

Carl Faia Harrison

Curriculum vitae

Sonic Arts Convenor, Admissions Tutor
Name used: Carl Faia
Midwest City, Oklahoma
American and French Citizenship
<http://www.carlfaia.com/>

Brunel University London
Arts and Humanities
Tel (FR): +33 6 62 46 98 47
email: cf@carlfaia.com
carl.faia@brunel.ac.uk

Professional experience

- 2019 Director of the Hillingdon Music Festival
- 2017 – Present Leader for the Brunel Music Research Seminar Series
- 2016 – Present Admissions Tutor, Brunel University London: recruitment and liaison for undergraduate admissions; design and development of new program for music at Brunel.
- 2009 – Present Lecturer in Music, Sonic Arts, Brunel University London: Convenor Sonic Arts BA, taught modules in undergraduate and graduate courses including techniques, repertoire and practice (concerts, installations, real world projects), doctoral supervision; administrative duties include admissions tutor and coordination with the Brunel marketing for web presence; responsible for creating and running the MusicBru blog (musicbru.wordpress.com) and related social media for the Music Department; collaboration on the creating and teaching of the new MA in Experimental Music, experience in creating and running new modules throughout the undergraduate curriculum. I have devised and run modules for all levels of students to teach the fundamentals of recording technology and sonic arts and composition.
- 2014 *New Interfaces for Musical Expression* (NIME) peer reviewer, Goldsmiths University of London, London, United Kingdom.
- 2006 – Present *International Computer Music Conference* (ICMC) Paper reviewer.
- 2003 – Present Freelance Computer Music Designer: Independent projects with live electronics, computer music interaction, and new human interfaces with computers; research with Brunel University composers Peter Wiegold, John Croft and cellist Matthew Barley; Luca Francesconi, *Gesualdo Considered as Murderer* for the Holland Festival; Jonathan Harvey, *Two Interludes for an Opera*; James Dillon, *Philomela* for T&M Productions, France and the Casa de Musica in Porto, Portugal; Vikintas Baltakas, *Cantio* for the Munich Biennial and Gaida Festival in Vilnius.

- 2003 – 2016 *Art Zoyd Studios* Valenciennes, France: Collaborative productions and residencies with composers/artists including François-Bernard Mâche, Ulrich Krieger, Reinhold Friedl and Zeitkratzer, Ricardo Nova, James Dillon, Garth Knox, Luca Francesconi, Clara Maïda, Carol Robinson and David Hudry, as well as research projects including the development of MaxBrola with the Polytechnique in Mons, Belgium. Responsibilities included running residencies, preparing concerts, grant proposals, and creative input. I arranged music for ensembles, taught a successful course in electroacoustic music composition, in collaboration with André Serre-Milan, and performed with Art Zoyd on several projects.
- 2003 – 2006 *Forum Neues Musiktheatre der Staatsoper* Stuttgart, Germany: Music theatre and research projects with composers including Hans Thomalla, Jorg Mainka, Hans Tutschku, Lucia Rochetti as well as MaxMSP/Jitter workshops.
- 2002 – 2004 Cofounder of non-profit associations *Lieu* and *synArt* with projects including the development of RMI (Real-time modal Instrument) based on the Modalys code in collaboration with IRCAM.
- 2000 – 2002 Studio Director at CIRM (Centre International de Recherche Musicale, CNCM), Nice, France Productions including J. Harvey, F. Romitelli, E. Champion, F. Baschet. Responsibilities including remodelling the studios with modern equipment, taking care of studio logistics of preparing and running the MANCA festival, buying material, budgeting projects, applying for grants as well as collaborating with composers and teaching workshops.
- 1997 – 1999 Development Coordinator for the program Diphone.
- 1995 – 2000 Musical assistant RIM, Computer Music Designer at *IRCAM*, Paris, Productions including: P. Leroux (first work created using sounds created with IRCAM's Diphone), J. Wood (first work the Ambisonics technique within the IRCAM Spatialisateur), A. Viñao, P. Marcland, D. Cohen, B. Pauset, J. Dillon (first work created using the VBAP technique with the IRCAM Spatialisateur), and the Orchestre Nationale de Jazz; Porting of several pieces to Max/MSP including Tristan Murail (first work played at IRCAM with Max/MSP), L. Nono and K. Stockhausen.
- 1995 Development of **MaxAlea**, library of externals written in C, for the Max environment.
- 1994 Musical assistant to Harrison BIRTWISTLE on the revised version of the opera *GAWAIN*.
- 1992 Coordinator and co-founder of *Ensemble 2000*, Aarhus, Denmark (1992).
- 1991-1993 Board member of the Young Composers Society, Aarhus, Denmark Co-Artistic Director (Spring 1992).
- 1990 – 1991 Assistant Director of the Biennial Festival of New Music Florida State University.

