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Education

University Positions

Editorial Roles

Conference Coordination

Other Roles

Major Grants

Major Publications

Visiting Professorships, Residencies and the Like

Keynotes, Invited Talks and Concerts

Miscellaneous

Full Publication List

Composition List and Related Information

Education

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| 1969-1972 | Columbia University-Engineering School (New York City) Bachelor of Science (B.Sc.) Major: Operations Research - Computing Science. Minor in electronic and computer music, composition, (contemporary) musicology and music theory. |
| 1972-1974 | Columbia University - School of the Arts
Master of Arts (M.A.) Major: Composition of (electroacoustic) music. Minors included ethnomusicology, musicology of contemporary music. Studied primarily with Vladimir Ussachevsky, Charles Dodge and Bulent Arel. |
| 1974-1975 | Columbia University - School of the Arts. Started PhD in ethnomusicology but decided to focus on composition -> |

1975-1977 State University of New York at Buffalo - Graduate School. Doctor of Philosophy (PhD - earned 6/77 *Cum laude*, awarded 3/78). Major: Music composition and musicology of contemporary music. Lejaren Hiller and Morton Feldman PhD advisors.

University Positions

1977-1978 University of Amsterdam: Institute of Musicology – Postdoctoral Researcher (Wetenschappelijk Medewerker - Lecturer level). Computer research of one-voiced recordings of Arabic music.

1978-1985 University of Amsterdam: Institute of Musicology - Wetenschappelijk Medewerker (Lecturer) with educational and research duties. Most courses and projects concerned late twentieth century music. Designs the institute's first studio (analog) during this time.

1985-1993 Univ. of Amsterdam: Institute of Musicology – Universitair Hoofddocent (Senior Lecturer) including duties in the Department of Computer Science in the Arts and Letters - *Alfa-informatica*.
In charge of the Experimental Music and Systematic Musicology programmes within the Musicology Department. Led the design and construction of the digital studios in this period. During five of these years, rotating Head of Department.

1993-1997 University College Bretton Hall (College of the University of Leeds, UK). Professor (University of Leeds Chair)/Head of School of Music; also, leader of MA Contemporary Performing Arts.

1997–1999 The Manchester Metropolitan University (MMU): Professor/Head of Department of Contemporary Arts.

1999–2025 De Montfort University (DMU): Research Professor (Contemporary Music)/Director of Music, Technology and Innovation Research Centre (MTI), <https://www.dmu.ac.uk/research/research-faculties-and-institutes/technology/mtirc/mtirc.aspx>). Becomes Emeritus Professor in 2025.

Editorial Roles

1987–2020 Music Editor for *Avant Garde* (Editions Rodopi).

1996– Founding Editor of Cambridge University Press journal: *Organised Sound: An International Journal of Music Technology* (later reduced to *Organised Sound*).

1999– International editor for *EPOS*, Electronic Publishing Osnabrück.

2007– Editor: *Journal of Music, Technology and Education* (Intellect).

2013–2020 Appointed as Associate Editor, Intelligent Arts (NY).

2023– Appointed as Associate Editor, *Arts and Communication*, AccSCIENCE Publishing (China).

Conference Coordination

1994 Responsible for the conference “Leaving the Twentieth Century: Ideas and Visions for New Musics” at Bretton Hall. Proceedings published in *Contemporary Music Review*.

1999 Coordinator of international conference: “Dance Theatre – an international investigation” at Manchester Metropolitan University.

2000 Coordinator of international conference: “Music without Walls? Music without Instruments?” at De Montfort University.

2003 Coordinator of international conference: Electroacoustic Musics – Centre Pompidou, Paris.

2007 Coordinator (with Simon Emmerson) of the Electroacoustic Music Studies

- 2018 Network's EMS07 event at De Montfort University.
 Coordinated 'Bringing New Music to New Audiences Conference', DMU.
 2021 Coordinated EMS21 Conference (hybrid delivery) at DMU.

Other Roles

- 1982-1984 Composer in residence with the new Nationaal Toneel (Dutch National Theatre company).
 1990-1995 Joins the board as Vice-Chair of the PEM - Dutch section of the International Council of Electroacoustic Music.
 1992–2020 Joins the Directors of the Composers Desktop Project (York).
 1994 Becomes a Music Advisor to Arts Council England (Yorkshire & Humberside) and will play the same role later for ACE (Northwest).
 1995 Establishes new performance group I • D Φ • X (Idée Fixe)– Experimental Sound Theatre (in 1996 it becomes Experimental Sound and Music Theatre) of which he is artistic director along with Evelyn Jamieson. Becomes advisor to Musica Duemila, an organisation attached to the Italian Cultural Ministry promoting contemporary music in Europe.
 2001-2007 Board Member of Phoenix Arts – Leicester.
 2002-2007 Board Member of the International Computer Music Association.
 2001 Becomes a Chercheur Associé (Associate Researcher) at the MINT/OMF Research Group, Sorbonne.
 2002 Founding co-director of the Electroacoustic Music Studies Network (www.ems-network.org).
 2005-2015 Member AHRC Peer Review College

Major Grants

- 1976-1977 Fulbright-Hayes scholarship to The Netherlands (Universiteit van Amsterdam).
 199 British Council grant – Visiting Fellow, University of York (2-11/91).
 2004 The ElectroAcoustic Resource Site project, EARS receives £170,000 grant, its 3rd grant (AHRB, now AHRC).
 2010 Receives, with Simon Emmerson, a large grant from the AHRC in the area of electroacoustic music analysis (2010-2013) – £350,000.
 2011 Commences 'Composing with Sounds' project with five other EU partners. Creation of music software for children and associated cultural events (2011-2013) €200,000 – EU Cultural programme. In 2013, twelve concerts in six countries culminating the Composing with Sounds project.
 2012-2014 Receives first of a succession of HEIF grants for the EARS 2 pedagogical project (£84,000). In 2015, after several publications in English, first article on EARS 2 that was published in Polish (in *Glissando*). In 2018 the Cypriot Ministry of Culture and Education endorses the use of EARS 2 with Compose with Sounds within their music national curriculum. By 2020, EARS 2 is available in ten languages (thanks to the Interfaces grant below).
 2016 Receives ca. 15% of a €3.8 million Creative Europe (EU Culture) grant for the "Interfaces" project hosted by the Onassis Cultural Centre, Athens involving nine partners in total including IRCAM and ZKM.

