

Dr Núria BONET FILELLA

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EDUCATION

2014 – 2019 The University of Plymouth (Plymouth, UK)

PhD Computer Music

Thesis Title: Data Sonification in Creative Practice

Supervisors: Prof Eduardo Miranda and Dr Alexis Kirke

Abstract: Sonification is the process of data transmission with non-speech audio. While finding increasing acceptance as a scientific method, particularly where a visual representation of data is inadequate, it is still often derided as a ‘gimmick’. Composers have also shown growing interest in sonification as a compositional method. Both in science and in music, the criticism towards this method relates to poor aesthetics and gratuitous applications. This thesis aims to address these issues through an accompanying portfolio of pieces which use sonification as a compositional tool. It establishes the principles of ‘musification’, which can be defined as a sonification which uses musical structures; a sonification organised by musical principles. The portfolio explores a number of data sources, musical genres and science-music collaborations.

2017 The University of Plymouth (Plymouth, UK)

Postgraduate Certificate in Academic Practice (Introduction to Teaching and Learning)

2013 – 2014 The University of Edinburgh (Edinburgh, UK)

MSc Acoustics and Music Technology

Dissertation Title: Input Impedance of Horns with Crooks: Measurements and Modelling

Supervisors: Prof Murray Campbell and Prof Arnold Myers

2012 – 2013 The University of Manchester (Manchester, UK)

MusM Electroacoustic Music Composition

Portfolio of Compositions

Supervisors: Prof David Berezan and Prof Ricardo Climent

2009 – 2012 The University of Manchester (Manchester, UK)

MusB (Hons) Music

2003 – 2009 Conservatoire de la Ville du Luxembourg (Luxembourg)

Premier Prix (Piano, Clarinet, Harmony, Music Theory)

WORK EXPERIENCE

Jan 2021 - The University of Plymouth

Lecturer in Music

Music Subject Programme Leader (UG and PG)

REF UoA 33 Coordinator

School ECR Rep

See Teaching Activity.

Nov 2025 - Academy of Sound & Music and University of West London

PhD Supervisor

Jan 2017 – Dec 2020 The University of Plymouth

Associate Lecturer in Music

See Teaching Activity.

Sep 2017 – Jan 2023 Royal Musical Association

Research Skills Officer

- Organising and running research skills events for music research students and ECRs.
- Creating a network of research skills workshop providers.
- Expand the range of the organisation's research skills provision according to members' needs.

2013 - Self-employed

Researcher and composer

- **Co-director** of SOAK Live Art CIC. Plymouth-based platform for interdisciplinary experimental live performance founded in 2023. **Curation** of events, **event management** incl. managing technical requirements, rehearsals, **liaison** with venues and artists, **fundraising** (incl. £20k Arts Council England grant).

- **Composer**. Electroacoustic and instrumental incl. **commissions** from *Psappha* (Manchester), *United Instruments of Lucilin* (Luxembourg), *Rainy Days Festival* (Luxembourg), *Casino – Forum d'Art Contemporain* (Luxembourg), *Ten Tors Orchestra* (Plymouth), Sarah Watts, *Peninsula Arts* (Plymouth), *Vaganza* (Manchester), *Brighter Sound* for the *Museum of Science and Technology* (Manchester), *Edinburgh University Composers' Orchestra* (Edinburgh) and *National Union of Students* for the *Eden Project* (Cornwall).

Music for theatre and film incl. theatre production *Kappkino* (Escher Theater, Luxembourg, 2019-20), and short film *Livre d'Heures* by Suzan Noesen (2019). *Radio Sunshine* LP released in March 2021.

- **Instrument restoration** for the Horniman Museum (Lewisham). Heritage Lottery funded project for restoration of 1668 Guarracino virginal keyboard (2018-19).

