

Lauren Hayes

ASSOCIATE PROFESSOR · SOUND STUDIES

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Background

Education

PhD Creative Music Practice

AUDIO-HAPTIC RELATIONSHIPS AS COMPOSITIONAL AND PERFORMANCE STRATEGIES

- Funded by HSS College Award and Funds for Women Graduates
- Examined by Prof. Simon Emmerson and Prof. Raymond MacDonald

University of Edinburgh

2009–2013

MSc Digital Composition and Performance

DISTINCTION

University of Edinburgh

2007–2009

MA Mathematics and Philosophy

2:1 (HONS.)

University of Edinburgh

1998–2002

Academic Experience

Associate Professor

SCHOOL OF ARTS, MEDIA AND ENGINEERING

Arizona State University

2022–present

Assistant Professor

SCHOOL OF ARTS, MEDIA AND ENGINEERING

Arizona State University

2016–2022

Visiting Assistant Professor

SCHOOL OF ARTS, MEDIA AND ENGINEERING

Arizona State University

2015

Lecturer

SCHOOL OF ARTS AND CULTURES

- Temporary, undergraduate.

Newcastle University

2014

Lecturer

REID SCHOOL OF MUSIC

- Temporary, undergraduate.

University of Edinburgh

2012–2013

Project Supervisor and Tutor (Teaching Assistant)

REID SCHOOL OF MUSIC

University of Edinburgh

2008–2014

Academic Sabbaticals

MACHINE-LEARNING AND MUSIC

2022–2023

Honors and Awards

- 2024 **Selection: USA Selection**, ISCM 2024 World New Music Days, Faroe Islands
- 2024 **Invited Keynote Lecture**, Music Cognition and Understanding, University of Bucharest, Bucharest, Romania
- 2022 **Arizona Sustainability Leadership Award**, Radically Reimagining the Human Relationship with Nature
- 2021 **Artist of the Month for April**, Huddersfield Contemporary Music Festival (hcmf//)
- 2020 **Best Paper Award**, International Conference on New Interfaces for Musical Expression (NIME), with Adnan Marquez-Borbon
- 2018 **Award for Composers (Nomination)**, Paul Hamlyn Foundation
- 2017 **International Showcase**, Huddersfield Contemporary Music Festival (hcmf//)
- 2016 **Best Paper Award**, International Computer Music Conference (ICMC), International Computer Music Association
- 2016 **Mayo Symposium Scholarship Grant for Artists**, Arizona Commission on the Arts
- 2015 **Women Make Music Award**, Performing Rights Society Foundation (PRSF), with Dr Xenia Pestova and Dr Franziska Schroeder
- 2014 **Francis Chagrin Award**, Sound and Music, UK
- 2014 **Funded Studentship**, Big Ears Sonic Arts, SARC, Queens University Belfast, UK
- 2013 **Invited Keynote Talk**, Sound, Sight, Space and Play (SSSP), De Montfort University, De Montfort, UK, with Dr Christos Michalakos
- 2012 **Funds for Women Graduates Foundation Grant**, UK
- 2012 **Seary Charitable Trust**, UK
- 2012 **Gwen Clutterbuck Scholarship**, performance of *Running Backwards, Uphill*, ICMC, Ljubljana, Slovenia.
- 2011 **AHRC Funded Studentship**, Big Ears Sonic Arts, SARC, Queens University Belfast, UK
- 2011 **Music Postgraduate Award**, EMS-Network, NY, USA.
- 2011 **Gwen Clutterbuck Scholarship**, performance of *kontroll*, NY, USA.
- 2009-2012 **College Research Scholarship**, University of Edinburgh, UK
- 2002 **Daniel Garrad Prize**, Distinction in Philosophy of Science, University of Edinburgh
- 1998-2002 **Open Bursary Award**, University of Edinburgh

Research Interests

Digital Composition and Performance
Interdisciplinary Improvisation
Site-Specificity in Musical Systems
Sound Art
Sound Studies
Music in Health and Well-Being
Haptic Technology
Embodied / 4E Cognition and Interaction
Creative Music Practice

Teaching Interests

Sound Studies
History of Electronic Music
History of Improvisation
Real Time Musical Performance Systems and Design
Embodied Music Cognition
Creative Practice Research
Interdisciplinary Improvisation
Methodology

Research Products

Journal Publications (published, refereed)

Hayes, L., Luo, X., Pulling, K., Kidane, A., Isaac, G., Bonelli, D., Nabours, R. and Gerard, K. 2023. Multimodal Listening as Technologically-Mediated Embodied Musicking. *openwork*. Columbia University.

Hayes, L. and Marquez-Borbon, A. 2020. Addressing NIME's Prevailing Sociotechnical, Political, and Epistemological Exigencies. *Computer Music Journal*. MIT Press.¹ [Q1 Music, Q2 Media Technology 2017]^{Maj}

Lyu, Y, Mechtley, B, Hayes, L, and Sha, X W. 2020. Tableware: Social Coordination Through Computationally Augmented Everyday Objects Using Auditory Feedback. In *International Conference on Human-Computer Interaction* (pp. 332–349). Springer, Cham.^{Min}

Hayes, L. 2019. Beyond Skill Acquisition: Improvisation, Interdisciplinarity, and Enactive Music Cognition. *Contemporary Music Review*. London: Taylor & Francis. [Q2 Music 2017]^{Maj}

Hayes, L. 2019. Investigating Autopoiesis in Site-Responsive Sonic Art. *Interference: A Journal of Audio Culture*. 7.^{Std}

Luo, X and Hayes, L. 2019. Vibrotactile Presentation of Fundamental Frequency Improves Melodic Contour Identification with Cochlear Implant Simulation. *Frontiers in Neuroscience: Auditory Cognitive Neuroscience*. [Q1 Neuroscience 2019]^{Std}

Hayes, L. and Stein, J. 2018. Desert and Sonic Ecosystems: Incorporating Environmental Factors within Site-Responsive Sonic Art. *Applied Sciences*, 8(1).^{Std}

Hayes, L. 2017. From Site-Specific to Site-Responsive: Sound Art Performances as Participatory Milieux. *Organised Sound*, 22(1). Cambridge: Cambridge University Press. 82–92. [Q1 Music 2017]^{Maj}

Hayes, L. 2017. Sound, Electronics and Music: a radical and hopeful experiment in early music education. *Computer Music Journal*. 41(3). MIT Press. 36–49.² [Q1 Music, Q2 Media Technology 2017]^{Maj}

Hayes, L. 2013. Haptic Augmentation of the Hybrid Piano. *Contemporary Music Review*, 32(5). London: Taylor & Francis. 499–509. [Q2 Music 2017]^{Maj}

Hayes, L and Michalakos, C. 2012. Imposing a Networked Vibrotactile Communication System for Improvisational Suggestion. *Organised Sound*, 17(1). Cambridge University Press. 36–44. [Q1 Music 2017]^{Maj}

¹This publication was an invitation to expand on the peer-reviewed NIME 2020 paper which was awarded Best Paper Award in 2020 after being juried by the New Interfaces for Musical Expression (NIME) paper chairs.

²This publication was an invitation to expand on the peer-reviewed ICMC 2016 paper which was awarded Best Paper Award in 2016 after being juried by the International Computer Music Association (ICMA).