Major Publications

- 1991 Publication of his book *What's the Matter with Today's Experimental Music? Organised Sounds too Rarely Heard*
 1993 His first CD appears, made with the composer-flautist Jos Zwaanenburg as *La Zététiq* (Erasmus).
 1994 Publication of his second book *Experimental Music Notebooks*

- 2000 Publishes video + booklet publication *Devising Dance and Music – I • D Φ • X* (Idée Fixe Sound and Movement Theatre) with Evelyn Jamieson (Sunderland University Press, now online).
CD publication: MTI-RG (Music, Technology and Innovation Research Group – Pink Dot 001) including *Sonic Highway Exits Neglect Grammar*.
- 2002 First version of the ElectroAcoustic Resource Site (EARS) appears online: <http://www.mti.dmu.ac.uk/EARS> (now <http://ears.humanum.fr/index.html>).
- 2007 Publication of 4th book: *Understanding the Art of Sound Organization* (MIT Press).
& of 5th book: *La musique des sons/The Music of Sounds* (Sorbonne MINT/OMF, bilingual).
CD publication: *Bouquet of Sounds – Music, Technology and Innovation Research Centre* (MTI CD 001/002) including *Oh là la radio*.
CD publication: *Sonic Voyages – MTI Research Centre* (UHR – www.uhr.com) including *Soap Opera*.
- 2009 Chapter published in *The Oxford Handbook of Computer Music* OUP).
- 2012 6th book published, *Making Music with Sounds* (Routledge).
- 2013 EARS 2 Pedagogical site (ears2.dmu.ac.uk, now ears2.eu) and Compose with Sounds software site (cws.dmu.ac.uk, now ears2.eu/cws) placed online.
- 2014 7th book, an eBook, *Compose Your Words* published by Intelligent Arts (New York) available via normal eBook channels.
- 2015 Celebrated 20 years as editor of *Organised Sound* including keynote article, “Reviewing the Musicology of Electroacoustic Music”.
- 2016 Jointly edited book *Expanding the Horizons of Electroacoustic Music Analysis* (with Simon Emmerson) published by Cambridge University Press.
- 2017 Chapters published in Routledge Companion volumes concerning “Sounding Art” and “Music, Technology and Education”.
Mezihlas -- Přeshlas – Nahls (Radio -- Voice -- Overs) commissioned by, broadcast on Czech Radio and published on a Czech Radio DVD *R{A}DIO{CUSTICA} Selected 2003-2017*.
& on *Bouquet of Sounds 2*.
- 2018 Chapter published in “Routledge Research Companion to Electronic Music: Reaching Out with Technology”.
- 2023 *Experiencing Organised Sounds: Investigating the listening experience across diverse sound-based works*, Routledge.
- 2024 *The Music of Sounds and the Music of Things: Sonic Creativity within Sampling and DIY Cultures* (written with John Richards).

Visiting Professorships, Residencies and the Like

- 1990, 1992 Two Erasmus visits at the then Regional Technical College in Waterford (Ireland) helping to set up the first HE computer music studio in the country.
- 1991 Visiting Fellow at the University of York: Music Technology programme with support from the British Council (sabbatical leave).
- 1993 Visiting Professor at the Central Conservatory of Music, Beijing, offering a two-week course regarding the use of computers in both composition and musicology, the first of several visits to China.
- 1996 Invited to Sligo (Ireland) as a consultant to write new BA courses in Contemporary Theatre and Popular Music Studies and help them with a proposal to establish a National Centre for Postgraduate Studies in the Performing Arts.
- 1997 Commences two-year **I • D Φ • X** residency at South Hill Park Arts Centre (Bracknell, Berkshire, UK) working with local musicians, dancers

- and community artists including several workshops focusing on arts and disability.
- 1998 Commences five-year I • D Φ • X residency at The Bridgewater Hall in Manchester.
- 2009 Visiting Professorship residencies at UNESP (São Paulo) and the University of Auckland.
- 2011 Visiting Professorship/residency at USP São Paulo.
- 2013 Visiting Professor at the Shenyang Conservatory of Music.
- 2015 Visiting Professor twice at the Tianjin Conservatory of Music.
- 2018 Visiting Professor at the Janáček Academy, Brno.
- 2019– Appointed Visiting Professor at Bournemouth University.
- 2020– Appointed Visiting Professor at the University of Ulster.
- 2022 Visiting Professor, Masaryk University, Brno.
- 2023 Visiting Professor, Zhejiang Conservatory, Hangzhou.
- 2024 Visiting Professor, South African College of Music, University of Cape Town.
- Appointed Visiting Professor at the Ionian University, Corfu, Greece

