 2019
- Musicacoustica, Beijing, China, 22 – 27 Oct 2019
- Intime Festival, University of Coventry, 18th Oct 2019

Baltazar's Adventure through the Great Machine – stereo acousmatic (duration 14'03") – 2019

- Adam Stanovic Concert Portrait, CCRMA Stage, Stanford University, 5th April 2023
- Corwin Chair Concert Series: Adam Stanović, University College Stata Barbara, 7th April 2023
- ICEM/CIME festival 2022, Krakow, Poland, 13th-15th Oct 2022
- Sonic Cartography: soundscape, simulation and re-enactment, 28th-30th Oct 2022
- Seoul International Computer Music Festival 2022: 14 - 16th Oct 2022
- Electroacoustic Wales, Stanovic Concert Portrait, 21st Oct 2021
- SiMN - International Symposium of New Music, Brazil, 4th/8th Oct 2021
- The Western, Leicester, UK, 29th Sept 2021
- Salle de Musique - Phonotheque, Kobe, Japan, 4th Sept 2021
- Nova Alternativa, Prague, Czech Republic, 1st Sept 2021
- Prix Russolo, Galerie Analix Forever, Chêne-Bourg, Switzerland, 1st August 2021
- The International Computer Music Conference (ICMC), Chile, 25th - 31st July 2021
- Prix Russolo, Interfacer, Annecy, France, 16th July 2021
- NoiseFloor, Staffordshire University, 11th May 2021
- Maskin, Elekroakustic Musik, Royal Academic of Music, Stockholm, 13th Feb 2020
- Musica Nova, Fantasy and Technology, Prague, 10th Dec 2019
- Sound Junction, Sheffield, UK, 22nd Nov 2019
- SERG concert, Aberdeen, UK, 8th Nov 2019
- Kelham Island Museum Concert, Sheffield, 17th July 2019

Hymn without Words – stereo acousmatic (duration 11'23") – 2019

- Adam Stanovic Concert Portrait, CCRMA Stage, Stanford University, 5th April 2023
- Corwin Chair Concert Series: Adam Stanović, University College Stata Barbara, 7th April 2023
- Sound Junction, Sheffield, 27th April 2019

Helix - stereo acousmatic (duration 12'24) - 2018

- Sound Junction, The University of Sheffield, 9th Dec 2022
- Carte Blanche a Adrian Moore, RTBF Mons, Belgium, 27th June 2019
- Sound Spaces 2019, Malmö , Sweden, 24th April 2019
- SYNC2018 Gala Concert, Yekaterinburg, Russia, 2nd Dec 2018
- Fourier Festival, The Acousmatic Project, Vienna, 8th Oct 2018

We are the Voices of the Wandering Wind – stereo acousmatic (duration 7'07) - 2018

- Adam Stanovic Concert Portrait, CCRMA Stage, Stanford University, 5th April 2023
- AKOUSMATA_2, University of Corfu, Corfu, 8th May 2019
- Stanović concert, Anton Bruckner Private University, Linz, Austria, 18th March 2019
- Stanović/Moore Concert, DMU, Leicester, 6th March 2019
- Sound Junction, The University of Sheffield, 3rd Nov 2018
- L'espace du Son, Musique et Recherches, Belgium, 26th Oct 2018

It Happened Here – Stereo Acousmatic (duration 1'50") - 2018

- Centre for New Music in Sheffield, 26th April 2018

Ten Billion – 10-channel acousmatic work (duration 40'00") - 2018

- Sound in Space (SINS), The University of Derby, UK, 16th June 2019
- Fourier Festival, The Acousmatic Project, Vienna, 7th Oct 2018