Book Chapters (published, refereed)

Hayes, L. 2022. Why should we care about the body? On what enactive-ecological musical approaches have to offer. In L. O’Keeffe & I. Nogueira (Eds.) *The Body in Sound, Music and Performance*. Routledge.^{Std}

Hayes, L. & Loaiza, J. 2022. Exploring attention through technologically-mediated musical improvisation: an enactive-ecological perspective. In M. Wehrle, E. Solomonova, & D. D’Angelo (Eds.) *Access and Mediation: Transdisciplinary Perspectives on Attention*. De Gruyter.^{Std}

Hayes, L. 2019. PARIESA: Practice and Research in Enactive Sonic Art. In J.L. Contreras-Vidal, D. Robleto, J.G. Cruz-Garza, J.M. Azorín, C.S. Nam (Eds.) *Mobile Brain-Body Imaging and the Neuroscience of Art, Innovation and Creativity*. Springer.^{Min}

Book Chapters (published, invited)

Hayes, L. 2023. Sonido, Electrónica Y Música: Un Experimento Radical Y Esperanzador Para La Educación Musical Primaria [Trans. Adnan Márquez-Borbón]. In *Educación en el Arte: Diálogos y Reflexiones*. Universidad Autónoma de Baja California.

Conference Papers (published, refereed)

Hayes, L. 2024. Suspended in Gabba: Musical Improvisation for Embodied Human-Machine Learning. In 12th Conference on Computation, Communication, Aesthetics & X (xCoAx) Fabrica, Treviso, Italy. 416-420.³

Hayes, L. and Marquez-Borbon, A. 2020. Nuanced and Interrelated Mediations and Exigencies (NIME): Addressing the Prevailing Political and Epistemological Crises. In *Proceedings of New Interfaces for Musical Expression 2020*. Birmingham, UK. [Best Paper Award].^{Maj}

Lyu, J. and Hayes, L. 2020. Exploring Social Coordination through Computationally Augmented Artifacts using Auditory Feedback. In *Proceedings of The 26th International Symposium on Electronic Art (ISEA)*. Montreal.^{Min}

Hayes, L. 2018. Live Electronic Music Performance: Embodied and Enactive Approaches. In *Proceedings of the 5th International Conference on Movement Computing (MOCO)*. Genoa.^{4 Min}

Hayes, L and Rajko, J. 2017. Towards an Aesthetics of Touch. *Proceedings of the 4th International Conference on Movement Computing (MOCO)*. London. [<45% acceptance rate].^{Std}

Isaac, G, Hayes, L and Ingalls, T. 2017. Cross-Modal Terrains: Navigating Sonic Space through Haptic Feedback. In *Proceedings of the International Conference on New Interfaces for Musical Expression*. Copenhagen. (24% acceptance rate).^{Min}

Hayes, L. 2016. Sound, Electronics and Music: an evaluation of early embodied education. In *Proceedings of the 2016 International Computer Music Conference*. [Best Paper Award].^{Std}

Hayes, L. 2015. Enacting Musical Worlds: Common Approaches to using NIMEs within both Performance and Person-Centred Arts Practices. In *Proceedings of the International Conference on New Interfaces for Musical Expression*. Baton Rouge, USA. 299–302.^{Maj}

Hayes, L. 2015. Skin Music (2012): an Audio-Haptic Composition for Ears and Body. In *Proceedings of the 2015 ACM SIGCHI Conference on Creativity and Cognition*. ACM. 359–360.^{Maj}

³This extended abstract accompanies the performance that was presented at the conference.

⁴This extended abstract accompanies the performance that was presented at the conference.

Hayes, L. 2012. Performing Articulation and Expression through a Haptic Interface. In Proceedings of the 2012 International Computer Music Conference. 400–403.^{Min}

Hayes, L. 2011. Vibrotactile Feedback-Assisted Performance. In Proceedings of the International Conference on New Interfaces for Musical Expression. Oslo, Norway. 72–75.^{Min}

Conference Abstracts

Hayes, L. 2020. Beyond Skill Acquisition: Improvisation, Interdisciplinary, and Enactive Music Cognition. Creativity and Improvisation in Thought, Practice, and Mind, University of Nebraska, Omaha, NE, USA. POSTPONED DUE TO COVID-19^{Sup}

Hayes, L. 2020. Sound, Electronics, and Music: A Radical and Hopeful Experiment in Early Music Education. Music Technology Pedagogy Summit, Westminster College, Salt Lake City, UT, USA.^{Sup}

Hayes, L. 2020. Sounding Out Spaces: Investigating Autopoiesis In Site-Responsive Sonic Art. CHIMEFest 2020: CIRCULATIONS: Symposium on Live Audio Feedback in Art, University of Chicago, IL, USA.^{Sup}

Hayes, L. and Stein, J. 2018. Sounding Out Spaces: Site-Responsive Sonic Art. Alliance for the Arts in Research Universities (a2ru) 2018 National Conference, Athens, GA, USA.^{Sup}

Hayes, L. 2018. Enacting Musical Worlds through New Technologies: Haptics, Music Perception, Improvisation, and Emergence. Enactivism: Theory and Performance, Department of Philosophy, University of Memphis, TN, USA.^{Sup}

Luo, X., Long, S., Gerard, K., Isaac, G., and Hayes, L. 2018. Using Vibro-tactile Stimulation to Improve Cochlear Implant Performance in Pitch-related Listening Tasks. Mid-Winter Meeting of the Association for Research in Otolaryngology, San Diego, CA, USA.^{Sup}

Hayes, L. 2017. Shimmera. Proceedings of the 2016 Conference Body of Knowledge: Embodied Cognition and the Arts, University of California, Irvine, CA, USA.^{5 Sup}

Hayes, L. 2017. Sound Art and Creativity. The 2nd International Conference on Neuroscience and the Arts, Valencia Spain. [invited talk]^{Sup}

Hayes, L. 2017. Site-Responsive Sonic Art. Sound+Environment, Hull University, Hull, UK.^{Sup}

Hayes, L. 2015. Site-Responsive Performance. SONICA Festival, Glasgow, UK. [invited artist talk]^{Sup}

Hayes, L. 2012. (A)live Electronics: Multimodal and enactive approaches to digital music from the performer's perspective. Interactive Keyboard Symposium, Goldsmiths, University of London, London, UK.

Hayes, L. 2012. Multimodal and enactive approaches to digital music from the performer's perspective. Music Research Seminar, University of Edinburgh, Edinburgh, UK.

Hayes, L. 2012. Haptic Augmentation of the Hybrid Piano. Symposium for the Performance of Electronic and Experimental Composition (SPEEC) 2012. University of Oxford, Oxford, UK.

Hayes, L. 2011. Vibrotactile Feedback for Digital Music Performance. Sound Thought, Glasgow, UK.

Hayes, L. 2009. Sound and Touch. PGRM Conference, University of Edinburgh, Edinburgh, UK.

Musical Commissions

Hayes, L. 2020. Solo in collaboration with Kendra Sollars (visual artist). Interference Series, Flagstaff [virtual performance]^{Min}

⁵This abstract accompanies the performance that was presented at the conference.