Keynotes, Invited Talks and Concerts

- 2000 Delivers keynote at Brazilian national computer music conference in Curitiba.
- 2002 Gave keynote talk at JIM conference, Marseille (French computer music society).
- 2007 INA/GRM commission for *Oh là la radio* – first of radio series presented at their annual concert series at Radio France.
- 2008 Gave keynote talk at An Feasa music research conference, NUI Maynooth (Ireland).
- 2009 Delivers keynote talk at NZEMS conference, Auckland.
Delivers keynote talk at Re-* Recycling_Sampling_Jamming Künstlerische Strategien der Gegenwart Festival, Akademie der Künste (Berlin).
- 2010 Conference keynote addresses at City University, University of Chester, and SMI conference (Derry).
Featured composer: Musica Viva Festival (Lisbon).
- 2011 Keynote addresses at ‘Technology and Aesthetics’ Conference, Oslo; FIMPac conference Leeds, EMS2011 conference New York City, Next Generation Festival ZKM, Karlsruhe.
Presents MTI² concerts at Conservatorio Santa Cecilia (Rome) and Musicacoustica Festival 2011 (Beijing).
Commission for a composition, *Radio-aktiv*, the third in the radio series, by ZKM in Karlsruhe for a premiere performance at the ARD Musiktagen (national broadcast radio art festival).
- 2012 Keynote speaker at SPEEC conference, Oxford University.
- 2013 Keynote speaker (and composer) at the “From tape to typedef” conference, Sheffield University.
Invited speaker and composer at the “Sound and Space” conference, Universidad Autónoma de Madrid.
- 2013 Keynote speaker at the “Im Hörraum vor die Schaubühne” (In the Listening Space in Front of the Stage) symposium in Berlin, a conference focusing on Landy’s work with Heiner Müller.
Presents the festival commission, *China/Music* 中國/音樂 *Old/New* 舊/新 at the Musicacoustica Festival, Central Conservatory of Music, Beijing.
- 2014 Presented a one-composer concert at the Musiikkitalo (Helsinki Music Centre) during a residency at the Sibelius Academy.

- Keynote talk at EuroMAC conference on electroacoustic analysis, Leuven – book chapter (Delatour).
- US tour of three universities in NY, AZ and OR including 4 concerts and 6 talks (inc. Visiting Professorship at the University of Oregon).
- 2015 Two extensive tours to China including presentation of music in Guangzhou, Beijing and Tianjin and talks/workshops in these cities + Hong Kong and Shanghai. One-man concert at the Tianjin Conservatory (November) where he was twice Visiting Professor.
Week residency with two talks and a full concert at the Bologna Conservatoire.
Premiere of work, *Xūn Old/New* at Musicacoustica Festival in Beijing with Li Yue performing the xūn part.
- 2016 Keynote talk at the “Alternative Histories of Electronic Music” Conference at the London Science Museum.
Keynote talk and featured composer at the Irish Sound, Science and Technology Association conference (Derry).
Keynote talk at the International Musicology Conference (Brno)
Keynote talk at WOCMAT 2016 (Taiwan)
- 2017 Keynote talk at performing arts conference University of Chester
Invited talk at Japanese Society of Sonic Arts (Tokyo).
On the Éire, part of the radio series commissioned by the University of Ulster and performed at the IMBOLC International Festival (Derry).
- 2018 Keynote at the Sonic Arts conference, Buenos Aires.
- 2019 Keynote at ‘Electroacoustic Music in Britain: Past/Present/Future’ conference, London.
- 2022 Keynote talk, Noise Floor festival, Staffordshire University.
Invited talk, Conference on Sound and Music Technology, Hangzhou.
Principal keynote talk and MTI² concert, Bowed Electrons Festival and Symposium, South African College of Music – University of Cape Town.
- 2023 Masterclass, China Conservatory of Music, Beijing.
Featured composer, invited speaker and workshop leader, Visiones Sonoras Festival, CMMAS, Morelia, Mexico where the 7th radio series piece, *Aplican Términos y Condiciones* received its official premiere.
Featured composer, Musicacoustica Festival, Hangzhou (originally planned for 2020, in Beijing; the festival was postponed) where he premieres the festival commission, *E Pluribus Plures*.
- 2024 Focus as composer/scholar of the Bowed Electrons 24 Festival, South African College of Music, University of Cape Town where he premieres the commissioned work, *Musical Bow Old / New* and presents six talks and two full concerts.
Invited composer at Visiones Sonoras Festival (performance and talk) at CMMAS, Morelia, Mexico followed by the first sound art event at the MAZ Museum (Zapotán, Guadalajara) with *Aplican Términos y Condiciones* presented as an installation.
Keynote speaker for the second time at WOCMAT 2024 (Taiwan)
- 2025 Invited speaker and international jury member at the Macao International Digital Intelligence Music Competition at the Academy of Music, Macau University of Science and Technology.
Keynote speaker at Bowed Electrons 2025 Festival/Conference SAE Institute where his 2024 commission was given a reprise performance.

Miscellaneous

- 1995 Filmed for a good practice in teaching and learning video for QA (Quality Assessment) trainees in England and Wales.
- 1996 The Italian government sends 25 music staff and students from Rome and Milan to Bretton Hall for four days to experience Landy's experimental approach to teaching and learning I had established.
- 2002 Establishes research/postgraduate collaborative agreements between DMU and the Université de Paris IV–Sorbonne and with INA/GRM. These are the first two of many international partnerships including agreements on virtually every continent.
- 2003 The ElectroAcoustic Resource Site, EARS, is adopted by UNESCO as part of their Digi-arts Project.
- 2007 Establishes a research/postgraduate collaborative agreement with the Chinese Electroacoustic Music Center, Beijing (Central Conservatory of Music).
- 2008 Establishes a research collaborative agreement with the ZKM.
- 2009 Establishes a research collaborative agreement with the CEPISA Research Centre as the National University of Lanús (Argentina) commencing with a jointly edited book.
- 2014 Commences presentations of EARS 2/Compose with Sounds to music educators, education ministry staff and young people through talks and workshops in countries including China, Cyprus, France, Germany and many more; EARS 2 translated and adapted into French, German, Norwegian, Spanish, Greek and Mandarin (partial translation).
- 2016 Becomes Chercheur Associé (Associate Researcher) at IReMus (the Institute for Musicological Research), Paris.
- 2019 Establishes a research collaborative agreement with CMMAS (Mexico).
- 2022 Establishes a research and exchange collaborative agreement with South African College of Music, University of Cape Town.