Inja – Stereo Acousmatic (duration 10'18") – 2017

- Corwin Chair Concert Series: Adam Stanović, University College Stata Barbara, 7th April 2023
- Sound Junction, Sheffield, 25th Nov 2021
- Electroacoustic Wales, Stanovic Concert Portrait, 21st Oct 2021
- Pioneers – a Composer's Desktop Project concert, Plymouth University, 24th Oct 2020.
- AKOUSMATA_2, University of Corfu, Corfu, 8th May 2019
- Stanović/Moore Concert, DMU, Leicester, 6th March 2019
- L'espace du Son, Musique et Recherches, Belgium, 26th Oct 2018
- Fourier Festival, The Acousmatic Project, Vienna, 7th Oct 2018
- Sound Junction, The University of Sheffield, 21st April 2018
- Adam Stanović Loudspeaker Concert, University of Greenwich, 22nd Sept 2017

Would be to Seek – Stereo Acousmatic (duration 9'53") - 2017

- Festival Futura, Ville de Crest, France, 22nd August 2020
- Sound Junction, University of Sheffield, 23rd Nov 2019
- AKOUSMATA_2, University of Corfu, Corfu, 8th May 2019
- Stanović concert, Anton Bruckner Private University, Linz, Austria, 18th March 2019
- Diffrazioni Festival, Florence, Italy, 26th – 31st March 2019
- No Bounds Festival, The Access Space, Sheffield, 13th Oct 2017
- Adam Stanović Loudspeaker Concert, University of Greenwich, 22nd Sept 2017

Inam – Stereo Acousmatic (duration 10'57") – 2016

- Festival: Intonal 2023, Malmo, Sweden, 28th April 2023
- AKOUSMATA_2, University of Corfu, Corfu, 8th May 2019
- Adam Stanović Loudspeaker Concert, University of Greenwich, 22nd Sept 2017
- No Bounds Festival, Hope Works, Sheffield, 9th June 2017
- Sounds like THIS festival, Leeds College of Music, UK, 17th March 2017
- miniBeast Concert, The University of Birmingham, UK, 1st Feb 2017
- INTER- #8, Stereo, Glasgow, UK, 19th Jan 2017
- Akousma xiii, Montreal, Canada, 20th Oct 2016

One Byrd, Two Stones – Piano and Stereo Tape (c.11') – (Adam Stanović and Inja Stanović) – 2016

- BEASTFeast, Birmingham, UK, 27th – 29th April 2017
- Sound Junction Satellite, Sheffield, UK, 23rd March 2017
- Sounds like THIS festival, Leeds College of Music, UK, 17th March 2017
- Sound Junction 2016, Sheffield, UK, 25th – 27th Nov 2016
- Stanović Concert Portrait, Fonoteca Nacional de Mexico, 1st July 2016
- Stanović Concert Portrait, CMMAS, Morelia, Mexico, 17th June 2016

Ctrl c – Stereo Acousmatic (duration 10'58") - 2016

- Tennessee Contemporary Music Festival, USA, 4 – 6 March 2020 Stanović/Moore Concert, DMU, Leicester, 6th March 2019
- Festival Radical dB, Zaragoza, Spain, 5th – 10th Nov 2018
- Sound Junction, The University of Sheffield, 3rd Nov 2018
- L'espace du Son, Musique et Recherches, Belgium, 26th Oct 2018
- Sonic Waves, Festival 5 Giornate, Milan, Italy, 17th March 2018
- Seoul International Computer Music Festival 2017, Korea, 23rd – 28th Oct 2017
- Forum Wallis Ars Electronica Selection 2017, Schloss Leuk, Switzerland, 2nd – 3rd June 2017
- Audiovisual Arts Festival 2016, Ionian University, Corfu, Greece, 19th May 2016
- Sound Junction 2016, University of Sheffield, 14th May 2016
- Instrumental vs. Electroacoustic: Remixing Contemporary Classical Music, Institute of Musical Research Event, The University of Sheffield, 7th April 2016