TEACHING ACTIVITY

PhD and ResM Completions

Kathryn Ferguson – PhD Director of Studies 2026

Feminism, Domestic Abuse and the Singer-Songwriter

Martin McCorry – Second Supervisor 2026

Sonification of Oculometry

Ryan Thomas Green – PhD Second Supervisor 2024

Towards Elucidating Psychological Arousal in Response to Music Theatre
Iain Mason – ResM Second Supervisor

2023

Current PhD Supervision

Esther Law – Second Supervisor

Expected Completion: 2028

Political musical parodies in Hong Kong

Xuhang Li – Director of Studies

Expected Completion: 2026

Imagination in Romantic Piano Performance

PhD and MPhil Examination

Clive Mead (University of Plymouth, PhD) – Internal Examiner

2026

Zhenghao Li (University of Sheffield, MPhil) – External Examiner

2026

Tyné Freeman (University of Bristol, MPhil)- External Examiner

2025

Lecturer and Associate Lecturer in Music, University of Plymouth

Teaching on BA (Hons) Music, BSc (Hons) Audio and Music Technology, BSc (Hons) Computing, Audio and Music Technology, MA Music, MA Music Production, ResM Computer Music, **setting** coursework and deadlines, **marking** and **moderating** coursework, **tutoring** and **pastoral care**, supporting department's **extra-curricular** activities.

Modules:

2025/26: Songwriting, Psychology of Music, Negotiated Dissertation/Project, Performance 2, Performance 3, Music in the Community (UG)

2024/25: Music and Culture; MA Project (PG); Negotiated Dissertation/Project; Psychology of Music; Illustrating Music History (UG)

2023/24: Music and Culture; Sound Recording in Context; MA Project (PG); Negotiated Dissertation/Project; Psychology of Music; Illustrating Music History; Twentieth Century Music, Performance 1 (UG).

2022/23: Music and Culture; Sound Recording in Context; Music and Impact, MA Project (PG); Negotiated Dissertation/Project; Performance 1; Songwriting in Context; Music as Therapy; Illustrating Music History; Music and Audio Fundamentals; Acoustics and Psychoacoustics (UG).

2021/22: Negotiated Dissertation/Project; Composition; Songwriting in Context; Music Theory; Practical Musicianship; Music as Therapy; Illustrating Music History; Music Fundamentals, Acoustics and Perception (UG).

2020/21: Music and Culture; Sound Recording in Context; Music and Impact; MA Project (PG); Songwriting in Context; Performance 2; Performance 3; Music as Therapy; Illustrating Music History; Music Fundamentals, Acoustics and Perception (UG).

2019/20: Composition 2; Composition and Arrangement; Foundations of Music Theory; Psychology of Music; Independent Study for Musicians (UG).

2018/19: Psychology of Music; Independent Study for Musicians; Sound and Music (UG).

2017/18: Topics in Computer Music (PG) ; Sound and Music (UG).

Programme Leader for BA(Hons) Music, BSc (Hons) Audio and Music Technology, MA Music and MA Music Production (since 2020/21): **managing** assistant lecturers, **coordinating** instrumental tuition, **administration** of assessment panels, external examiner, student liaison meetings and personal tutoring, **monitoring** student attendance, module leading.

Programme validation for BA (Hons) Music (2027/28 entry), **curriculum development** for BA (Hons) Music course (2022/23 entry) and BSc (Hons) Audio and Music Technology course (2025/26 entry).

Workshop Delivery

Research Skills Workshops for the Royal Musical Association

Topics: How to do Academia, Writing for Practice-as-Research, Studying and Researching during Lockdown, Resilience and Mental Health for PhD Students, Career Pathways for PhD Students, ‘An Audience with...’ Academic Publishers, Mental Health Issues and Strategies for LGBT academics and their allies.