Hayes, L. 2019. *Moon via Spirit* for voice and live electronics. Huddersfield Contemporary Music Festival (hcmf//) 2019, Huddersfield, UK.^{6 Maj}

Hayes, L. 2017. *Mini Savior Opt.* for voice and live electronics. Huddersfield Contemporary Music Festival (hcmf//) 2017, Huddersfield, UK.^{7 Maj}

Hayes, L. 2015. *15 Seconds* for voice and live electronics. Hamilton Mausoleum, SONICA Festival, Hamilton, UK.^{8 Maj}

Hayes, L. 2015. *Mustek* for augmented instruments. EFG London Jazz Festival, King's Place, London, UK.^{9 Maj}

Hayes, L. 2015. *Patience* for toy piano and live electronics. Performed by Xenia Pestova, Radical dB, Zaragoza, Spain.^{10 Sup}

Hayes, L. 2011. Through the Music Box for Eric Liddell Community Dementia Day Care Service, Edinburgh UK.^{11 Std}

Musical Performances

Hayes, L. 2025. Solo. TQLive, The Globe, Newcastle, UK

Hayes, L. 2025. Solo. Wavetable, Whitespace, Edinburgh, UK

Hayes, L & Mancuso, S. 2025. Simone Mancuso Recital Concert, ASU, Tempe, AZ, USA

Hayes, L. 2025. Solo. Sunwarped, Queen B Vinyl Cafe, Cottonwood, AZ, USA

Hayes, L. 2024. Solo. Wayward Series, Good Shepard Center, Seattle, WA, USA

Hayes, L. 2024. Solo. SPAM New Media Festival, Seattle, WA, USA

Hayes, L. 2024. Solo. PRISMS Festival, ASU, Tempe, AZ, USA

Hayes, L. 2024. Solo. Desert Drone, Tucson, AZ, USA

Hayes, L. 2024. Solo, supporting OKAPI, Stinkweeds, Phoenix, AZ, USA

McDonas, T., Hayes, L., et al. 2024. Group improvisations. Southwest Improvisers Convergence at Coconino Center for the Arts, Flagstaff, AZ, USA.

Hayes, L. and Issac, G. 2024. Solo and duo. OME Festival, Phoenix, Arizona, USA

Hayes, L. and Pietruszewski, M. 2024. Duo performance. Soundscapism, Banshee Labyrinth, Edinburgh, UK

Hayes, L., Khnaisser, F. and Robertson, A. 2024. Trio performance. TFEH, Fruitmarket, Edinburgh, UK

Hayes, L. 2024. Solo. Desert Drone, Phoenix, AZ, USA

Hayes, L. 2024. Solo and group improvisations. Interference Series, Flagstaff, AZ, USA

Hayes, L. 2024. Solo. Nariz Entupido, Prisma, Lisbon, Portugal

Hayes, L. 2024. Solo. NoiseFloor, Lisbon, Portugal

Hayes, L. 2024. Solo. TQLive, Newcastle, UK

Hayes, L. 2024. Solo. xCoAX, Fabrica, Treviso, Italy

⁶ Jointly commissioned by FluCoMa & hcmf// and broadcast on BBC Radio 3's *New Music Show*.

⁷ Commissioned performance as part of the hcmf// 2017 International Showcase and broadcast live on BBC Radio 3's *Hear and Now*.

⁸ A commission by SONICA Festival comprising four sold out solo performances in Hamilton Mausoleum.

⁹ A Seriously Talented EFG London Jazz Festival 10th Anniversary Commission.

¹⁰ Commissioned by pianist Xenia Pestova.

¹¹ Commissioned by Artlink & Creative Scotland

Hayes, L. 2024. Solo. 2024 ISCM World New Music Days Festival, Faroe Islands

Hayes, L. 2024. Solo. Phoenix Synthesizer Festival, Paradise Valley, AZ, USA

Hayes, L. 2023. Solo. Phoenix Forge Making Music Festival, Phoenix, AZ, USA

Hayes, L. 2023. Solo. Moone Records Festival, Phoenix, AZ, USA

Hayes, L. 2023. Curated and group improvisations. High Zero Festival of Improvised Music, Baltimore, MD, USA

Hayes, L. 2023. Curated improvisations. High Desert Soundings, Twenty-Nine Palms, CA, USA

Hayes, L. 2023. Solo. Club Congress, Tucson, AZ, USA

Hayes, L. 2023. Solo. Attack Release, Bloc+, Glasgow, UK

Hayes, L. 2023. Solo. The Old Hairdressers, Glasgow, UK

Hayes, L. 2023. Solo. Fogfest, Iklectik, London, UK

Hayes, L. 2023. Solo. Organ House, JT Soar, Nottingham, UK

Hayes, L. 2023. Solo. The Peer Hat, Manchester.

Hayes, L. 2023. Solo. Cafe OTO, London, UK

Hayes, L. 2023. Solo. Innovation in Music Conference, Summerhall, Edinburgh, UK

Hayes, L. 2023. Solo. Wavetable, Whitespace, Edinburgh, UK

Hayes, L. 2023. Solo. Angelica - Festival Internazionale di Musica, Bologna, Italy

Hayes, L. 2023. Solo. The Rebel Lounge, Phoenix, AZ, USA

Hise, S., Hosler, M., Kendall, D., Lischer-Katz, Z., Melillo, J., Hayes, L., et al. 2023. Threshold by Daren Kendall. The Golden Saguaro. Tucson, AZ, USA.

Hayes, L. 2023. Solo. NW Detroit Experimental Music, Detroit, MI, USA

Hayes, L. 2023. Solo. Oberlin Conservatory of Music, OH, USA [performance & lecture]

Hayes, L. 2023. Solo. Frequency Fridays, The Fuse Factory, Columbus, OH, USA

Hayes, L. 2023. Solo. Elastic Arts, Chicago, IL, USA

Begay, M., McDonas, T., Hayes, L., et al. 2023. Group improvisations. Southwest Improvisers Convergence at Peaceful Sky Benefit. Tucson, AZ, USA.

Kendall, D., Hayes, L., et al. 2023. *Threshold* by Daren Kendall. The Golden Saguaro, Tucson, AZ, USA.

Hayes, L. 2022. Solo. Pianodrome Live, Edinburgh, UK

Hayes, L. 2022. Solo. Algorithmic Art Assembly, Gray Area, San Francisco, CA, USA

Hayes, L. 2022. Solo. Indexical, Santa Cruz, CA, USA

Hayes, L. 2022. Solo. The Red Room, Baltimore, MD, USA

Hayes, L. 2022. Solo. Property Is Theft, Brooklyn, NYC, USA

Hayes, L. 2022. Solo. The Golden Saguaro, Tucson, AZ, USA

Hayes, L. 2022. Solo. Shift, Kent 411, Brooklyn, NYC, USA

Hayes, L. 2022. Solo. Rhizome DC, Takoma, Washington DC, USA

Hayes, L. 2022. Solo. The Government Center, Pittsburgh, PA, USA

Hayes, L. 2022. Solo. Carnegie Mellon University, Pittsburgh, PA, USA

Hayes, L. 2022. Solo & with Nikki Moran & Owen Green. TFEH, The Waverley, Edinburgh, UK

Hayes, L. 2021. *Moon via Spirit* for live electronics. New Interfaces for Musical Expression (NIME), New York University Shanghai, Shanghai, China [virtual conference]

Hayes, L. 2021. *Moon via Spirit* for live electronics. NoiseFloor: Experimental Music and Moving Image, Staffordshire University, Stoke-on-Trent, UK [virtual festival]

Goeringer, L., Hatekeyama, A., Hayes, L. Warren, K., and Wu, C. 2021. *Hello? Can you hear me?* NYC Electroacoustic Improvisation Summit, Brooklyn, NY [virtual festival]

Hayes, L. 2021. Solo. OPTION Series, Experimental Sound Studio, Chicago, IL, USA [virtual performance & interview]

Hayes, L. 2021. Solo. Live Vids for Covid, The Fuse Factory Electronic and Digital Arts Lab, Columbus, OH, USA [virtual performance]

Hayes, L. 2021. Solo. Supporting Negativland + SUE-C, The Rebel Lounge, Phoenix, AZ, USA.