- 1989 – 1990 Assistant Director for the *New Music Ensemble* of Florida State University.
- 1988 – 1989 Coordinator for the Composers Concert Series at the University of California, Santa Barbara.

University Education and qualifications

- 2016 PhD Brunel University London
Collaborative Computer Music Composition and the Emergence of the Computer Music Designer (<http://bura.brunel.ac.uk/handle/2438/11917>)
- 2014 Fellow of the Higher Education Academy, License PR069035;
- 1995 – 1996 IRCAM Composer Course: advanced studies and research in computer assisted composition, sound synthesis, psychoacoustics, and analysis techniques.
- 1993 *Centre Acanthes*, Avignon, France, master classes in composition, and advanced theory and analysis with Harrison BIRTWISTLE, Klaus HUBER and Gérard GRISEY.
- 1993 IRCAM *Summer Academy*, Paris, France, advanced studies in computer technology and composition with Tristan MURAIL and Philippe MANOURY;
- 1993 *Ecole Normale de Musique*, Paris, France, with Yoshihisa TAÏRA;
- 1991 – 1992 Royal Academy of Music, Aarhus, Denmark, Advanced Composers Class with Karl Aage RASMUSSEN, Hans ABRAHAMSEN and Per NORGAARD;
- 1989 – 1991 Florida State University, Tallahassee, Florida, graduate studies with Ladislav KUBIK;
- 1985 – 1989 University of California, Santa Barbara (BA in Music/Composition with honours, 1988), composition studies with Peter Racine FRICKER, JoAnn Kuchera-Morin and Edward APPLEBAUM;

Educational Grants and composition prizes

- 1993 Scholarship *Centre Acanthes*, Avignon, France;
- 1992 Danish Fulbright Commission Grant for Lerchenborg Master classes;
- 1992 Danish Composers Society Grant *Esbjerg Ensemble* Workshop;
- 1991 – 1992 Fulbright Grant for composition at the *Royal Academy of Music*, Denmark;
- 1990 *Contemporary Recording Society* Grant for *Songs From a Child's Garden*;
- 1989 Pierre Boulez Festival Fellowship, Los Angeles;
- 1988 – 1989 Sherrill C. Corwin Prize for excellence in music composition, University of California, Santa Barbara: Orchestral music award for *Fingerpainting*,

- 1988 Chamber music award for *Across the Night*, Vocal music award for *Songs From a Child's Garden*;
 1988 University of California, Santa Barbara Regents Fellowship;
 1988 *Music Academy of the West* Scholarship;
 1988 ASCAP Foundation Grants to Young Composers Competition Finalist;
 1986, 1989 Selection University of California Young Composers Festival;