Professional Development

Advance HE 2026

Fellowship

Advance HE 2017

Associate Fellowship

EXPERTISE AND EXTERNAL ENGAGEMENT

Arts and Humanities Research Council January 2025

Peer Review College – Curiosity Award Round 5

University of Sheffield 2025 - Present

External Examiner – BMus (Hons) Music

University of Glasgow 2024 – Present

External Examiner – BMus (Hons) Music

KU Leuven October 2024

Invited Lecturer – Department of Musicology

Royal Musical Association 2024 – 2025

Panel Member – Practice-as-Research Prize

Royal Musical Association 2023 – Present

Panel Member – Michael Tippett Composition Prize

British Academy
Advisory Board – British Academy Early Career Network 2022 – Present

Malta Further and Higher Education Authority (MFHEA) 2022 – Present
External Evaluator

University of Malta January 2022

Invited Lecturer – Department of Music Studies

ACADEMIC SERVICES

American Musical Instrument Society – **Secretary** 2024 – Present

North American British Music Studies Association – **Reviews Chair** 2024 – Present

North American British Music Studies Association –
2026 Conference Committee Chair 2024 – 2026

Royal Musical Association – **Council Member and Trustee** 2023 – 2025

BFE/RMA Research Students' Conference 2022 – Committee Chair	2021 – 2022
American Musical Instrument Society – William E. Gribbon Committee (Chair)	2018 – 2021
American Musical Instrument Society – Newsletter Assistant Editor	2018 – Present
Cantos Cautivos Digital Archive – Sub-Editor	2017 – Present
Royal Musical Association - Student Representative	2015 – 2017
University of Plymouth Student's Union – Trustee	2015 – 2017
XXI Club (University of Manchester) – Committee Member	2014 – Present

FUNDING AND DISTINCTIONS

AHRC Impact Acceleration Account – Impact Initiation Fund for North Devon tour of *Ten Wee Devon Pints* project – 2024 (£3949)

British Academy Early Career Research Network Seed Funding for *Ten Wee Devon Pints* project – 2022 (£2679)

Emergency Response Fund: for individuals from Arts Council England – 2020 (£2000)

Vital Sparks Grant from Plymouth Culture for *Pubs of Greenbank* project – 2020 (£810)

National Lottery Project Grant from Arts Council England for *Back to Music* project – 2019 (£5182)

Bourse Michelle from Fonds National Culturel (Luxembourg): Best PhD thesis – 2018 (2000 €)

Roland Levinsky Memorial Fund from the University of Plymouth: Funding for fieldwork on shawms in China and Hong Kong – 2018 (£1470)

Journal of the American Musical Instrument Society Publication Grant from the American Musical Instrument Society (US): Funding for fieldwork on shawms in China and Hong Kong – 2017 (\$1000)

Galpin Society Research Grant from the Galpin Society: Funding for fieldwork on shawms in Normandy – 2017 (£1000)

Frederick Selch Award from the American Musical Instrument Society: Best student paper at the Annual Meeting – 2017 (\$250)

William E. Gribbon Award from the American Musical Instrument Society: Full bursary to attend and present at Annual Meeting - 2015, 2016, 2017 (ca. \$1500/year)

Fellowes Research Grant from the Royal Musical Association: Small research grant to attend a conference in Italy and fieldwork in London - 2016, 2017 (£250/year)

University of Manchester Piano Competition: Winner - 2010

LIST OF PUBLICATIONS

Journal Articles

- Fontelles-Ramonet, A. & Bonet, N. (2025). 'The *xeremies* of the Banda Municipal de Barcelona: from the symphonic turn of the *cobla* to the invention of the *baritona*', *Journal of the Royal Musical Association* (published online). doi:10.1017/rma.2025.10051
- Bonet, N. (2025). 'Negotiating musical practices in Chilean prisons during Pinochet's dictatorship (1973-1990)', *Bulletin of Hispanic Studies*, 102(6), pp. 599-615. doi: 10.3828/bhs.2025.35
- Bonet, N. (2022). 'Mechanised Shawms: The Case of the Chinese *Suona*', *Galpin Society Journal*, 75, pp. 145-56.
- Bonet, N. (2019). 'Musical Borrowing in Sonification', *Organised Sound*, 24(2), pp. 184-94. doi:10.1017/S1355771819000220
- Bonet, N. (2017). 'The Development of the Tenora', *Galpin Society Journal*, 70, pp. 169-78.
- Bonet, N. (2017). 'Fort Greene (for two toy pianos)', *Women & Music: A Journal of Gender and Culture*, 21, pp. 66-71.