Metallurgic – Stereo acousmatic 2015 (duration 8'47") - 2015

- Corwin Chair Concert Series: Adam Stanović, University College Stata Barbara, 7th April 2023
- Spring in Havana, Cuba, 13th March 2020
- AKOUSMATA_2, University of Corfu, Corfu, 8th May 2019
- 5to Festival de Música Electroacústica: Concierto 3 — Panorámica del Reino Unido, Chile, 11th April 2019
- Stanović and USSS concert at Anton Bruckner Private University, Linz, Austria, 18th March 2019
- WOCMAT, International Festival of Electronic Music, Taiwan 7th-8th Dec 2018
- Sound Junction, The University of Sheffield, 3rd Nov 2018
- L'espace du Son, Musique et Recherches, Belgium, 26th Oct 2018
- Adam Stanović Loudspeaker Concert, University of Greenwich, 22nd Sept 2017
- Akousma xiii, Montreal, Canada, 20th Oct 2016
- Stanović Concert Portrait, Fonoteca Nacional de Mexico, 1st July 2016
- “> SYNC.2015”, Yekaterinburg, Russia, 31st Oct – 1st Nov 2015

Foundry Flux – Stereo acousmatic (duration 11'49") – 2015

- San Francisco Tape Music Festival, USA, 4th - 6th Jan 2019
- The Acousmatic Project I, Kuppelsaal der Technischen Universität, Vienna, 25th Nov 2017
- Balance-Unbalance: a sense of space, 2017. University of Plymouth, 21st – 23rd August 2017
- Sound+Environment Conference, University of Hull, 29th June – 2nd July 2017
- Miso Music prize-winning concert, Portugal, 25th May 2017
- Sound of Memory symposium, London, 22nd – 24th April 2017
- Stanović Concert Portrait, Fonoteca Nacional de Mexico, 1st July 2016
- Stanović Concert Portrait, CMMAS, Morelia, Mexico, 17th June 2016
- Mise-en Music Festival 2016, New York, USA, 22nd - 25th June 2016
- International Forum for Innovations in Production and Composition (IFIMPaC), Leeds College of Music, Leeds, UK, 10th – 11th March 2016
- Made in Great Britain, Musique&Recherches Concert series, Brussels, Belgium, 24th February 2016
- 3*3, The University of Leeds, UK, 27th Jan 2016
- 3*3, The University of York, UK, 22nd Jan 2016
- AKOUSMA, Electrochoc No.3, Montreal, Canada, 10th Dec 2015

- MUSLAB2015, INSTITUTO TUDOR, Mexico City, Mexico, 5th Dec 2015
- Relincha Festival, Chile, 28th Nov 2015
- MANTIS festival/Metanast, Manchester, UK, 18th Oct 2015
- Sonic Voyages: Bristol University Loudspeaker Orchestra, Bristol, UK, 16th Oct 2015
- Birmingham Conservatoire Concert Series, Birmingham, UK, 12th Oct 2015
- Acousmatic Transcendence, Academy of Fine Arts, Vienna, 25th – 27th Sept 2015
- INTER- #3, Stereo, Glasgow, UK, 17th Sept 2015
- Chapel Walk Gallery, Sheffield, UK, 19th July 2015
- Sixth International Symposium on Music/Sonic Art: Practices and Theories, Karlsruhe Institut für Musikwissenschaft und Musikinformatik (IMWI), Karlsruhe, Germany, 23-25 June, 2015
- EMS conference, Sheffield, UK, 24th June 2015

Twin Cities – Stereo Acousmatic (duration 13'24") - 2015

- Sonic Voyages: Bristol University Loudspeaker Orchestra, Bristol, UK, 16th Oct 2015
- ssoo, Flagstaff, Arizona, USA, 2nd May 2015
- Sound Junction 2015, University of Sheffield, 14th May 2015

one times one – Stereo Acousmatic (duration 9') - 2014

- HPO's What Next Festival, Hamilton Canada, 2nd May 2015
- Sonorities, Festival of Contemporary Music, 2015, SARC, Belfast, 22nd – 26th April 2015
- International Festival for Innovations in Music Production and Composition (iFIMPaC), Leeds College of Music, Leeds, 12th – 13th March 2015
- MANTIS Spring Festival 2015, Manchester, UK, 1st March 2015
- Sound Junction 2014, University of Sheffield, 15th Nov 2014
- Open Circuit 2014, Liverpool University, UK, 24th Oct 2014
- INTIME2014 Symposium, Coventry University, UK, 18th Oct 2014
- Fifth International Symposium on Music/Sonic Art: Practices and Theories, Karlsruhe Institut für Musikwissenschaft und Musikinformatik (IMWI), Karlsruhe, Germany, 26-29 June, 2014
- The Electroacoustic Music Festival, The Electro Acoustic Project, Vienna, 19th June 2014