Conferences, seminars, workshops

- 2018 Electroacoustic Music Studies Network 2018 Conference: Electroacoustic Music: Is it still a form of experimental Music? 20-23 June 2018, Florence, Italy
- 2018 Electronica Sonica workshop at the CoMa (Contemporary Music For All) Festival, Shoreditch, London March 4, 2018 <http://www.coma.org/whats-on/events/festival/>
- 2016 International Guitar Research Centre (IGRC) Conference at Surrey University March 19, 2016: *Mingus: a programme for a new approach to teaching swing: augmented technology and the guitar* (<http://www.surrey.ac.uk/schoolofarts/research/guitar/>)
- 2016 Music at Brunel Seminar Series, February 24, 2016, *Ondes Martenot: The New Wave*, with Nadia Ratsimandresy
- 2014 Centre for Contemporary Music Practice, Brunel University London, March 10 2014, *Ring modulators, feedback and matrices: Realising Stockhausen for the Digital Age*
- 2012 JIM 2012 *Computer Music Days* in Mons, Belgium, Conference, presentation of the paper *Kinectic Waves at Art Zoyd Studios* (<http://jim.afim-asso.org/jim12/>)
- 2011 *MaxMsp Jitter workshops (2011-2014) with the University of Valenciennes in the framework of scenic and installation coursework*
- 2004 Seminar *Creation in France: DESS La France en Perspective*, Lille, France (February 2004);
- 2003 *Creation*; DESS *La France en Perspective*, Lille, France (March 2003)
- 2002 *Assistant Musical ou Producteur ? esquisse d'un nouveau métier*, with M. Poletti and T. Mays, *Journées d'Informatique Musicale*, GMEM, Marseille, France (May 2002)
- 1999 IRCAM; DESS *La France en Perspective*, Leyden, Netherlands (November 1999)
- 1996 Presentations, interventions and workshops for the Forum and composers classes at IRCAM (1996-2000)
- 1992 *Focus: New Music, Simplicity/Complexity*, a series of lectures and demonstrations on contemporary music, Aarhus, Denmark (April 1992)
- 1992 *The Contemporary Composer's World in America*, a symposium on the Arts in America, Aarhus, Denmark (March 1992)
- 1991 *Conservative Trends (or You can't Get Here From There)*: CRS Magazine (May 1991).

1990 *Motivic Unity in the Freely Composed Motets of Josquin Desprez* : paper delivered at the Eighth Annual Theory Forum, Florida State University (April 1990).

Current and forthcoming projects

- 2018 Residence Césaré Studios, Reims, France, Computer Music Designer, *La risée des augures*, with Patricia Dallio, (March 2018).
- 2016 *Together We Can*, Chelsea Flower Show, interactive sound installation in collaboration with Peter Eustance, the Papworth Trust and Dame Evelyn Glennie with undergraduate students from my sonic arts modules and PhD student Ardeshir Gourtani (January – May 2016; further developments are planned);
- 2016 Forthcoming CD with Stockhausen Nr 19 *Solo* arranged for ondes Martenot and electronics, recorded by Nadia Ratsimendrasy (mid 2017);
- 2016 Commission for ondes Martenot and electronics with a grant from the Diaphonique Foundation, Fall 2016-2018;
- 2015 *Wave Studies: Wake*, for ondes Martenot and electronics; premiered at the *Why Note Festival* in Dijon, France November 24 2015, on tour in 2016 in festivals in Copenhagen, Geneva and France;
- 2016 *Eclats Festival* (January 2017) in Stuttgart and Radio France performances of Clara Maïda's *Web Wave* for ensemble, live electronics and video;
- 2016 Computer Music Designer: Clara Maïda *Web Wave* for ensemble, live electronics and video, CESARE Studios CNCM, Reims, France;
- 2012 Computer Music Designer, creating the Therpopatch (Max patch) for the new instrument, *Oliotherpe*, with Patricia Dallio, Paris, France (2012 - present).

Current Research Projects

- 2018 Seminar/Conference/Masterclass *Electronic Horizons: The New Wave* with ondiste, Nadia Ratsimandresy, Brunel University London, November 2018 with funds provided by the Diaphonique foundation
- 2018 PhD preparation for publication (in progress): *Collaborative computer music composition and the emergence of the computer music designer* <http://bura.brunel.ac.uk/handle/2438/11917>
- 2018 Collaboration with Dr Ian Kill, biologist in Life Sciences at Brunel, on a project of sonification of diseased cells in his research. Wellcome Trust bid is being written. PhD student, Ardeshir Gourtani will be using this in his doctoral thesis.