List of Publications
Prof. Leigh Landy

- 1970 - 1975 Several concert and record reviews in (a.o.): *Soho Weekly News & Columbia Spectator* (New York).
- 1975 Two reviews 'Briefly Mentioned' in *Ethnomusicology* 19/3:496-497.
- 1977 "Music in Holland", *EAR Magazine* 3/2: 3.
- Score of 'Regiones Vocales' published in Michael Gibbs, Ed. 'Kontextsound', Amsterdam: Kontexts Publications, 21.
- 1978 "On DARMS: (Digital Alternative Representation of Musical Systems)" in *Informatique musicale 1977*. Paris: C.N.R.S., 17-26.
- "Foreign Composers Living and Making Electronic Music in Holland", *Key Notes* 1978/2: 53-55.
- "At a Fork on the Way - 4: World Music and this thing called *Serious* Music", *EAR Magazine* 4/8-9: 16-17.
- 1980 "At a Fork on the Way - The African Lesson", in S. Moore, ed. *There's No School for Feeling: a Report on Musicultura 1979*. Breukelen: UNESCO & Ed. van Beinum Foundation, 53-62.
- 1981 "Music and Politics: a Reply", *EAR Magazine* 6/3: 2.
- European corresponding editor for *EAR Magazine* until 1985.
- "Arabic Taqsim Improvisation: a Methodological Study Using Computers", and
- "Computer Musicology and Politics: Why are They Never Associated", in H. Charnassé, ed. *Informatique et musique: actes du seconde symposium - Orsay 1981*. Ivry-sur-Seine: ELMERATTO/C.N.R.S., 21-30, 243-254.
- 1982 "New Music and the Media, or Mr. Businessman's *Veni, Vendidi, Vici* ", *EAR Magazine* 7/2: 3,4.
- 1983 "New Notation?", *EAR Magazine* 8/1-2: 11-16.
- "The Sound of Music", *NRC Handelsblad* (Scientific Supplement) 21 Oct., p. 1.

- "Foutloos Musiceren: Techniek vs. Technologie", *Politiek en Sociale Vorming* 1/3: 12-14.
- "La vidéothéâtre: son SON", *Nordeste* 3: 49-51.
- At a Fork on the Way. *EAR Magazine* 8/5, 9/1, 9/2, 9/3 (manuscript 87p).
- 1984 "Over het Muziek-Video-Theaterstuk, Electronique Vidéo Circus", *Toneel Teatraal* 105/4: 25-27.
- "De Wereld van de Computer in de Muziek", in Catalogus: Computer Festival. Amsterdam: De Meervaart, 38-43.
- 1985 "Studij eksperimentalne muzike: oslobadnje ili izolacija nova muzike?" (Experimental Music Studies: Liberation or Isolation of New Music?), *Zvuk* (Sarajevo) 1/1985: 53-58.
- "Das Studium der experimentellen Musik an der Universität Amsterdam: Befreiung oder Isolierung der neuen Musik?", *Musik und Bildung* 10/Okt. 1985: 693-694, 703.
- "Duchamp, Dada Composer and his Vast Influence on Post-World War II Avant-garde Music", *Kunstlicht* Nr. 17 Winter 1985/1986: 18-25.
- "Music and Nature: A series of compositions". in G. J. Lischka, ed. Alles und noch viel Mehr – Das Poetische ABC: Die KatalogAnthologie der 80er Jahre. Bern: Benteli: 67–71.
- 1987 "An Analysis of *Tayutai* for koto (1972) composed by Makoto SHINOHARA: a 3-Dimensional Approach", *Interface* 16/1-2: 75-96.
- "Musicology and Computing Science: An Update - A New Specialization: A New Department", in R. Wegman & E. Vetter, ed. Liber Amicorum Chris Maas. Amsterdam: Univ. of Amsterdam, 207-214.
- Music Editor for *Avant Garde* (Rodopi).
- "Comp(exp. J) = f_tΣ'parameters'(~)" *Avant Garde* No. 0 'Presentation': 27-40.
- "'Spar deinem Schiff die unbequeme Fracht / Den Mißlaut meiner Schmerzen deinem Ohr' - Die Arbeit eines Komponisten bei Heiner Müller-'Philoktet'", *Basler Theater - Magazine* 3-4/88: 2pp.
- "Vondel + een experimentele componist = ?" in Programme book for Vondel's *Faeton*. The Hague: De Appel, 1p.
- 1988 "How often have you seen your compositions performed? A plea for more audio-visual collaborations in experimental music", *Interface* 17/4: 241-249.
- "Over György Ligeti's Violoncello Concert", *Preludium* 1988/10: 35-37

and *Preludium* 1991/12: 35-38. (Reprint: 1991/12: 35-38.)

"Duchamp, Compositeur Dada, et son influence sur la musique d'avant-gar depuis la guerre", in S. Briosi & H. Hillenaar, ed. Vitalité et contradictions de l'avant garde: Italie-France 1909-1924. Paris: Librairie José Corti: 241-254.

English version of above in *Avant Garde* No. 2 'Duchamp': 131–144 (see also 1985).

1989 "John C A G E: anarchist musician", *Avant Garde* 3 'Anarchia': 67-84.