Calculus - Alto-recorder/Tape (duration 8'10") – 2012

- Adam Stanović Loudspeaker Concert, University of Greenwich, 22nd Sept 2017
- Muziekcentrum De Toonzaal, 's-Hertogenbosch, Netherlands, 24th May 2012

Fractions – Acousmatic 7.0 Surround Sound (duration 9'10") – 2011

- Festival Ecos Urbanos, Fonoteca Nacional de Mexico, 11th Nov 2016
- Sweet Thunder Festival of Electro-Acoustic Music, San Francisco, USA, 24th – 27th April 2014
- From Tape to TypeDef: compositional methods in electroacoustic music, University of Sheffield, UK, 30 Jan– 2nd Feb 2013
- International Computer Music Conference (ICMC), Slovakia, 9th – 15th Sept 2012
- NoiseFloor 2012, Staffordshire University, UK, 4th May 2012
- International Forum for Innovations in Production and Composition (iFIMPaC), Leeds College of Music, Leeds, UK, 26th – 27th April 2012
- Echochroma VIII, Leeds Metropolitan University, Leeds, UK, 26th November 2011
- FEAST Fest, Miami, USA, 8th November 2011

- City Sounds, Flykingen, Sweden, 26th October 2011
- City Sounds, IDKA, Gävle, Sweden, 25th October 2011

Residue (with S. Kilpatrick) – String Quartet/Live Electronics (duration 10'00") – 2010

- International Computer Music Conference, Stony Brook University, New York, USA, 1st – 5th June 2010

Minutiae – Acousmatic Stereo (duration 60") – 2010

- WOCMAT, International Festival of Electronic Music, Taiwan 7th-8th Dec 2018
- Adam Stanović Loudspeaker Concert, University of Greenwich, 22nd Sept 2017
- International Computer Music Conference, Stony Brook University, New York, USA, 1st – 5th June 2010

Escapade – Acousmatic Stereo (duration 9'44") – 2010

- Corwin Chair Concert Series: Adam Stanović, University College Stata Barbara, 7th April 2023
- Sound Junction, Sheffield, 6th May 2017
- Akousma xiii, Montreal, Canada, 20th Oct 2016
- Stanović Concert Portrait, Fonoteca Nacional de Mexico, 1st July 2016
- Stanović Concert Portrait, CMMAS, Morelia, Mexico, 17th June 2016
- Sonorities, Festival of Contemporary Music, 2014, SARC, Belfast, 27th April – 4th May 2014
- Seoul International Computer Music Festival 2013, Seoul, Korea, 31st Oct 2013
- Espacios Sonoros 2013, Madrid, Spain 12th – 15th March 2013
- PHONOS, Campus de la Comunicació, Universitat Pompeu Fabra, Barcelona, Spain, 12th March 2013
- Kingston:City Exchange, City University, London, 20th November 2012
- ISCM World Music Days 2012, British Panel Selection, Belgium, 25th October – 4th November 2012
- Sound Junction 2012, Sheffield University, UK, 9th June 2012
- Fermynwoods Contemporary Art, Open Online Two, Northamptonshire, 15 November 2011 – 14 November 2012
- INTIME2011 Symposium, Coventry University, 23rd – 25th September 2011
- Festival Futura 2011, Crest, Drôme, France, 25th – 28th August 2011
- International Computer Music Conference (ICMC) 2011, Huddersfield, UK, 31st July – 5th August 2011
- CONCIERTOS PHONOS 2010-2011, Concierto acusmático, Barcelona, Spain, 8th June 2011
- Image and Resonance, Mar del Plata, Argentina, 2nd June 2011
- N.one9, Leeds College of Music, Leeds, UK, 1st April 2011
- Diffusion Concert, Edge Hill University, UK, 4th March 2011
- Art of Record Production Conference, Leeds Metropolitan University, 3rd – 5th December 2010
- Exploring the acousmatic fabric of space, City University Concert Series, London, UK, 2nd November 2010
- Sunday Night Multimedia Series: "Virtual Playground", Montana State University Department of Music, USA, 10th October 10
- Pixilerations, [v.7], Providence, Rhode Island, 30th September – 10th October, 2010
- Sounding Out 5, Bournemouth, UK, 9th September 2010