- 2016 Collaboration with Milton Mermikides, Surrey University, on a long-term project centered on the use of technology in pedagogy, performance and creation. First presentation at the International Guitar Research Centre conference in March 2016 with plans to publish a paper after the conference. <http://www.surrey.ac.uk/schoolofarts/research/guitar/>

The Extended Guitar: Integration of the guitar with Max/MSP in pedagogy, performance, analysis and composition

This lecture-recital presents some outputs from an ongoing collaborative project between Faia and Mermikides, both of whom are composers, programmers, educators and guitarists. The project offers a suite of tools to the contemporary creative practitioner which use digital programming (within the very flexible Max/MSP language) for analysis, pedagogy, performance and composition. The project is founded on a range of research fields and includes tools for tuning accuracy (and micro-tuning), fretboard knowledge (using Neo-Riemmanian Theory), and compositional and live performance resources (based on for example Arvo Pärt's Tintinabulli technique, Frippertronic, Slonimsky and Schillinger techniques and Eno feedback systems).. However the centrepiece of the presentation is a uniquely presented visual metronome which offers the player accurate and stylistically relevant live feedback, micro-rhythmic analysis, and powerful pedagogical and creative engagement with the beat, beat group, meter and hypermetric time domains.

- 2016 Composition *Wave Studies: Wake* for ondes Martenot and electronics premiered at the *Why Note Festival* in Dijon, France, and recently performed at *the Electron Festival* in Geneva in collaboration with the *Junebug Dance Company* of Geneva. This work is being performed at festivals in Copenhagen and Paris with possible presentations in the US and China.
- 2016 Grant funded by the **Diaphonique Foundation**, Franco-British fund for Contemporary Music, for a future project with John Croft, myself and student composers from Brunel and *Why Note Festival* in Dijon, France (2017-2018).
- 2016 Ongoing project on a new work as Computer Music Designer with French composer Clara Maida at CESARE Studios in Reims, France. Next residency in May/June 2016.
- 2016 *L'Olitherpe et la Teneur de l'air*: a documentary realised by Andreas Rathgeb, based on the composer/performer Patricia Dallio and the instrument created for her using, my conception and programming of Max and interactive technologies to create an original and viable musical instrument. We have applied for grants from French cultural programmes to finance the project. Residency in the studios of the Château de Faverolles, France, May/June (2016-2017).

Digital Media featuring work as Computer Music Designer or Performer

- 2018 *Art Zoyd – Experiences de Vol 10,11,12,13 In-Possible Records –AZ EXP 2018* [4 CD]
- 2015 *The Futurist Manifesto* - Thomas Köner (2015), VON 022 DVD [DVD]
- 2012 *Wagner Dream* (2012), Jonathan Harvey, Cyprès CYP5624 [CD]
- 2012 Alejandro Viñao - *Chicos Del 21* (2012), In-Possible Records EX09 [CD]
- 2012 Jesper Nordin, *Pendants* (2012), Phono Suecia PSCD 192 [CD]

- 2012 *Armageddon* – Operette Pour Robots (2012) – Art Zoyd, In-Possible Records AZ12 [CD]
- 2011 *Eyecatcher/L'homme à la caméra* (2011), In-Possible Records AZ2011 [CD]
- 2011 *Expériences de Vol #8* (2011), Stockhausen, Nordin, Reich, Robinson [CD]
- 2011 *The Summer Cloud's Awakening* (2011), Jonathan Harvey, Hyperion CDA67835 [CD]
- 2009 *Pure Noise, Experiences de Vol #7* (2009), In-Possible Records AZ2010 [CD]
- 2009 *Billocks* (2009) Robinson, C., Plush 13 [CD]
- 2009 *Philomela* (2009), James Dillon, AEON AECD 0985 [CD]
- 2009 *Expériences de Vol #7*, Pure Noise (2009), In-Possible Records AZ2010 OCD/I [CD]
- 2005 *Expériences de Vol #4-5-6* (2005), Dérives Chaotiques, In-Possible Records EXP01 [CD]
- 2004 Philippe Leroux *M* (2004), Nocturne NTCD358 [CD]

Recent Performances and Publications

(see Appendix for complete list of collaborative works)