Hayes, L. 2021. Solo. Norcal Noisefest [virtual festival]

Hayes, L. 2021. Solo. DISCO Fridays, UK [virtual performance]

Hayes, L. 2021. Solo. Executive Summary, USA [virtual performance]

Hayes, L. 2020. *Moon via Spirit* for live electronics. The 2020 Joint Conference on AI Music Creativity, KTH Royal Institute of Technology, Stockholm, Sweden [virtual conference]

Hayes, L. 2020. *Moon via Spirit* for live electronics. International Society for Music Information Retrieval Conference (ISMIR) 2020, Montreal, Canada [virtual conference]

Hayes, L. 2020. Solo. Acorn Series, Experimental Sound Studies, Chicago [virtual performance]

Hayes, L. 2020. with Glasgow Improvisers Orchestra. Miami Performance Festival International, FL, USA. [broadcast performance]

Hayes, L. 2020. Solo. Iklectik Offsite, London [virtual performance]

Hayes, L. 2020. Solo. Diabolical Records, Salt Lake City, UT, USA.

Hayes, L. 2020. Solo. Capsule. Kansas City, MO, USA.

Hayes, L. 2020. *Moon via Spirit*. MOXSONIC: Missouri Experimental Sonic Arts Festival. University of Central Missouri, MO, USA.

Hayes, L. 2020. Solo. Noise Quest [virtual performance]

Hayes, L. 2020. Solo. Jefferson Park [virtual performance]

Hayes, L. 2020. Solo. Decentralized Sonic Quarantine Network [virtual performance]

Hickman, O. 2020. performing work by Oliver Hickman. Circulations, Chicago, IL, USA.

Hayes, L. 2020. Solo. The Lunchbox, Phoenix, AZ, USA.

Hayes, L. 2020. *Mini Savior Opt.* for live electronics. Stop! Silence! Now! Aside Theatre, Phoenix, AZ, USA.

Hayes, L. with Elizabeth K Bayer, Josh Bennett, Megan DeJarnett, Gabby Isaac, Keith Kelly, Brett Reed. 2020. Solo and collective improvisations. OME Presents Lauren Sarah Hayes, The Lost Leaf, Phoenix, AZ, USA.

Hayes, L. 2019. Solo evening-length performance for hybrid analogue-digital live electronics & piano and live electronics. Electric Spring 2019, Huddersfield, UK.

Wu, C., Hayes, L., Ferguson J. R. Embodied Sonic Meditation. 2019. Movement Computing (MOCO) 2019, Arizona State University, AZ, USA.

MacDonald, R. & Friends. Lie Still My Sleepy Fortunes. 2019. Edinburgh Festival, Edinburgh, UK.

Hayes, L. 2019. *Mini Savior Opt.* for live electronics. Turn Up Multimedia Festival, University of Arizona, Tucson, AZ, USA.

Hayes, L. 2019. Solo. Stereo, Glasgow, UK.

Hayes, L. 2019. Solo. Iklectik, London, UK.

Hayes, L. 2019. Solo. STUDIO 300 Festival, Lexington, KY, USA.

Hayes, L. 2019. Solo. Lunchbox, Phoenix, AZ, USA.

Hayes, L. 2019. Solo & group improvisations. Overlaps, Leith Depot, Leith, UK.

Hayes, L. 2019. Solo & group improvisations. Slate Arts, Chicago, IL, USA.

Hayes, L. 2019. Solo & group improvisations with Khnaisser, Sturm & Murray-Rust. Forest Cafe, Edinburgh, UK.

Hayes, L. 2019. Solo & group improvisations. PIE, Pathhead, UK.

Hayes, L. 2019. Solo. Wireheads, Phoenix, AZ, USA.

Hayes, L. 2019. Solo. Amersham Arms, London, UK.

Hayes, L. 2019. Solo. EMOM, Voodoo Rooms, Edinburgh, UK.

Hayes, L. 2019. Solo. Lights Out Listening Group, Old Hairdressers, Glasgow, UK.

Hayes, L. 2018. Solo performance for enactive live electronic ecosystem. MOOGFEST, Durham, NC, USA.

Hayes, L. 2018. *Mini Savior Opt.* for live electronics. The 43rd International Computer Music Conference (ICMC) 2018, Daegu, Korea.

Hayes, L. 2018. *Mini Savior Opt.* for live electronics. 5th International Conference on Movement Computing (MOCO). Casa Paganini, InfoMus, Genoa.

Conz, R., Goeringer, L., Hayes, L., Hatakeyama, A., Marquez-Borbon, A., Pietruszewski, M., Rawlinson, R. Vasquez, E. 2018. Laboratory for Laptop and Electronics Audio Performance Practice (LLEAPP) 2018. Arizona State University, AZ, USA.

Hayes, L. 2018. *Visitor Ion Map* improvisation for voice, live electronics, and enactive performance system. 16th Biennial Symposium for Arts and Technology, Ammerman Center for Arts and Technology, Connecticut College, CT, USA.

Hayes, L. 2018. *Simian or Pivot?* improvisation for voice, live electronics, haptic feedback, and enactive performance system. Alliance of Women in Media Arts and Technology Conference (AWMAT) 2018, University of California: Santa Barbara, CA.

Hayes, L. 2018. Solo. Iklectik, London, UK.

Hayes, L. 2018. Solo. Trunkspace, Phoenix, AZ, USA.

Rajko, J., Hayes, L. et al. 2017. *Me, My Quantified Self, and I*. Multimedia performance and installation. Unexpected Gallery, Phoenix, AZ, USA.¹²

Hayes, L. 2017. *A Vision Import* for hybrid analogue/digital live electronics. Your Brain on Art: International Conference on Mobile Brain-Body Imaging, Valenica, Spain.

Hayes, L. 2017. Solo. Late Junction live at the Edinburgh Festival, Edinburgh, UK.

Hayes, L. 2017. *Riot Map Vision* for hybrid analogue/digital live electronics. Electroacoustic Improvisation Summit, Brooklyn, NY, USA.

Hayes, L. and Pietruszewski, M. 2017. *Margaret* improvisation for hybrid analogue/digital live electronics and pulsar synthesis. Ambient Audiences: Sonic Structures, The Fruitmarket Gallery, Edinburgh, UK.

¹²This was a large-scale work produced and directed by Jessica Rajko, and presented over three evenings. I contributed as performer, musician, and haptic technologist.

Hayes, L. 2017. *Riot Map Vision* for hybrid analogue/digital live electronics. New Music Gathering, Bowling Green University, Ohio, USA.

Hayes, L. 2017. Improvisation for live electronics. Oh My Ears Festival, Mesa Arts Center, Mesa, AZ, USA.

Hayes, L. 2017. *Riot Map Vision* for hybrid analogue/digital live electronics. Southwest Electronic Music Festival, Arizona State University, AZ, USA.