- The New Zealand Electroacoustic Music Symposium (NZEMS) 2010, Auckland, New Zealand, 1st September 2010
- Sound Junction, Sheffield University, UK, 30th May 2010
- FOCAM, Leeds University, Leeds, UK, 12th May 2010
- Music under the Influence of Computers, San Diego, USA, 5th May 2010
- Echochroma VI, Leeds Metropolitan University, Leeds, UK, 27th April 2010
- Concert de Creations, Musique et Recherches, Brussels, Belgium, 21st April 2010

Point of Departure – Acousmatic Stereo (duration 22'04") – 2009

- Stanović Concert Portrait, Fonoteca Nacional de Mexico, 1st July 2016
- Sonorities, Festival of Contemporary Music, 2014, SARC Listening Room, Belfast, 27th April – 4th May 2014
- Sound Junction 2014, Sheffield, UK, 4th April 2014
- Undae! Concert Series, Madrid, 24th November 2012
- EMM, Kansas, USA, 5th – 7th November 2009
- Bourges Festival, IMEB, Bourges, France, 4th June 2009
- n.one-7, Leeds College of Music, Leeds, UK, 1st May 2009
- City University Concert Series, City University, London, UK, 31st March 2009
- MANTIS Spring Festival, University of Manchester, Manchester, UK, 7th March 2009

Parenthesis – Acousmatic Stereo (duration 8'54") – 2008

- SoundCrawl: Nashville, Nashville, USA, 2nd October 2010
- New Media Fest'2010, Cologne, Germany, 28th June – 4th July 2010
- Music under the Influence of Computers, San Diego, USA, 21st April 2010
- City University Concert Series, London, UK, 16th March 2010.
- UNC CHAT Digital Arts Festival, North Carolina, USA, 16th – 19th February 2010
- Echochroma v, Leeds Metropolitan University, UK, 14th December 2009
- Channel Noise: Electronic Music, Georgia Southern University, Georgia, USA, 1st October 2009
- Sound and Music Expo, Leeds, UK, 26th September 2009
- Scarborough Electroacoustic (SEA), Scarborough, UK, 12th September 2009
- ICMC, Montreal, Canada, 16th – 21st August 2009
- FILE Electronic Language Festival 2009, Sao Paulo/Brazil, 27th July - 30th August 2009
- ICMSN 2009, Listening Room, Keele University, Keele, UK, 2nd – 5th July 2009
- FOCAM, Leeds, UK, 14th May 2009
- SCI, Society of Composers, Inc. 2009, College of Santa Fe, Santa Fe, USA, 2nd – 4th April 2009
- SoundLab VI, Cologne, Germany, March 2009
- ÉuCUE xxvii, Concordia University, Montréal, Canada, 30th January 2009
- Sonic Spatial Perspectives, Leeds Metropolitan University, Leeds, UK, 6th January 2009
- IMMArts, Illinois, USA, 10th November 2008

The Bridge of Arta – Acousmatic Stereo (duration 13'25") – 2008

- Seoul International Computer Music Festival 2009, Seoul, South Korea, 29th November - 3rd December 2009
- Art of Sounds - International Electroacoustic and Polymedia Art Festival, Guarnerius, the Center of Arts, Belgrade, Serbia, 25th – 28th December 2008
- Los Angeles Sonic Odyssey (LASO), Los Angeles, USA, 25th November 2008