"Musicology and Computing Science - a New Major at the University of Amsterdam: Problems and Solutions Involved in its Foundations", *Musicus* 1/i: 9-14.

"Veni, Vendidi, Vici (Forretningsstandens Neoklassisme: Jeg Kom, Jeg Solte, Jeg Vant) - Den Nye Musikken og Media", *Ballade* (Oslo) 1989/2: 50-55.

1990 "Is More than Three Decades of Computer Music Reaching the Public It Deserves?" in International Computer Music Conference Glasgow Proceedings. ICMC: 369-372.

1991 What's the Matter with Today's Experimental Music?: Organized Sound too Rarely Heard. (book - xiv, 308pp) Harwood Academic Publishers (Chur/Reading).

"Leigh Landy over nationalistische stijlen: is een koto amerikaans?", *Het Gebouw* (Noordhollands Filh. Orkest) 1/1991: 5-6.

1992 "A-RI-A – A Work in Progress (of Getting Started)" *Composers Desktop Project Quarterly* (York) 15 : 15–17.

Letter re: "The dilemma of the marginalization of computer music", *Computer Music Journal* 16/1 : 4–5.

"Academic? Underground? – The image the academic world has (or doesn't have) of the 'contemporary underground'", *Vital: Magazine for Electronic and Electroacoustic Music* 23:10-12.

"La musique électroacoustique" (of François Bernard Mâche) *Les Cahiers du CIREM* (Rouen) 22–23: 79–96. (written with Chr. ten Hoopen)

Special Editor for *Avant Garde* - Nr. 7 'Avant Garde and Technology' including the article "'I make Technology Ridiculous': The Unusual Dialectics of Nam June Paik": 79–108. (written with Antje von Graevenitz).

1993 "Sound Transformations in Electroacoustic Music", *Composers Desktop Project Quarterly* (York) special edition: 14 pp.

Guest editor of an *Interface* number on the theme, "Sound transformations".

- “Oo, Li Po”, in Henriette Ritter and Annelies Schulte Nordholt, eds. La Révolution dans les lettres. Rodopi (Amsterdam) 381–390.
- 1994 Experimental Music Notebooks. (book - ix, 172pp) Harwood Academic Publishers (Chur/Reading).
- “The ‘Something to Hold on to Factor’ in Timbral Composition”, *Contemporary Music Review*. Theme ‘Timbral Composition’ 10/2:49-60.
- “Composition and Performance in the 1990s” *Computer Music Journal* Summer 1994 – Vol. 18 No. 2: 49–58.
- “University College Bretton Hall - Studio Report”. International Computer Music Conference 1994 Proceedings. Århus, Denmark: 499–500 (written with Paschall de Paor).
- Flemish translation of "John C A G E: anarchist musician" (1989) in *Perspectief* 1994.
- 1995 “Computer-Musik ein guter Grund, zu Hause zu bleiben? Ja und nein” *Neue Zeitschrift für Musik* 3–4/95: 31–34.
- “Too Many Languages? Has Contemporary Music Been Responsible for Its Own Marginalisation?” “Professorial Inaugural Lecture – Bretton Hall” *National Arts and Education Archives*, Bretton Hall (Wakefield), 13pp. + ill., cassette
- Book review: Sophie Fuller and Nicola LeFanu (eds.) “Reclaiming the Music”. *Contemporary Music Review* Vol. 11 (1994) *Journal of New Music Research* Vol. 11/4: 398–401.
- “Artists are too Concerned with Today and Yesterday – What about Tomorrow?” in Dance ’95: Move into the Future. Proceedings. Centre for Dance Studies, Bretton Hall (Wakefield) 18–26.
- “Digital Technology Can Aid in Bringing Music Back as a Part of Life” in Bernd Enders and Niels Knolle, eds. *KlangArt-Kongreß 1995*. Osnabrück: Universitätsverlag Rasch: 175 –183.
- 1996 Co-editor of the new Cambridge University Press journal: *Organised Sound: an International Journal of Music Technology*. Vol. 1/1 3/96. The journal appears three times / year including one CD-R. Editorials and short book reviews written throughout the years are not being listed.
- “Quality and Quantity (if we’re lucky) or Marcuse’s problem ain’t been solved yet”, *Contemporary Music Review*. Theme “Leaving the Twentieth Century: Ideas and Visions for New Musics”. Vol. 15/3–4: 63–70.
- Co-editor of the volume of *Contemporary Music Review* as mentioned in the previous article.