Hayes, L. 2016. *Contacto* for hybrid analogue/digital live electronics. Society for Electro-Acoustic Music in the United States (SEAMUS) International Conference 2016, Georgia Southern University, Statesboro, GA.

Hayes, L. 2016. *From Sin Waves to Robots* live improvisation. Fiftieth Anniversary of Experiments in Art and Technology (EAT) 2016. Stony Brook University, NY, USA.

Hayes, L. and Pietruszewski, M. 2016. *Lauren Sarah Hayes and Marcin Pietruszewski* improvisation for hybrid analogue/digital live electronics and pulsar synthesis. Sonorities Festival of Contemporary Music, Queens University Belfast, UK.

Hayes, L. 2016. *Shimmera* for hybrid analogue/digital live electronics. Electronic Music Midwest, Lewis University, IL, USA.

Hayes, L. 2016. *Shimmera* for hybrid analogue/digital live electronics. A Body of Knowledge: Embodied Cognition and the Arts, University of California: Irvine, CA, USA.

Obr, A. & Hayes, L. 2016. Improvisation for live electronics. Tempe, AZ, USA.

Hayes, L. 2016. *n-seconds* for live electronics. Trunk Space, Phoenix, AZ, USA.

Guzzanti, P. and Hayes, L. 2016. Collaborative improvisation for live electronics and dancer. Jam Jar Series / Moving On Music, Black Box Theatre, Belfast, UK.

Ferguson, J. R. and Hayes, L. *Cigar Boxes*. New Interfaces for Musical Expression 2015, Louisiana State University, Baton Rouge, LA.

Hayes, L. & Pestova, X. 2015. University of Nottingham, Nottingham, UK.

Hayes, L. and Smith, E. 2015. *Type Two Fun* for bass and electronics. BBC Jazz on 3 [live broadcast], Live from the Edinburgh Festival, Edinburgh, UK.

Hayes, L. & Pietruszewski, M. 2015. Sound Festival, Aberdeen, UK.

Hayes, L. 2015. *Lucky Dip* for hydrophones, swimming pool, and live electronics. ARTELPHX Festival, Phoenix, AZ, USA.

Hayes, L. 2015. *Patience* for toy piano and live electronics. Performed by Xenia Pestova, Centre Stage, White Cloth Gallery, Leeds, UK.

Hayes, L. 2015. *Patience* for toy piano and live electronics. Performed by Xenia Pestova, Pocket Pianos, St. Catherine's, Telegraph Hill, London, UK.

Hayes, L. 2015. *transient* for prepared piano and live electronics. Something Said Only Once (SSOO), Flagstaff, AZ, USA.

Hayes, L., Pestova, X., and Schroeder, F. 2015. *Fluxtrio*. Embodied Audio-Visual Interaction Group (EAVI) XIV, Amersham Arms, UK.

Hayes, L. 2015. Solo. Hayden Lawn, Tempe, AZ, USA.

Hayes, L. 2015. Solo. Bitches Brew, Jazz Bar, Edinburgh, UK.

Hayes, L., Ingalls, T., and Isaac, G. 2015. Live Art Platform (LAP), Phoenix, AZ, USA.

Ferguson, J. R., Hayes, L., and Michalakos, C. *Colloidal Shiver*. New Interfaces for Musical Expression 2014, Goldsmiths, University of London, London, UK.

Hayes, L. 2014. with S.W.A.S. Anatomy, Summerhall, Edinburgh, UK.

Hayes, L. 2014. with participants. LauLand, Summerhall, Edinburgh, UK.

Hayes, L. 2014. with Edimpro & Michel Doneda. Talbot Rice Gallery, Edinburgh, UK.

Hayes, L. 2014. with Edimpro. Jazz on 3, Live at the Edinburgh Festival, Edinburgh, UK.

Hayes, L. 2014. with FHM. Alison House, Edinburgh, UK.

Burt, G., Hayes, L. & MacGlone, U. 2014. ART MUSIC: Jo Ganter/Raymond MacDonald, Alison House, Edinburgh, UK.

Hayes, L. 2014. with Mústek. Sound Proof, Edinburgh, UK.

Hayes, L. 2014. with Edimpro & Eddie Prevost. The Voodoo Rooms, Edinburgh, UK.

Hayes, L. 2014. with Mústek. Sound Junction, Sheffield, UK.

Hayes, L. 2014. with Edimpro, Phil Minton & Simon Fell. Dialogues Festival, Inspace Gallery, Edinburgh, UK.

Hayes, L. 2013. with Edimpro & Sabine Vogel. Alison House, Edinburgh, UK.

Hayes, L. 2013. with Edimpro, Raymond MacDonald & Marilyn Crispell. Reid Hall, Edinburgh, UK.

Hayes, L. 2013. Solo. Inspace Gallery, Edinburgh, UK.

Hayes, L. 2013. Solo. Electric City, London, UK.

Hayes, L. 2013. Solo. EarZoom Festival, Ljubljana, Slovenia.

Hayes, L. 2013. Solo. Music and/as Process, Huddersfield, UK.

Hayes, L. & Pietruszewski, M. 2013. Anatomy, Summerhall, Edinburgh, UK.

Hayes, L. 2013. Solo. Sonic Warehouse, Reid Hall, Edinburgh, UK.

Apps, J. & Hayes, L. 2013. As The New BBC Radiophonic Workshop, Kings Place, London, UK.

Bowers, J. M. & Hayes, L. 2013. Sonorities Festival, Belfast, UK.

Hayes, L. 2013. Solo. Sonorities Festival, Belfast, UK.

Hayes, L. & Wishart, S. 2013. Sonorities Festival, Belfast, UK.

Hayes, L. 2013. with LLEAPP participants. LLEAPP, Inspace, Edinburgh, UK.

Hayes, L. 2013. Solo. Inkonst, Malmö, Sweden.

Härdig, S. & Hayes, L. 2013. Inkonst, Malmö, Sweden.

Hayes, L. 2013. with Edimpro & Supersonic. Supersonic, Edinburgh, UK.

Bowers, J. M. & Hayes, L. 2013. Buzzcut Festival, Glasgow, UK.

Hayes, L. 2013. with Mústek & CLORK. Telematic performance. Network Music Festival, Birmingham, UK.

Gehweiler, I., Hayes, L. & Štrucelj, V. 2013. Impuls, Graz, Austria.

Hayes, L. 2012. with Edimpro & Notes Inégales. Cafe Inégales, Inspace, Edinburgh, UK.

Hayes, L. 2012. with Mústek. Centre for Contemporary Arts (CCA), Glasgow, UK.

Hayes, L. 2012. RMA Interactive Keyboard Symposium, Goldsmiths, London, UK.

Bowers, J. M. & Hayes, L. 2012. noise==noise, London, UK.

Hayes, L. 2012. Solo. Sonic Interactions III, Capstone Theatre, Liverpool, UK.

Härdig, S. & Hayes, L. 2012. Dialogues Festival, Edinburgh, UK.

Bowers, J. M. & Hayes, L. 2012. Alison House, Edinburgh, UK.

Hayes, L. 2012. *Running Backwards, Uphill* for piano trio & live electronics. ICMC, Ljubljana, Slovenia.

Hayes, L. & Lindström, M. 2012. Norberg Festival, Norberg, Sweden.

Hayes, L. 2012. Solo. Norberg Festival, Norberg, Sweden.

Hayes, L. 2012. Solo. BEAM Festival, London, UK.