Early Morning – Acousmatic Stereo (duration 11'24") – 2006

- The Electroacoustic Project, Akademie der bildenden Künste, Vienna, Austria, 13th April 2013
- PHONOS, Campus de la Comunicació, Universitat Pompeu Fabra, Barcelona, Spain, 12th March 2013
- L'espace du Son, Musuque et Recherches diffusion competition, Brussels, Belgium, 26th Oct 2012
- The Electroacoustic Project: Festival Oktober 2012, Akademie der bildenden Künste, Vienna, Austria, 6th October 2012
- n.one6, Leeds College of Music, Leeds, 16th May 2008
- Royal Scottish Academy of Music and Drama Concert Series, 10th December 2007
- Soundwaves Festival, Brighton and Hove, 17th – 24th June, 2007
- 11th Santa Fe International Electroacoustic Festival, March 2007
- Echochroma 1, Leeds Metropolitan University, 18th February 2007
- City University Concert Series, UK, 27th January 2007
- EAR-plugged Festival Programme, Dublin, Ireland, 8th – 9th December 2006
- CAVE Festival, Taipei, Taiwan, 25th November 2006
- Electroacoustic Election Day Concert, Highline Community College, Des Moines, USA, November 2006
- 404 Festival, Argentina, November 2006
- L'Espace du Son, Brussels, Belgium, October 2006
- VI Festival Internacional de Música Electroacústica de Santiago, Chile, Ai-maako 2006, October 2006
- Bellingham Electronic Art Festival (BEAF), Bellingham, USA, October, 2006
- Sonic Art Group Meeting, Leeds, UK, 16th September 2006
- Digital Music Research Network (DMRN), Goldsmiths, 22nd – 23rd July 2006
- Epsilonia Festival, France, 4th May 2006

Isthmus – Acousmatic Stereo (duration 10'05") – 2005

- Bourges Festival, Bourges, France, June 2007
- Royal Musical Association, Keele, UK, 25th May 2007
- SPNM, Institute of Contemporary Art (ICA), London, UK, April 2007
- EAR-Drum Festival, Dublin, Ireland, March 2007
- Mini-BEAST Concert, Birmingham, UK, 6th December 2006
- City University Concert, London, UK, 24th October 2006
- 11th International Festival of Electro-Acoustic Music, Havana, Cuba, March 2006
- 10th Santa Fe International Electroacoustic Festival, Santa Fe, USA, March 2006
- Royal Musical Association Research Students Conference, Leeds, UK, 4th-5th January 2006
- City University Concert Series, London, UK, 13th December 2005
- Sound Café, Roxborough, Scotland, 26th November 2005
- York SightSound, York, UK, October 2005
- 404 Festival, Argentina, 2005
- Sonoimagenes, Festival Accousmatica y Multimedia, 23rd – 26th August 2005, Buenos Aires, Argentina
- DMRN Summer Conference 2005, The University of Glasgow, 23rd – 24th July 2005, Glasgow, Scotland
- Rhymer Auditorium, York, UK, June 2005
- 'Soundworks Live', ArtTrail Soundworks 2005, Cork, European Capital of Culture 2005, Ireland, 29th June 2005

One Millisecond – Acousmatic Stereo (duration 5'35") – 2004

- GAMMA UT, University of Texas, Austin, USA, 9th April 2005

Study of a Single Source – Acousmatic Stereo (duration 3'08") – 2003

- GAMMA UT, University of Texas, Austin, USA, 9th April 2005
- Leeds First International Music Technology Education Conference, 2003, Leeds, UK

Donau – Acousmatic Stereo (duration 23'47") – 2003

- Leeds First International Music Technology Education Conference, 2003, Leeds, UK

Selected Film Performances

The Brexiteer (dir. M. Camp). Duration (6'50") – 2021

- Venice Intercultural Film Festival, July 2021
- Stockholm City Film Festival, June 2021
- European Film Festival, London, June 2021

It might Blow Up, but it Won't go Pop (dir. V. Shah) (duration 3'10") - 2019

- BAA Gallery, Berlin, 29th Nov – 22nd Dec 2019

Epoh (dir. V. Shah) (duration 4'14") - 2013

- C.A.R. (Contemporary Art Ruhr), Innovative Art Fair, 27th - 29th Oct 2017
- Uncharted Territories, Berlin Blue art gallery, Berlin, 24th - 25th June 2017
- Facing Extinction, University for the Creative Arts, Farnham, UK, 7th – 8th June, 2014
- SoundImageSound 10 International Festival of New Music and Visual Image, Conservatory of Music, University of the Pacific, USA, 30th – 31st Jan 2014