Chapters in edited collection

- Bonet, N. (2021) 'Creating and Evaluating Aesthetics in Sonification', in Filimowicz, M. (ed.), *Doing Research in Sound Design* (Focal Press), pp. 269-282. doi: 10.4324/9780429356360-16

Conference Proceedings

- Bonet N., Kirke, A. & Miranda, E.R. (2016). 'Sonification of Dark Matter: Challenges and Opportunities' *Sound and Music Computing Conference* Hamburg, Germany 31/08/2016-3/9/2016.
- Bonet, N., Miranda, E.R. & Kirke, A. (2016). 'Blyth – Eastbourne – Wembury: Sonification as a compositional tool in electroacoustic music' *2nd International Conference on New Musical Concepts* Treviso, Italy 3/3/2016-5/3/2016.

Reviews of academic books

- Bonet, N. (2026) Review of 'Leanne Langley. *The Royal Musical Association: Creating Scholars, Advancing Research*', *NABMSA Reviews* 12(1).
- Bonet N. (2021). Review of 'Jeremy Montagu. *Shawms Around the World*', *The Double Reed* 44(1), p. 8.
- Bonet N. (2021). Review of 'Jeremy Montagu. *Shawms Around the World*', *American Musical Instrument Society Newsletter* 48(2), pp. 18-19.

Conference contributions

- Bonet, N. (2026). 'Practice is for Cowards: Failure, Risk and Precarity in the *Master of the Music*', *RMA-SMI-EADH Annual Conference 2026*, Queen's University Belfast: 29 Aug-1 Sep 2026.
- Bonet, N., Turner, A. Filella, M. and Santa Maria Bouquet, M. (2026). Non-destructive analysis: the use of X-ray fluorescence spectrometry for the study of historical tenoras and tibles, *Sound Stories: The joint conference of The Galpin Society and the UKRI Global Music Technologies research group*, Northumbria University: 17-19 June 2026.
- Bonet, N. (2025). 'Tenoras, tibles et musées : le paradoxe des instruments catalans', 3rd Biennial Congress of the French Musicological Association, Aix-en-Provence: 23-25 October 2025.
- Bonet, N., Chornik, K and Freedman, J. (2025). 'Cantos Cautivos: ensuring the long-term sustainability of a musical archive', *Royal Musical Association Annual Conference*, University of Southampton: 10-12 September 2025.

Bonet, N. (2025). 'The "Yamaha baby grand" Scam: Instrumental Scams in the Age of the Internet', *American Musical Instrument Society Annual Meeting*, Georgia Southern University, Savannah, GA: 4-7 June 2025.

Bonet, N. (2025). 'Pub Jukeboxes: Music, Identity and Hyperlocal', *Everyday Music Scenes: Music in Pubs, Clubs and 'Stutes (RMA Study Day)*, University of Newcastle: 14-15 April 2025.

Bonet, N. & Fontelles-Ramonet, A. (2024). 'The *baritona*: the re-discovered instrument of the *cobla*', *American Musical Instrument Society Annual Meeting*, Musical Instrument Museum, Phoenix, US: 15-18 May 2024.

Bonet N. (2023). Instrumental pub decors: non-sounding functional instruments, *Royal Musical Association Annual Conference*, University of Nottingham: 14-16 September 2023.

Bonet, N. (2023). 'The Jukebox: Examining a Democratic Musical Instrument', *American Musical Instrument Society Annual Meeting*, Rudi E. Scheidt School of Music, Memphis, TN: 31 May – 3 June 2023.