Hayes, L. 2012. with Mústek & Pope, J. Reid Label Launch, Reid Hall, Edinburgh, UK.

Edwards, M., Hayes, L., Michalakos, C., Parker, M. & Svoboda, M. 2012. Reid Hall, Edinburgh, UK.

Hayes, L. 2012. with Red Note Ensemble. Inventor Composer Coaction, Noisy Nights, Jam House, Edinburgh, UK.

Chuang, S., Hayes, L. & Weixler, A. 2012. INTER/actions, Bangor, UK.

Hayes, L. 2012. Solo. INTER/actions, Bangor, UK.

Hayes, L. 2012. with Hakemira. Dialogues Festival, Edinburgh, UK.

Hayes, L. 2012. with Hakemira. The Bone House, Third Door, Edinburgh, UK.

Hayes, L. 2012. with Edimpro & Raymond Macdonald. Reid Hall, Edinburgh, UK.

Hayes, L. 2012. with Mústek. SARC, Belfast, UK.

Hayes, L. 2012. with Mústek. Network Music Festival, Birmingham, UK.

Hayes, L. 2011. with Hakemira. Alison House, Edinburgh, UK.

Hayes, L. 2011. Solo. Sound Inkonst, Malmö, Sweden.

Hayes, L. 2011. with Mústek. Sound Festival, Aberdeen, UK.

Hayes, L. 2011. Solo. ICMC, Huddersfield, UK.

Hayes, L. 2011. Solo. EMS, Greenwich House Music School, New York City, NY, USA.

Hayes, L. 2011. with Mústek. NIME, Oslo, Norway.

Hayes, L. 2011. with Hakemira. Reid Hall, Edinburgh, UK.

Hayes, L. 2011. with Mústek. Forest Cafe, Edinburgh, UK.

Hayes, L., Michalakos, C. & Rawlinson, J. 2011. Soundings Festival, Edinburgh, UK.

Hayes, L. 2011. with Mústek & Pope, J. Soundings Festival, Edinburgh, UK.

Hayes, L. 2011. with LLEAPP participants. LLEAPP, Norwich Arts Center, Norwich, UK.

Hayes, L. 2011. with Edimpro & Diemo Schwarz. Alison House, Edinburgh, UK.

Hayes, L. 2011. with the Artisan Trio. Reid Hall, Edinburgh, UK.

Hayes, L. 2011. with Mústek. Sonorities Festival, Belfast, UK.

Hayes, L. & Nicolls, S. 2011. Sarah Nicolls Concert, Reid Hall, Edinburgh, UK.

Hayes, L. 2011. with Mústek. Sound Thought, The Arches, Glasgow, UK.

Hayes, L. 2010. Solo. Hidden Door Festival, The Roxy, Edinburgh, UK.

Hayes, L. 2010. with Mústek. Alison House, Edinburgh, UK.

Hayes, L. 2010. with Mústek & Aslan, J. The Voodoo Rooms, Edinburgh, UK.

Hayes, L. 2010. with Mústek & Pope, J. The Voodoo Rooms, Edinburgh, UK.

Hayes, L. 2010. Solo. The Reid Hall, Edinburgh, UK.

Hayes, L. 2010. with Mústek. Alison House, Edinburgh, UK.

Hayes, L. 2010. Open rehearsal as part of Fred Frith workshop. Inspace, Edinburgh, UK.

Fyans, C., Hayes, L., & Williams, N. 2010. LLEAPP, Culture Lab, Newcastle, UK.

Hayes, L. 2010. solo. Kept Impulses with Hausckha, The Roxy, Edinburgh, UK.

Hayes, L. 2010. with Monosynth Orchestra. Unique Beats Festival, Edinburgh, UK.
Green, O., Hayes, L., Rawlinson, J. & Williams, S. 2010. Dialogues Festival, Edinburgh, UK.
Hayes, L. 2010. with Mústek. Stills Gallery, Edinburgh, UK.
Edwards, M., Hayes, L. & Weiss, M. 2009. Marcus Weiss Concert, Reid Hall, Edinburgh, UK.
Green, O., Hayes, L., Rawlinson, J. & Williams, S. 2009. Outside the Box, London, UK.
Hayes, L. 2009. solo. Dialogues Festival, Edinburgh, UK.
Hayes, L. 2009. solo. Alison House, Edinburgh, UK.
Dixon, J., Hayes, L., Keene, P. & Yang, J. 2009. LLEAPP, The Bongo Club, Edinburgh, UK.
Hayes, L. 2009. with Monosynth Orchestra. ASIMO, Edinburgh Science Festival, Edinburgh, UK.
Hayes, L. 2009. with Monosynth Orchestra. The Roxy, Edinburgh, UK.
Hayes, L. 2008. with Monosynth Orchestra. Behind the Light II, The Ark, Edinburgh, UK.
Hayes, L. 2008. Solo. Neverzone, The Ark, Edinburgh, UK.
Hayes, L. 2008. Solo. Spectrum Festival, Edinburgh, UK.
Hayes, L. 2008. with Monosynth Orchestra. Soundings Festival, Edinburgh, UK.
Hayes, L. 2008. Solo. Stripped and Wired, Dundee, UK.

Invited Musical Releases

Embrace (2021), released by Superpang

<https://laurensarahhayes.bandcamp.com/album/embrace>

Mini Savior Opt. (2021), released by Unsilent Desert Press

<https://unsilentdesertpress.bandcamp.com/album/mini-savior-opt>

Manipulation (2016), released by Pan Y Rosas Discos

<http://www.panyrosasdiscos.net/pyr195-lauren-sarah-hayes-manipulation/>

Contactor (2013), released by Absence of Wax

https://archive.org/details/LaurenSarahHayes_Contactor/Contactor.aif

Musical Compilation Releases

Live at TQLive (2024), released by TQZine

<https://tqzine.blogspot.com/>

k-nearest necropower (2024) on Compilation, released by Hard Return

<https://hardreturn.bandcamp.com/album/compilation>

The Pleasure at Being the Cause (2023) on LOLTRAX001, released by LOL Editions

<https://loleditions.bandcamp.com/album/loltrax001>

Splice Up Your Life (2023) on Attack Release Volume One, released by Werra Foxma Records

<https://werrafoxmarecords.bandcamp.com/album/attack-release-volume-one>

It's Raining Pulsars (2021) on Pulsar.scramble vol. 3, released by \$ pwgen 20

<https://pwgen20.bandcamp.com/album/pulsar-scramble-vol-3-2>

Bolshevik Pool Party (2021) on Sunwarped Vol. 1, released by Sunwarped

<https://sunwarped.bandcamp.com/album/sunwarped-vol-1>

Crummiest Coup (2021) on Tour Mode, released by Superpang

<https://superpang.bandcamp.com/album/tour-mode>

Figurine-Operated String (2019) on Music and/as Process, released by Music and/as Process