- 1998 “L’espace divisé vs l’espace unifié (la séparation est-elle en train de disparaître?)”, in Jean-Marc Chauvel and Makis Solomos, eds. L’espace: Musique/Philosophie. L’Harmattan (Paris) 319–329.
- 1999 “Reviewing the Musicology of Electroacoustic Music”. *Organised Sound: an International Journal of Music Technology* 4(1): 61–70.
- “Heightening Access and Cohesion within the Worlds of Electroacoustic Music: The Promotion of Triangulation in Creativity, Development and Scholarship”. International Computer Music Conference 1999 Proceedings. Beijing: 100–103.
- 2000 Devising Dance and Music: I • D Φ • X (Idée Fixe) – Experimental Sound and Movement Theatre. Book with accompanying video commissioned by Sunderland University Press written with the choreographer and dance lecturer Evelyn Jamieson, xvi, 78pp, 58-minute video. Now online at: <http://www.llandy.dmu.ac.uk//dance.html>
- “Music as Organised Notes and Sound: The electronic works of Ton de Leeuw”. Occasional Papers in the Arts and Education. Vol. 8 ed. Tim Stephenson The National Arts Education Archive, West Bretton, UK: 65–77.
- “Recording the Ephemeral in Music, an Art of Interpretation”. Occasional Papers in the Arts and Education. Vol. 9 “Recording the Ephemeral”, ed. Philip Butterworth. The National Arts Education Archive, West Bretton, UK: 1–10.
- “The Music, Technology and Innovation Research Group (MTIRG) at De Montfort University – Studio Report”. International Computer Music Conference 2000 Proceedings. Berlin: 432–435 (with Andrew Hugill).
- “Co-hear-ence and Electroacoustic Music”. SBC2000 Anais do XX Congresso Nacional da Sociedade Brasileira de Computação. (Keynote speech: 19pp on CD-ROM).
- 2001 “From Algorithmic Jukeboxes to Zero-Time Synthesis: A Potential A – Z of Music in Tomorrow’s World – a conference provocation”. Proceedings: “Music without Walls? Music without Instruments?” (10pp on CD-ROM) and *Organised Sound: an International Journal of Music Technology* 6(2): 91–96.
- “Analysis without Ink”. Analyse et Création Musicales. L’Harmattan, Paris: 253–262.
- “Measuring Intention against Reception in Electroacoustic Music: a new opportunity for analysis”. Proceedings: International Computer Music 2001 Havana: 26–29.
- 2002 “The Emancipation of Sound in that Box We Call a Theatre”. Proceedings: Conference MAXIS Symposium 2002. Sheffield: 65–71.
- “La synthèse sonore: enfin l’émancipation?”. Actes: 9e Journées

d'Informatique Musicale, Marseille: 5–15 (Keynote speech).

ElectroAcoustic Resource Site (EARS) first put online: www.ears.dmu.ac.uk;
currently www.ears.huma-num.fr.

2003 “Voulez-vous changer votre paradigme avec moi ce soir?”. MAXIS Symposium 2003. Leeds: 73–78.

“*In Transit* or Realising One’s Aesthetic when the Technology Finally Catches Up”. MAXIS Symposium 2003. Leeds: 79–84 (with Evelyn Jamieson, Kia Ng).

Book review, Thomas Licata, ed. Electroacoustic Music: Analytical Perspectives. Greenwood Press, Westport, CT. in *Notes* September 2003: 162–163.

Book reviews, Bernd Schulz, ed. Felix Hess: Light as Air, Robin Minard: Silent Music – Between Sound Art and Acoustic Design, Christine Kubisch, KlangRaumZeitLicht, Kehrer Verlag, Heidelberg, 2001, 1999, 2000. in *Organised Sound* 8/2, 227–229.

“Introducing the ElectroAcoustic Resource Site (EARS)”. International Computer Music Conference 2003 Proceedings. Singapore, 115–118 (with Simon Atkinson).

“Measuring Intention against Reception in Electroacoustic Music”. SAN Diffusion. October 2003, 2–6 (with Rob Weale).

“Borrowing or Stealing? Celebration or Global Village? Interculturalism in Contemporary Music from a Composer’s Point of View”. in Robert Mawuena Kwami, ed. Intercultural Music, Vol. 5 (MRI Press, Pt. Richmond, CA), 103–115.

“About the Electroacoustic Resource Site (EARS) Project”. SAN Diffusion. November 2003, 4 (with Simon Atkinson).

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- 2023 *Experiencing Organised Sounds: The listening experience across sound-based works*. Abingdon: Routledge – x, 229 p + copious media examples online.
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2026 'Something to Hold on to 2'. *Proceedings of the Electroacoustic Music Studies Network Conference*, Paris, November 2025, 8pp.
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Comprehensive list of publications and compositions – llandy.dmu.ac.uk

Selected Compositions: Music & Intermedia Experience
Leigh Landy

NB: *=electroacoustic composition

<i>cummings again</i> (ca. 1972)	14 min. 3 voices, texts by e e cummings.
<i>Five Introspections</i> (1972)	5 min. - flute.
<i>Computer Study No. 1</i> (1972-Music 360)*	1 min. - stereo tape.
<i>La Phase</i> (1973-Music 360)*	7 min. - stereo tape.
<i>Ambigüité</i> (1973-Musique concrète)*	11 min. - 3 tapes Columbia Princeton Electronic Music Center and two rooms
<i>Regiones Vocales</i> (1973)	Indeterminate - multiples of 7 (amateur) voices.
<i>Une manière de faire le-que faire</i> (1974)*	18 min. – stereo tape.
<i>...tumque requievit</i> (1974)	25 min. - 6 percussionists/ > 100 instruments.
<i>Expansions</i> (1974)	18 min. - 22 piece jazz ensemble.
<i>O Faccia d'una Luna</i> (1975)	12 min. - 8-voice chorus.
<i>Le roman de Zizi</i> (1976-opera: text M. Jaffrennou)*	1-1/2 hours - 2 choruses (8+4), 8 soloists, tapes, 6 dancers and 10 instruments.
<i>Wolken Wind Schermen</i> (1976)*	Indeterminate - duet for solo oboe or flute, live electronics and technician/tapes.
<i>Do It Yourself</i> (1977)*	Indeterminate - solo for voice- over(s)/tape(s).
<i>Regiones Instrumentales</i> (1977)	Indeterminate - 21 - 99 piece orchestra and a very large space.
<i>Cedar Tavern</i> (1978/79)	14 min. - piano.
<i>non contare</i> (1979, 1984)	12 min. - versions for cello or guitar.
<i>Müller-Lieder</i> (1980 - texts Heiner Müller)	21 min. - solo vc., any 2 solo insts.
<i>What's Left</i> (1980-Studio Univ. of Amsterdam)* A pinball musique concrète work.	18 min. - stereo tape.
<i>Le plein d'plumes</i> (1981)* The first of a series of video sculptures made in collaboration with M. Jaffrennou.	7 min. - 3 video tapes & monitors plus soundtrack.
<i>Marina</i> (1981 - series - Music & Nature)	30-60 min. - many brass, perc. insts., visuals and boat harbor.
<i>Mon coeur se recommande à vous</i> (1982 - text-sound poem - Bernard Heidsieck - studio Univ. of Amsterdam)* Commission of the Dutch Ministry of Culture.	19 & 14 min. vers. - 4-channel tape, voice, oscilloscope.