Pollen (dir. V. Shah) (duration 4'11) - 2008

- Elektramusik Vidéomusique 2, Elektramusik, Strasbourg, France, 13th Nov 2016
- Projection vidéomusicale électroacoustique, Elektramusik, Maison Baron Carouge, Geneva, Switzerland, 2nd June 2013
- EMUFest 2012, International Festival of Electroacoustic Music, Rome, Italy, 7th – 17th Oct 2012
- Sounding Images, Altadena, California, USA, 5th Nov 2011
- Gare du Nord - Banhof fur Neue Musik, Basel, Switzerland, 3rd March 2011
- Sur les Trace de Russolo, Musee d'Art Moderne et Contemporain, Strasbourg, 16th December 2010.
- Show Three 2009, Whirledart Cinema, London, UK, 4th July 2009
- Show Three 2009, Glastonbury Festival, Glastonbury, UK, 27th June 2009
- Elektramusik au CEAAC, Strasbourg, France, 15th – 16th May 2009
- 'Hello –I'm not here', International Group show, Raum 121, Frankfurt, Germany, 15th December 2008
- Italian State of Art. Jelmoni Studio Gallery, London, UK. 10th - 23rd December 2008

Seek Assistance (dir. V. Shah) (duration 3'54) - 2005

- Understanding Visual Music, Concordia University, Montreal, Canada, 26th – 27th August 2011
- Concierto, Universidad Simon Bolívar, Venezuela, 10th June 2009
- Evolution, Lumen, Leeds, UK, 23rd – 24th May 2009
- Visual Arts Theatre, New York, USA, 11th April 2009

- Visual Music Marathon 2009, Boston Massachusetts, USA, 11th April 2009
- Folkwang Hochschule Essen, Essen Univ. of Art and Theatre, Essen, Germany, 14th January 2009
- Sweetwater Electroacoustic Music Concert #4, Sweetwater, California, USA, 8th August 2008
- TU Elektroakustische Musik hören, Berlin, Germany, 19th June 2008
- ZKM, Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany, 19th May 2008
- MAGAMRT, Casoria Contemporary Art Museum, Italy, 15th March to 15th April 2008
- Visual Music Concert at Northeastern University, Boston, USA, 19th March 2008
- Huddersfield Contemporary Music Festival, UK, 16th – 25th November 2007.
- 12th Annual Not Still Art Festival, Micro Museum in Brooklyn, New York, USA, 13th October 2007
- 8th Seoul International Film Festival, South Korea, 6th – 16th September 2007
- SIGGRAPH International Conference 2007, San Diego, USA, 5th – 9th August 2007
- CYNETart_07, Festival für Computergestützte Kunst, Dresden, Germany, 21st – 25th November 2007.
- Visual Music Marathon, Boston, Massachusetts, USA, 28th April 2007
- 'AV Festival 06, LifeLike' - Digital shorts screening, Newcastle (Gateshead), Sunderland & Middlesbrough. UK, 2006
- 'Kapitoly' Video screening, Academy of Performing Arts, Prague, Czech Republic, 2006
- 'Still in Motion' Single screen video works by four artists. Curated by Vishal Shah, Leonard Street Gallery, London, 2006
- 'Mobile' - Espace Landowski, Boulogne - Billancourt, Paris, France, March 2006
- Kunst Film Festival, Köln, Germany, 8th – 10th August 2005
- 'Armenian Centre for Contemporary Experimental Art, ACCEA, Yerevan, Armenia. Audio / Vision screening, August 2005

Professional Membership

British ElectroAcoustic Network since 2016 (founding member and director)

Sonic Arts Forum since 2012

Temp'Ora since 2009

Electronic Music Foundation (EMF) since 2008

Performing Rights Society (PRS) since 2007

Sound and Music (formerly SPNM and SAN) since 2004

Referees

References available upon request