<https://musicandasprocess.bandcamp.com/album/music-and-as-process>

Musical Collaborative Releases

HAKEMIRA at the Reid Concert Hall (2021) by HAKEMIRA

<https://pixelmechanics.bandcamp.com/album/hakemira-reid-concert-hall-180611>

elsewhere (2017) by Edwards/Hayes/Michalakos/Parker/Svoboda

<https://reidid.bandcamp.com/album/elsewhere>

forest (2017) by edimpro <https://reidid.bandcamp.com/album/forest>

Blast Off (2016) by fluxtrio <https://fluxtrio.bandcamp.com/album/blast-off>

Strange Place for an Epiphany (2015) by Lauren Sarah Hayes & Emma Smith

<https://laurensarahhayes.bandcamp.com/album/strange-place-for-an-epiphany>

Node / Antinode (2013) by Mústek <https://mustekmusic.bandcamp.com/album/node-antinode>

forest (2012) by Mústek <https://mustekmusic.bandcamp.com/album/socks-and-ammo>

Signal Powder (2011) by Mústek & John Pope

<https://mustekmusic.bandcamp.com/album/signal-powder>

Invited Audio-Text Releases

Lucky Dip (2015/2021), published by Lateral Addition

<https://www.lateraladdition.org/?page=1#65>

Invited Educational Releases

flutter (2010/2015), published by Sound and Music's Minute of Listening

<https://www.minuteoflistening.org/contributor/lauren-hayes/>

Installations

Hayes, L. 2022. A site-responsive sonic art installation for Radically Re-imagining the Human Relationship with Nature, Phoenix, AZ, USA.^{Min}

Hayes, L. and Stein, J. 2017. *Sounding Out Spaces: Garden Ecologies* an ecosystemic site-responsive sonic art installation. Clark Park Community Garden, Tempe, AZ, USA.^{Std}

Hayes, L. and McConnell, J. 2016. *Skin Music II* an audio-haptic installation. EMERGE Festival: The Future of Big Analytics, Arizona State University, AZ, USA.^{13 Sup}

Hayes, L. 2016. *Scorched Earth* (ohrenhoch remix 2016) a sonic art installation. Ohrenhoch, der Geräuschladen, Berlin.^{Sup}

Feltus, T. & Hayes, L. 2013. *Skin Music* an audio-haptic installation. Edinburgh Mini Maker Faire, Summerhall, Edinburgh, UK.

Hayes, L. & Pattie, A. 2011. *Hearing Hands* a tactile hearing installation. Institute for Advanced Studies in the Humanities Sawyer seminar series conference, SENSORY WORLDS: Environment, Value and the Multi-Sensory, Inspace, Edinburgh, UK.

Hayes, L. 2010. *Shapeshifters* a tangible squeezable installation. Hidden Door Festival, Roxy Arthouse, Edinburgh, UK.

¹³ Jack McConnell was an undergraduate student research assistant.

Bathgate, C., Bozelos, D., Hayes, L. & Morgan, P. 2009. *floor'd* an emergent sonic art installation. Alison House, Edinburgh, UK.

Film Music

Hayes, L. 2021. Jimmy Pegg (curator) and IKLECTIK (co-producer), *IKLECTIK [off-site] presents, Experimental Arizona*. Contributing artist to this film.

Hayes, L. 2014. *Contacto* [Absence of Wax] used as film soundtrack for *Myszochujek* [dir. Kristof Babaski]. Official selection at Glasgow Short Film Festival 2015, Slamdance 2015, Leeds International Film Festival 2014, Schnit International Shortfilmfestival 2014, Encounters 2014, OTTAWA International Animation Festival, EIFF 2014, and Pictoplasma Berlin Festival 2014.

Television Work

Hayes, L. 2012. *Compose Yourself*. BBC Scotland for BBC Learning. Broadcast on BBC 2. Contributing mentor/artist to this short film aiming "to inspire young learners to produce their own musical compositions, no matter their skill level or musical experience". <https://www.bbc.co.uk/programmes/p00yt70q>

Radio Work

Hayes, L. 2015. Inventions For Radio: The New BBC Radiophonic Workshop presents Lauren Sarah Hayes. Broadcast on *Radiophrenia*, Glasgow, UK.

Hayes, L. 2014. Inventions For Radio: The New BBC Radiophonic Workshop presents Lauren Sarah Hayes. Broadcast on *Concertzender*, Netherlands. <https://www.concertzender.nl/inventions-for-radio/>

Dance Productions

Cebere, A. 2024. Improvised dance performance. Soundtrack provided by Hayes, L. Springfield, OR, USA.

Doctoral Thesis Abstract (peer reviewed)

Leonardo ABstracts Service [LABS], 2020

Hayes, L. 2014. Audio-Haptic Relationships as Compositional and Performance Strategies. [PhD Thesis]. University of Edinburgh.^{Sup}

Doctoral Thesis

Hayes, L. 2014. Audio-Haptic Relationships as Compositional and Performance Strategies. [PhD Thesis]. University of Edinburgh.

Commentary (published, invited)

Hayes, L. 2017. Some Thoughts on Friction and Physicality Within Past and for Future NIME Research. In *NIME Reader*. Springer. 189–191.^{Sup}

Reviews (published)

Hayes, L. 2017. Robert Henke - Lumiere II.2 Tivoli Vredenburg, Grote Zaal at ICMC 2016. Utrecht, Netherlands. *Array: The Journal of the ICMA*. [concert review]^{Sup}

Liner Notes (published)

Hayes, L. 2012. *Money For Your Whale* (2012) by Albert van Veenendaal and Robert van Heumen.
<https://www.west28.nl/MoneyForYourWhale/>

Residencies

Ars Bioarctica, Finnish Bioart Society and the Kilpisjärvi Biological Station, Faculty of Biological and Environmental Sciences, University of Helsinki. Art-science residency with Tobias Feltus. 2017.

Human Computer Confluence (HC2) summer school. Ircam, Paris. 2013.

AirTime by Serious and Creative Scotland. Artistic week-long residency at Tollbooth, Stirling. 2014.

McFall's Electronics Project. Musician in residence with McFall's Chamber creating piece for string quartet, live electronics and vibrotactile feedback system. 2013.

Impuls. 8th International Ensemble and Composers Academy for Contemporary Music, Graz, Austria. 2013.

Studio for Electro-Instrumental Music (STEIM), Amsterdam. Artistic residency developing wireless vibrotactile technology. 2012.

ElektronMusicStudion, Stockholm, Sweden. Invited guest composer. 2011.

SWR Experimentalstudio. Matrix 10. Freiburg im Breisgau, Germany. 2010.

Studio for Electro-Instrumental Music (STEIM), Amsterdam. Edinburgh University Music Department visit. 2010.

Invited Guest Talks

CHIME, UK

ESPRC RESEARCH COUNCIL

seminar [virtual]
2024

xCoAx: 12th Conference on Computation, Communication, Aesthetics & X

FABRICA, TREVISO, ITALY

artist talk
2024

World New Music Days

NORDIC HOUSE - NORÐURLANDAHÚSIÐ, TÓRSHAVN, FAROE ISLANDS

artist talk
2024

Music Cognition and Understanding

UNIVERSITY OF BUCHAREST, BUCHAREST, ROMANIA

keynote lecture
2024

Making Music Festival

PHOENIX FORGE, PHOENIX, AZ, USA

lecture/performance
2023

Innovation in Music Conference

SUMMERHALL, EDINBURGH, UK

lecture/performance
2023

Steiner Invitational Speaker Series

THE FRANK-RATCHYE STUDIO FOR CREATIVE INQUIRY, CARNEGIE MELLON UNIVERSITY, PITTSBURGH, PA, USA

lecture
2022

Open Forum for the Teaching of the Arts in Mexico (FASE AM)