<i>No Water Music</i> (1983 - text Heiner Müller)* A radiophonic work.	12 min. - voice, 4-channel tape.
<i>Electronique Vidéo Circus</i> (1983 - based on a scenario and using the video images of Michel Jaffrennou)* Video-theatre - a commission of the Centre Pompidou and INA.	1 hour - 3 actors, 28 video monitors in a big top-like structure plus six channels of sound.
& <i>Vidéo Circus</i> (1984)* The television version of the above. Commission	16 mins. - video tape.
<i>Still Water Makes No Sound</i> (1985)*	43 & 23 min. versions - 3 percussionists + stereo tape.
<i>B</i> (1986 - text Heiner Müller)*	12 mins. - solo voice + 3 channel tape.
<i>Do It Yourself (ii)</i> (1987 - recycled texts)*	9 mins. - solo voice-overs/ stereo tape.
<i>Rock's Music</i> (1988 - texts Gertrude Stein)*	13 mins. - solo voice-overs/ stereo tape. New versions with choreography in 1994 and 1995.
<i>Do It Yourself</i> (1990)	ca. 7 mins. - solo voice, tape + any amount of instruments (= <i>Do It Yourself iii</i>).
<i>Ceci n'est pas une flûte</i> (1990)*	13 mins. - flutes, midi- microphone, sampler, 2 tapes (= <i>Do It Yourself iv</i>)
<i>Oo, Li Po</i> (1991)*	indeterminate - solo voice-overs/ tape(s) or several voices (& tape)
<i>Nothing Can Go Wrong</i> (1992)*	ca. 7 mins. - "for performer, sound diffuser and too much apparatus"
<i>Only the Ephemeral is of Lasting Value</i> (1993)	8 mins. - 8 solo flute pieces of max. 1 min. length
<i>Sonic Highway Exits Neglect Grammar*</i> (1995)	11 mins. for soloist: sheng [Chinese mouth organ] / speaking voice + tape. Commissioned by Yorkshire & Humberside Arts.
1995 – ... See <i>Idée Fixe</i> (below)	
<i>I Conduct Electricity*</i> (1996, concert version)	Conductor, stereo tape – 2'
<i>Telenovela*</i> (2000)	Voice, stereo tape – 12' total
<i>Soap Opera*</i> (2002)	Voice, stereo tape – 12' total
<i>Oh là la radio*</i> (2007)	English version of prev. work 8-channel diffusion – 9' INA/GRM Commission
<i>To BBC or Not*</i> (2008)	8-channel diffusion – 13' total British version of prev. work
<i>Stein's Way*</i> (2009)	For solo + recorded voice – 2'
<i>Emmerson Sampled Variations in DEE*</i> (2010)	For Dirty Electronics Ensemble using self-made Instruments – ca. 13'
<i>Radio-aktiv*</i> (2011)	multi-channel diffusion – 9' ZKM commission for the ARD Musiktagen festival.

<i>China/Music</i> 中國/音樂 <i>Old/New</i> 舊/新 * (2013)	3 rd piece in the radio series. Commission of the Musicacoustica 2013 Festival for 8-channels of recorded sounds of traditional Chinese music – 11'35.
中国广播之声 – <i>Chinese Radio Sound</i> * (2013)	Made in collaboration with students at the Shenyang Conservatory of Music, Zhao Zhongye and Liu Zhuoxuan; the 4 th radio piece in 5.0 channels – 6'
<i>Quadlibet</i> * (2014)	For the Dirty Electronics Ensemble – for 4, 8 or 12 vocalising performers using live electronics. Inspired by a Samuel Beckett work – ca. 18'
<i>xūn</i> <i>old / new</i> * (2015)	Made for xūn player, Li Yue. Mixed version for xūn player and 8-channel recording 13'30; fixed medium version for 8- channel recording 12'10.
<i>We Conduct Electricity</i> * (2016)	A work premiered at John Richards' 50 th birthday celebration concert in Leicester: for three conductors and one dirty electronics musician – ca. 6'.
<i>Mezihlas -- Přeshlas – Nahlas</i> (2017)* (Radio – Voice – Overs)	Commission from the programme, PRemEdice, national Czech Radio for the 5 th radio series piece: stereo radiophonic, 8-channel and binaural versions – 17'08".
<i>On the Éire</i> (2018) *	Commission – Ulster University: the 6 th (pan-Irish) radio piece, 8-channel recording – 11'20".
<i>A-political piece</i> (2018) *	For sudophone and political texts – texts and duration determined by the performer.
<i>Texts in My Life</i> (2019/20) *	For speaking voice, 8-channel recording and projection – 15'40".
<i>PS REMLX</i> (2020) *	Samples of Pete Stollery's voice, soundscape recordings and compositions remixed (for his LX th birthday – 1'.
<i>E Pluribus Plures</i> (2021) *	Commission from the

<i>Aplican Términos y Condiciones</i> (2022)*	Musicacoustica Festival, Beijing; 8-channel work using world music samples, 18'45. Mexican piece for the Radio Series (7), commissioned by CMMAS+ENES/UNAM for the Visiones Sonaras festival, 8-channel work, 13'20.
Qing + Cha 磬 + 簫 Old / New 舊 / 新 (2023)*	For E. Asian bowls and cymbals, 8-channel recording, commissioned by Thierry Miroglio, 6'.
Giving Sounds a New Thought (or Re-re-composing Radio) (2024)* https://vortextemporum.com/vt025-leigh-landy/	Composed podcast commissioned by Vortex Temporum (25) 11'49.
Για τον Ανδρέα (For Andreas) (2024)*	Composed for Andreas Mniestris' Emeritus concert in Corfu. Stereo 1'30.
Musical Bow Old / New (2024)*	Commission – South African College of Music, Univ. of Cape Town for musical bow and 8-channel sound, 14'.
HM ↔ B (2025)*	Composed for Robert Normandeau's 70 th birthday, a superposition of his 'Hamlet Machine' and my 'B', 70", stereo.