Bonet, N. (2022). 'Pub Jukeboxes: Music, Identity and Hyperlocal', *The Tenth Biennial Conference of the North American British Music Studies Association*, Illinois State University, Normal, IL: 21-24 July 2022.

Fontelles-Ramonet, A. & Bonet, N. (2022). Baritona : the lost instrument of the cobla, *Conference on Musical Instruments*, University of Edinburgh: 23-25 June 2022.

Bonet, N. (2021). 'Pub jukeboxes: Music, democracy and the hyperlocal', *Royal Musical Association Annual Conference*, University of Newcastle; 14-16 September 2021.

Bonet, N. (2020). 'Musical Democracy in Chilean Prisons During Pinochet's Dictatorship (1973-1990)', *Music and Political Democratisation in Late Twentieth Century Study Day*, University of Huddersfield; 5-6 November 2020.

Bonet, N. (2020). 'Sonification and "Climate Fatigue"', *Sustainability through Art: The Role of Art In and Towards Sustainable Changes*, University of Geneva, Switzerland, 24-25 November 2020.

Bonet, N. (2020). 'The 2017 Catalan Independence Referendum in Catalan Popular Music', *RMA Annual Conference*, Goldsmiths: 8-10 September 2020.

Bonet, N. (2019). 'Improved Instruments, Bad Reputation: The Development and Reception of Modern Chinese Instruments', *American Musical Instrument Society Annual Meeting*, Greenville, NC: 14-18 May 2019.

Bonet, N. (2018). 'Humour as resistance: the songs and chants of the Catalan independence referendum', *Royal Musical Association Annual Conference*, University of Bristol: 13-15 September 2018.

Bonet, N. (2018). 'Humour as resistance: the songs and chants of the Catalan independence referendum', *Mediating the Catalan Independence Movement*, Queen Mary University, London: 12-13 September 2018.

Bonet, N. (2018). 'The Voice of the Sea', *BFE/RMA Research Students' Conference*, University of Huddersfield: 4-6 January 2018.

Bonet, N. (2017). 'But does it sound nice? Evaluating the success of sonification as a compositional tool', *Digital Research in the Humanities Conference*, University of Plymouth: 10-13 September 2017.

Bonet, N. (2017). 'But does it sound nice? Evaluating the success of sonification as a compositional tool', *Royal Musical Association Annual Conference*, University of Liverpool: 7-9 September 2017.

Bonet, N. (2017). 'Mechanised Shawms: Comparing the Tenora, Suona and Jangsaenap', *Conference on Musical Instruments (Galpin Society and American Musical Instrument Society joint conference)*, University of Edinburgh: 1-4 June 2017.

Bonet, N. (2017). 'Echoing our Environment: Sonification in Electroacoustic Music as part of a Musical Tradition', *BFE/RMA Research Students' Conference*, Canterbury Christ Church University: 5-7 January 2017.

Bonet, N. (2016). 'The Scientist-Composer: Dark Matter Sonification as Music Composition', *Symposium on Music Composition on Interdisciplinary Practice*, University of York: 28-29 June 2016.

Bonet, N. (2015). 'The Evolution of the Tenora', *American Musical Instrument Society Annual Meeting*, Boston, MA: 3-7 July 2015.