- 2019 *Notating Electronics* in *Musica/Tecnologia*, Firenze University Press, volume VIII (2019).
<https://oajournals.fupress.net/index.php/mt/issue/view/482>
- 2018 *Wave Studies: Ripples*, work for ondes Martenot and live electronics (in progress)
premiered by Nadia Ratsimandresy in France, UK, and Denmark, November 2018
- 2016 Nobody Cares If You Listen. (2016) Retrieved from <http://www.carlfaia.com/nobody-cares>
- 2016 Put The Glasses On, (2016). Retrieved from <http://www.carlfaia.com/put-the-glasses-on/>
- 2016 Colin Riley/Carl Faia, *M2R*, an ongoing multimedia project for instruments, vibrating objects, live electronics and video for Sound Festival in Scotland (9.2016)
- 2015 *Wave Studies: Wake*, work for ondes Martenot and live electronics currently on tour (2016-2018) performed by Nadia Ratsimandresy in France, Switzerland, Sweden and the UK after being premiered at the Why Note Festival in Dijon, France in November 2015
- 2014 Gerard Pape, *Sunset Time*, a new opera for voices, instruments, live electronics and video for performances in Scotland (6.2014) and France (<http://www.artzoyd.net/histoire-art-zoyd/>)
- 2013 Gérard Hourbette, *Trois rêves non valides*, a spectacle with Art Zoyd and multiple scenic artists (2012-2013) (<http://www.artzoyd.net/trois-reves/>)
- 2013 Carol Robinson, *Fond de l'air*, for flute and electronics, (<http://www.crsounds.com/>)

- 2012 Laurent Mariusse, *Gongaku*, new work for percussion, Kinect and live electronics
Citisonics Festival in Mons (<http://citysonic.be/festival2013/artists/laurent-mariusse/>)
- 2012 Nadia Ratsimandresy, a new work for Ondes Martinot and electronics, (<http://www.artzoyd.net/2011/10/nadia-ratsimendresy-carl-faia-en-residence-en-octobre-2011/>)
- 2012 Concertgebouw Brugge in Belgium, Jonathan Harvey's *The Summer Cloud's Awakening* with the *Latvian Radio Choir*, (<http://www.radiokoris.lv/index.php?1&19&view=event-detail&rid=393&monthID=05&dayID=18>)
- 2012 Aldeburgh Festival, Angels in Blythburgh, Jonathan Harvey's *The Summer Cloud's Awakening* with the *Latvian Radio Choir* (<http://www.radiokoris.lv/index.php?1&19&view=event-detail&rid=394&monthID=06&dayID=08>)
- 2012 Ultraschall Festival Berlin, Vykintas Baltakas, *Cantio* opera with live electronics (<http://www.dradio.de/dkultur/sendungen/ultraschall/1939072/>)
- 2012 Diverse Tremblings, Woodend Barn, Aberdeenshire, Scotland, Richard Craig performs *Sisyphus Sleeps* for flute solo (<http://www.richardcraig.net/concerts/>)
- 2012 *Malédiction d'une furie* by John Croft a monodrama for voice, ensemble and live electronics based on text by Jean Tardieu, premiered in the Sounds New Festival in May 2012, performing and operating the live electronics and video (<http://johncroft.eu/furie/index.html>)
- 2011 *The Futurist Manifesto*, film by Thomas Köner, live electronics with prepared piano created in 2009 in Utrecht for the *Impakt Festival* and performed in Madrid, Paris and Porto (<http://thomas.koner.perso.sfr.fr/futuristmanifesto.htm>)
- 2011 Elzbieta Sikora, *Happy Valenciennes* for saxophone and live electronics, in collaboration with the Conservatory of Valenciennes, premiered in the *Phenix National Theatre*, Valenciennes, France (<http://www.artzoyd.net/2012/02/elzbieta-sikora-en-residence/>)
- 2011 Wilfried Wendling, *Müller Machines* new work of circus, music theatre, dance and live electronics premiered in October in Paris at the *Maison de la poesie* (<http://www.artzoyd.net/2011/09/wilfried-wendling-en-residence-aux-studios-art-zoyd-en-2012/>)
- 2011 Nadia Ratsimandresy, premier realization for Ondes Martinot and live electronics of *Solo* by Stockhausen performed in the *Citisonics Festival* in Mons, Belgium (<http://www.artzoyd.net/2011/10/nadia-ratsimendresy-carl-faia-en-residence-en-octobre-2011/>)
- 2011 José-Manuel Lopez Lopez, *VibraZoyd* for vibraphone and live electronics premiered in Paris and performed at the MANTIS Festival in Manchester (<http://www.artzoyd.net/2011/09/jose-manuel-lopez-lopez-residence-2011-2012/>)
- 2011 Jean-Baptiste Barrière, *Crossing a Blind Forest*, a new work for flute, live electronics and video premiered in New York (<http://www.artzoyd.net/2011/09/jean-baptiste-barriere-en-residence-2011-2012/>)