- In 1990 the duo *La Zététique* was formed together with composer-flautist Jos Zwaanenburg. Their first **CD** is on the Erasmus label (WVH083 incl. Five Introspections, Wolken, Wind, Schermen, Rock's Music and Ceci n'est pas une flûte). The first and third works were used in an animation film, "Verborgen Gelijknissen" by Arlette Boerlage in 2008 and can be seen at www.youtube.com/watch?v=FFtFiKHElqs

- Since 1995: Artistic Director of the performance group:

I • D • Φ • X – **Experimental Sound and Movement Theatre** (idée fixe). Their first full length production was entitled *A Day in the Life* (commissioned by Yorkshire and Humberside Arts), premiered in March 1995. In October 1996 their second work (*Your House*) was premiered. Its piece *Bon voyage?* was premiered in July 1997. The *Lottopus* series filled 1998. This suite of pieces has been documented on video and was published and distributed internationally with an accompanying booklet by Sunderland University Press in 2000. The company has been funded by five separate funding organisations in Britain and in Europe. They were in residence at South Hill Park Arts Centre in Bracknell (Berkshire) until 1998 and in that same year began a five-year partnership with the Bridgewater Hall (Manchester). In 2003 a collaborative effort with Dr. Kia Ng (University of Leeds) involving movement tracking commenced leading to the work *In Transit* which was premiered in April 2003.

- Some of the less radically notated scores are published by Ascolta Music – Houten NL.

Sonic Highway Exits Neglect Grammar appeared on CD (Pink Dot 001) in 2001.

Oh là la radio appeared in a binaural version on CD (MTI CD 001/2) in 2007.

Soap Opera appeared on a CD produced on the UH label in 2007. Mezihlas --

Přeshlas – Nahlas appeared on a DVD produced by Czech Radio in 2017.

Selected Performances:

His compositions have been performed throughout Europe and N. America as well as in S. America, Oceania, Africa and the Far East.

- *Contemporary Music, Video and Dance Festivals:* A (Graz: Steirischer Herbst), B (Brussels, Liège), AR (Buenos Aires), BR (São Paulo, Salvador-Bahia, Belo Horizonte), MX (Guanajuato, Morelia), HR (Dubrovnik, Zagreb: Biennale), CH (Zürich, Bern, Lausanne), CU (Havana), E (Madrid, San Sebastian), F (Avignon, Bourges, Paris: Biennale, Centre Pompidou), GB (Huddersfield, Oxford, Belfast, Derry, Aberdeen, Edinburgh), I (Turin, Rome), Mexico (Guanajuato), NL (Amsterdam: Text-Sound, IJsbreker), N (Oslo), USA (Buffalo, N.Y.C.), SR (Belgrade), HR (Zagreb), PL (Warsaw, Krakow) D (ZKM: Karlsruhe, Berlin), GR (Athens, Corfu), P (Lisbon), CZ (Prague, Brno), ZA (Cape Town), NZ (Auckland), AU (Sydney), CN (Beijing, Shanghai, Shenyang, Hong Kong), TW (Taipei). Most commissioned video and video theatre works were made in collaboration with the French video artist, Michel Jaffrennou. Dance collaborations working with, e.g., Mel Wong (US), Pauline de Groot (NL) and Evelyn Jamieson (UK; co-director of I • D Φ • X); theatre works with Heiner Müller 1981-1988).
- *Contemporary Music Series:* B (Ghent), BR (São Paulo), CA (Toronto), CU (Matanzas), CN (Beijing, Shanghai, Shenyang), D (Cologne, Munich Berlin), E (Barcelona, Madrid), IRL (Waterford, Limerick, Dublin), UK (London, Keele, Nottingham, Birmingham, York, Edinburgh, Glasgow, Aberdeen, Belfast, Derry), JP (Tokyo), MX (Mexico City, Morelia), MY, Kuala Lumpur, NL (Amsterdam, Groningen, The Hague, Rotterdam, Utrecht), P (Lisbon), S (Stockholm), SF (Helsinki), USA (N.Y., San Diego, Phoenix, Eugene).
- *Radio and Television Broadcasts:* VE (Caracas), BR (São Paulo, Belo Horizonte Rad. & T.V.), CA (CBC), B (Rad. & T.V.), CZ (CZ Radio), D (WDR3), E (T.V.), F (Rad. & T.V.), GB (Radio 3), I, HR (Zagreb), NL (Rad. & T.V.), S (SR), USA.
- *Theatre Commissions:* Several productions with the Publiekstheater (Amsterdam); also in Basel, Brussels, Bochum, Cologne, Graz, Paris. In the 1988-1989 season, composer/music dramaturg in residence with the new Dutch National Theatre (The Hague). Most theatre work has been done in collaboration with the E. Berlin writer Heiner Müller and director Fritz Marquardt (Berliner Ensemble): works from, e.g., Müller, Karge, Koltès, Molière, Vondel, Ibsen, Brecht.

For a comprehensive list of works and publications, see landy.dmu.ac.uk.