Popular journals

- Bonet, N. (2026). 'Nous mètodes per l'estudi de tenores i tibles: L'espectroscòpia XRF', *Sonograma Magazine* 70 (April 2026).
- Bonet, N. (2025). 'The "Yamaha baby grand" scam: instrumental scams in the age of the Internet', *Sonograma Magazine* 67 (June 2025).
- Bonet, N. (2025). 'Instruments autèntics?: L'adquisició d'instruments catalans a través de les cartes de Victor-Charles Mahillon', *Sonograma Magazine* 65 (January 2025).
- Bonet, N. (2024). 'Instruments catalans al Musical Instrument Museum de Phoenix', *Sonograma Magazine* 63 (June 2024).
- Bonet, N. (2024). 'In defence of the jukebox (ii): Music, democracy and the hyperlocal', *Sonograma Magazine* 62 (April 2024).
- Bonet, N. (2024). 'In defence of the jukebox (i): The jukebox as an instrument', *Sonograma Magazine* 61 (January 2024).
- Bonet, N. (2023). 'Instrumental pub decors: non-sounding functional instruments', *Sonograma Magazine* 60 (October 2023).
- Bonet, N., Fontelles-Ramonet, A., Nonell, J. (2023). 'La barítona, del silence a l'actualitat', *Sonograma Magazine* 58 (April 2023).
- Bonet, N. (2023). 'Les patents de tible i tenora de Joan Fabra i Vicenç i el seu context', *Sonograma Magazine* 57 (January 2023).
- Bonet, N. (2022). 'Tibles i tenores en museus del món', *Sonograma Magazine* 56 (October 2022).
- Bonet, N. (2022). 'Dentsivka: A Ukrainian Recorder', *The Recorder Magazine* 42(2) (Summer 2022).
- Bonet, N. (2022). 'Identitats musicals i polítiques a Ucraïna', *Sonograma Magazine* 54 (April 2022).
- Bonet, N. (2021). 'Back to Music: a comeback and farewell concert', *Sonograma Magazine* 51 (June 2021).
- Bonet, N. (2020). 'Music in times of isolation: learning from Chilean political prisoners', *Sonograma Magazine* 47 (June 2020).
- Bonet, N. (2020). 'Back to Music: Disabled Musicians and the Loss of Music', *Sonograma Magazine* 45 (January 2020).
- Bonet, N. (2019). 'Musical Travels: The Hong Kong Chinese Orchestra – Between Tradition and Innovation', *Sonograma Magazine* 43 (June 2019).
- Bonet, N. (2019). 'Disobeying seagulls: Making music with animals', *Sonograma Magazine* 42 (April 2019).
- Bonet, N. (2019). 'Musical Travels: Instruments in Chinese Museums', *Sonograma Magazine* 41 (January 2019).
- Bonet, N. (2018). 'Musical travels: Opera in Beijing', *Sonograma Magazine* 40 (October 2018).
- Bonet, N. (2018). 'Trompes desafinades: Tocar instruments que no es poden tocar', *Trompes desafinades: Tocar instruments que no es poden tocar, Sonograma Magazine* 39 (June 2018).
- Bonet, N. (2018). 'Trompes desafinades: l'acústica de les trompes amb cantarelles', *Sonograma Magazine* 38 (April 2018).
- Bonet, N. (2018). 'La ténora et le tible: des instruments catalans?', *Larigot* 61 (1er semestre).
- Bonet, N. (2018). 'La tenora i el tible: instruments catalans?', *Sonograma Magazine* 37 (January 2018).
- Bonet, N. (2017). 'From North Korea to Catalonia: the Tenora, Suona and Jangsaenap', *Sonograma Magazine* 36 (October 2017).
- Bonet, N. (2017). 'Toron, Perpignan and the history of the tenora', *Sonograma Magazine* 35 (June 2017).
- Bonet, N. (2016). 'The Metal Tenora', *American Musical Instrument Society Newsletter* 45(2), pp. 13-17.

Public appearances (research-related)

Radio interview with Mel Osborne on *BBC Radio Devon* and *BBC Radio Cornwall* for *When I grow up...* segment on becoming a composer (28/02/2026)

Invited Speaker at the British Academy Summer Showcase to present about music in pubs (13/07/2024)

Radio appearance on the [El Taller del lutier](#) programme on *Catalunya Radio* (19/07/2023)

Invited speaker at the *Institut d'Estudis Catalans* in Barcelona (Spain) for the academic session [La baritona, del silenci a l'actualitat](#) (12/04/2023)

Radio appearance on *BBC Radio Devon* to discuss the *Ten Wee Devon Pints* project and my piece *Topsail* (18/03/2023)