Compositions

- 2018 *Wave Studies: Ripples and Solitons (2018-2019)* ondes Martenot and electronics, commissioned by Why Note Festival, Dijon
- 2015 *Wave Studies: Wake (2015)* ondes Martenot and electronics, commissioned by Art Zoyd Studios.
- 2006 *Certain chemin... (2006)* soprano, Disklavier and electronics, commissioned by Forum Neues Musiktheatre der Staatsoper Stuttgart
- 2000 *Bombay (2000)*, music for documentary, commissioned by *Les Films d'Ici*
- 1999 *What if I just said Stop! (1999)* piano and electronics, commissioned by Guy Livingston
- 1997 *Drift* for string trio (1996-97), commissioned by l'Ensemble SIC
- 1995 *Sisyphus Sleeps (1995)*, flute solo, *Antigone* (magazine), Paris, May 1995, published by Éditions Henry Lemoine
- 1994 *Lointains* pour piano (1994), commissioned by Patrick Jovell and the Swedish Collianders Foundation
- 1993 *Preludio al Inferno (1993)*, percussion and violoncello
- 1993 *Twilight Stanzas and Dream Tango (1993)*, guitar and oboe, commissioned by Erling Møldrup and the Danish Arts Foundation
- 1992 *Sanctuary (1992)*, string quartet, for the *Kontra Quartet* (Denmark)
- 1992 *Quiet Voices (1992)*, bass solo and choir a cappella, commissioned by the Aarhus Male Chorus and Aage Haugland
- 1992 *Gouache (1992)*, guitar solo, commissioned by the Aarhus Young Composers Society for Erling Møldrup
- 1992 *PS (1992)*, trumpet solo
- 1991 *The City in the Sea (1991)*, soprano, viola and violoncello on texts by Edgar Allan Poe, commissioned by Barbara Ford
- 1991 *An Angry Darkness (1991)*, flute, clarinet, violin, violoncello and piano, commissioned by the *New Music Ensemble* of Florida State University
- 1990 *Legion (1990)*, piano solo, commissioned by the Festival *Eight Days of Dance* in Tallahassee, Florida

- 1989 *Songs From a Child's Garden* (1989), soprano and piano on the texts of Robert Louis Stevenson
- 1989 *Ou quelque chose comme ça* (1989), tape
- 1989 *Prayer to Saint Jude* (1989), choir a cappella, commissioned by the University Choir of Santa Barbara
- 1987 *Across the Night* (1987) clarinet, viola et piano
- 1987 *Fingerpainting* (1987), orchestra
- 1987 *The Sick Rose* (1987), soprano and flute on a text of William Blake
- 1986 *Minim* (1986), two pianos
- 1986 *Prelude* (1986), piano
- 1985 *Adagio* (1985), flute

Other:

Languages: English, native; French, fluent;

Computer literacy: Mac OS systems, MaxMSP/Jitter, Logic Pro, ProTools, programming languages C and Common LISP, IRCAM Forum programmes (AudioSculpt, Diphone, Modalys, Open Music), Microsoft Office

Appendix

Table showing collaborations with composers from 1996 to 2014.

	Collaboration with Composer/Creator	Year Start	Project Name	Type: R = real-time S = Studio C = combined P = portage	Associated studio
1	Leroux, P.	1996	M	C	IRCAM
2	Durieux, F.	1997	Devenir (1993)	P	IRCAM
3	Wood, J.	1997	Mountain Language	C	IRCAM
4	Cohen, D.	1998	Voile	C	IRCAM
5	Marcland, P.	1998	Le Jour d'avant	S	IRCAM
6	Dillon, J.	1999	La Coupure	C	IRCAM
7	Levallet, D.	1999	Carmi-1	C	IRCAM (ONJ)
8	Nono, L.	1999	A Pierre (1985)	P	IRCAM
9	Pauset, B.	1999	A, Passion profane	C	IRCAM
10	Stockhausen, K.	1999	Solo (1965)	C	IRCAM
11	Viñao, A.	1999	Epitafios	C	IRCAM
12	Harvey, J.	2001	The Summer Cloud's Awakening	C	CIRM, Nice
13	Romitelli, F.	2001	Amok Koma	C	CIRM, Nice
14	Verrando, G.	2001	Work in progress	S	CIRM, Nice (unfinished)
15	Baschet, F.	2002	Filastrocca	C	CIRM, Nice
16	Campion, E.	2002	Me	C	CIRM, Nice
17	Nova, R.	2003	Eleven	C	Art Zoyd

18	Ronchetti, L.	2003	Last Desire	C	FNM, Stuttgart
19	Serre-Milan, A.	2003	De Rerum Natura	S	Art Zoyd
20	Baltakas, V.	2004	Cantio	C	Munich Biennial
21	Dillon, J.	2004	Philomela	C	Freelance T&M (also video)
22	Francesconi, L.	2004	Gesualdo	C	Holland Festival
23	Harvey, J.	2004	Two Interludes for an opera	C	Freelance
24	Mainka, J.	2004	Voyeur	C	FNM, Stuttgart
25	Phil Von	2005	Compass	C	Art Zoyd
26	Tutschku, H.	2005	Die Suesse unserer traurigen Kindheit	C	FNM, Stuttgart
27	Croft, J.	2006	Sonata	S	Freelance
28	Thomalla, H.	2006	FREMD	C	FNM, Stuttgart
29	Todoroff, T.	2006	Reminiscences	C	Art Zoyd
30	Wiegold, P.	2006	The Burden'd Air	C	Freelance
31	Wishart, S.	2006	Quartet Project	S	Freelance
32	Dailleau, L.	2007	EyeCatcher	S	Art Zoyd
33	Dallio, P.	2007	Le parvis des ondes	C	Art Zoyd
34	Friedl, R.	2007	Feedbag	C	Why Note/Art Zoyd
35	Kreiger, U.	2007	Performance Patch	S	Art Zoyd
36	Toeplitz, K.	2007	Eau Blanche	S	Art Zoyd
37	Knox, G.	2008	Beowulf, Part 1	C	Art Zoyd
38	Cifuentes, M.	2009	Mue	S	Art Zoyd
39	Dubois, K.	2009	Traversées	S	Art Zoyd
40	Nordin, J.	2009	Pendants	C	Art Zoyd
41	Bertocchi, S.	2010	Stockhausen/Reich	S	Art Zoyd
42	Dallio, P.	2010	Stabat mater furiosa	C	Freelance
43	Dillon, J.	2010	Nine Rivers	P	BBC Freelance/ various pieces with electronics
44	O'Malley, S.	2010	This Is How You Will Disappear - Gisèle Vienne	S	Art Zoyd
45	Robinson, C.	2010	Laima	C	Art Zoyd
46	Viñao, A.	2010	Chicos 21	S	Art Zoyd

47	Barrière, J.B.	2011	Crossing a Blind Forest	S	Art Zoyd
48	Breschand, H.	2011	Improvisation al Max patch	S	Art Zoyd
49	Robinson, C.	2011	Billows	C	Freelance
50	Dallio, P.	2012	Dans la nuit la plus claire jamais rêvée	C	Freelance
51	Harvey, J.	2012	Ashes Dance Back	P	Faber Music
52	Lopez Lopez, J.	2012	Vibra Zoyd	C	Art Zoyd
53	Robinson, C.	2012	Titi	C	Freelance
54	Sikora, E.	2012	Happy Valenciennes	C	Art Zoyd
55	Wendling, W.	2012	Müller Machine	S	Art Zoyd
56	Mariusse, L.	2013	Gagaku	C	Art Zoyd
57	Pape, G.	2013	Why Poets	C	Art Zoyd
58	Ratsimandresy, N.	2013	Année Zero	C	Art Zoyd
59	Dallio, P.	2014		S	CESARE, Freelance
60	Maïda, C.	2014	In progress	C	Art Zoyd, Freelance
61	Pargas, PJ	2014	In progress	C	Art Zoyd