Invited speaker at the Esch 2022 (Esch-sur-Alzette European Capital of Culture) in Esch-sur-Alzette (Luxembourg) for the session *THE SOUND OF DATA: Science Meets Music* (1 May 2022)

Appearance on the [Tots els matins del món](#) programme on *Catalunya Música* to discuss my research and composition (29/04/2022)

Radio appearance on *BBC Radio Devon* to discuss long-form music pieces (18/02/2021)

Radio appearance on *BBC Radio Devon* to discuss the oral history *Pubs of Greenbank* project (28 April 2020)

TV appearance on the *BBC Spotlight* to discuss the premiere of my piece *Queen Canute* (8 February 2019)

Online appearance on [BBC News](#) to discuss the premiere of my piece *Queen Canute* (8 February 2019)

Radio appearance on the [El Taller del lutier](#) programme on *Catalunya Música* to discuss my research on the *tenora* (20/11/2018)

Radio appearance on the [Mans](#) programme on *Catalunya Radio* to discuss my research on the *tenora* (14/05/2017)

Radio appearance on the *Music Matters* programme on *BBC Radio 3* to discuss the premiere of my piece *Voice of the Sea* (27/02/2017)

SELECTED COMPOSITIONS AND PERFORMANCES

Full list of pieces with recordings and scores can be found on <https://nuriabo.net/music>

Musique de degustation (10') – for clarinet, accordion and cello (2026)

Commissioned by United Instruments of Lucilin in collaboration with the Fondation Valentiny and Domaine Viticole Sunnen-Hoffmann, premiered on 12 July 2026 in Remerschen (Luxembourg).

Master of the Music (20') – for piano, clarinet and voice (2024-)

Commissioned by SOAK Live Art, premiered on 19 October 2024 at the House (Plymouth).

Topsail (4') – for clarinet (2023)

Commissioned by Sarah Watts for 'Ten Wee Devon Pints project', premiered on 17 March 2023 at Bulletproof Brewing (Plymouth), released by Cuillin Sound and score published by Wonderful Winds in 2023.

Ode to the Sausage (Dog) (4') – for basset horn and narrator (2021)

Commissioned by Sarah Watts and Jon Iles, recording released by Cuillin Sound in 2021.

Radio Sunshine (22') - Theatre production soundtrack (2019-20)

Commissioned by Escher Theater and Openscreen ASBL (Luxembourg), released as an LP in March 2021.

Back to Music - Composition and performance project with disabled musicians (2020)

Arts Council England National Lottery Project Grant, livestreamed from the House (Plymouth) on 6 December 2020.

Queen Canute (10') - for clarinet and 'seagulls' (2018-19)

Commissioned by Contemporary Music Festival (University of Plymouth), premiered on 23 February 2019 at the House (Plymouth), featured on BBC News and BBC Spotlight.

Satan Nasal Pie (5') - for vibraphone, percussion and loop pedal (2017)

Commissioned by Psappha, premiered at Hallé St Peter's (Manchester) on 6 May 2017.

Composer Residence with Anna Meredith at Museum of Science and Industry (Manchester, 2016).

Sonification of Dark Matter (21') - Audiovisual Sonification (2016)

Commissioned by Contemporary Music Festival (University of Plymouth), premiered on 27 February 2016 at Immersive Vision Theatre (Plymouth), featured in the Independent, the Observer, Nature Physics and Physics World.

Blyth-Eastbourne-Wembury (7') - Electroacoustic Sonification (2015)

Commissioned by National Union of Students (NUS), premiered at the Eden Project (Bodelva) on 9 October 2015.

Pota (4') - for cembalom and electronics (2013)

Commissioned by Psappha, premiered at the Martin Harris Centre (Manchester) in May 2013.

Fort Greene (4') - for 2 toy pianos (2012)

Premiered in 2012 at Martin Harris Centre (Manchester), published by Nebraska University Press in 2017.