UNIVERSIDAD AUTÓNOMA DE BAJA CALIFORNIA - FACULTAD DE ARTES

lecture [virtual]
2022

Radically Re-imagining the Human Relationship with Nature

DESERT INSTITUTE HUMANITIES FELLOWSHIP, PHOENIX, AZ, USA

lecture
2022

Performing Arts Technology Seminar UNIVERSITY OF MICHIGAN	<i>lecture [virtual]</i> 2022
MMus Practice Research module [GLOBAL INSTITUTIONAL BOYCOTT] GOLDSMITHS, UNIVERSITY OF LONDON	<i>lecture [virtual]</i> 2022
Algorithmic Art Assembly GRAY AREA, SAN FRANCISCO, CA, USA	<i>lecture</i> 2022
Technology in Music and Related Arts OBERLIN CONSERVATORY	<i>lecture [virtual]</i> 2021
Computer Music Seminar PEABODY INSTITUTE	<i>lecture [virtual]</i> 2021
SENTIENCE CENTRE FOR THE INTERDISCIPLINARY STUDIES IN SOCIETY AND CULTURE	<i>lecture [virtual]</i> 2021
AI, Music and Improvisation NRW-FORUM	<i>lecture [virtual]</i> 2021
Listening Session LONDON SOUTH BANK UNIVERSITY	<i>listening talk [virtual]</i> 2021
MAX/Ableton Educator Event ABLETON REGIONAL GROUP	<i>lecture [virtual]</i> 2021
Guest Composer Programme NATIONAL YOUTH ORCHESTRA (NYO) OF GREAT BRITAIN	<i>lecture [virtual]</i> 2021
Max Meet Up NOTAM, OSLO, NORWAY	<i>lecture [virtual]</i> 2021
MIND + BODY + SPACE BUILDING 21, MCGILL, CANADA	<i>lecture & workshop</i> <i>[virtual]</i> 2021
Music Technology Seminar DEPARTMENT OF MUSIC, GEORGIA SOUTHERN UNIVERSITY, STATESBORO, GA, USA	<i>lecture [virtual]</i> 2021
Concordia Electroacoustic Studies Students' Association (CESSA) DEPARTMENT OF MUSIC, CONCORDIA UNIVERSITY, MONTREAL, CANADA	<i>lecture [virtual]</i> 2021
UNO Music Technology Guest Lecturer Series feat. Lauren Hayes UNIVERSITY OF NEBRASKA, OMAHA, SCHOOL OF MUSIC, NE, USA	<i>lecture / recital [virtual]</i> 2020
Don't Call Me a Female Composer—Gender Imbalance in Electronic/Electroacoustic Music [POSTPONED DUE TO COVID-19] CENTER FOR THE STUDY OF WOMEN IN SOCIETY AND SCHOOL OF MUSIC AND DANCE, EUGENE, OR	<i>lecture / performance</i> 2020
Fluid Evolution: New Developments for an Ageing Instrument for Improvisation UNIVERSITY OF HUDDERSFIELD, CERENEM, HUDDERSFIELD, UK	<i>lecture</i> 2019
Human and the Machine A2RU X MOOGFEST, ATHENS, GA, USA	<i>panel</i> 2018

Beyond Curriculum Roundtable: New Perspectives in Music Education ABLETON LOOP, FUNKHAUS, BERLIN	<i>panel</i> 2017
A Sense of Touch: Haptics in New Musical Instruments ABLETON LOOP, FUNKHAUS, BERLIN	<i>lecture & discussion</i> 2017
Who's Afraid of the Big Bad Electroacoustic Music? NEW MUSIC GATHERING, BOWLING GREEN UNIVERSITY, OHIO, USA	<i>panel</i> 2017
Electronic Music NEW MUSIC GATHERING, BOWLING GREEN UNIVERSITY, OHIO, USA	<i>panel</i> 2017
Fifty Years of Experiments in Art and Technology Colloquium FEAT, STONY BROOK UNIVERSITY, NY, USA	<i>panel</i> 2016
Creating Sound in Context LIGHTHOUSE GALLERY, SONICA FESTIVAL, GLASGOW, UK	<i>lecture</i> 2015
Improvisation in conversation with Xenia Pestova UNIVERSITY OF NOTTINGHAM, NOTTINGHAM, UK	<i>discussion</i> 2015
Sound, Sight, Space and Play (SSSP) DE MONTFORT UNIVERSITY, DE MONTFORT, UK (WITH CHRISTOS MICHALAKOS)	<i>Invited Keynote Talk</i> 2013
Invited Artist Talk EARZOOM FESTIVAL, LJUBLJANA, SLOVENIA	<i>lecture</i> 2013
Invited Artist Talk THIS HAPPENED, INSPACE, EDINBURGH	<i>lecture</i> 2013
Presenting the New BBC Radiophonic Workshop LATELAB, EDINBURGH SCIENCE FESTIVAL, INSPACE, EDINBURGH, UK	<i>lecture</i> 2013
A rant about how we listen to music PECHAKUCHA EDINBURGH, INSPACE, EDINBURGH, UK	<i>lecture</i> 2013
Invited Workshops	
Sympoetic Sythesizers Workshop PHOENIX, AZ, USA	<i>We Make Noise PHX</i> 2024
Improvising Live Electronics Workshop TOWSON, MD, USA	<i>Towson University</i> 2023
Site-Responsive Sonic Art Workshop COLUMBUS, OH, USA	<i>Fuse Factory</i> 2023
Exploded Ensemble Workshop CARNEGIE MELLON UNIVERSITY, PITTSBURGH, PA, USA	<i>IDeATe/School of Music</i> 2022
Improvising DIY Electronics SANTA CRUZ, CA, USA	<i>Indexical</i> 2022
Site-Responsive Sonic Art SCOTTSDALE, AZ, USA	<i>Canal Convergence</i> 2021

Co-Constructing a NIME Performance Pedagogy ORGANIZED BY A MARQUEZ-BORBON, J P MARTINEZ AVILA, & M P ASTUDILLO, SHANGHAI, CHINA	<i>NIME [virtual]</i> 2021
Site-Responsive Sonic Environments WITH TODD INGALLS, DURHAM, NC, USA	<i>MOOGFEST</i> 2018
Music for Ears and Bodies: Haptics, Vibrotactile Feedback and Touch WITH GABRIELLA ISAAC (GRADUATE STUDENT), DURHAM, NC, USA	<i>MOOGFEST</i> 2018
The Brain on Music: Music, Improvisation and Technology for Health and Well-being WITH THE BRAIN CENTER, UNIVERSITY OF HOUSTON, TX, USA	<i>University of Houston</i> 2018
From Finger-Tinglers to Bass Shakers – Vibrotactile haptics for feeling sound WITH ABLETON, BERLIN, GERMANY	<i>LOOP</i> 2017
Improvising Electronics Workshop UNIVERSITY OF HUDDERSFIELD, UK	<i>hcmf//</i> 2017
Electronic Composition workshop for Inspire Day NEW BBC RADIOPHONIC WORKSHOP, ROYAL COLLEGE OF MUSIC, LONDON, UK HTTPS://WWW.BBC.CO.UK/EVENTS/E4PRZC	<i>BBC Proms</i> 2013
Feeling Sound Sensory Workshops ARTLINK EDINBURGH	<i>Artlink Edinburgh</i> 2013
Feeling Sound Sensory Workshops ARTLINK EDINBURGH	<i>Artlink Edinburgh</i> 2012
15 Auditory-Tactile Sync Sensory Workshops ARTLINK EDINBURGH	<i>Artlink Edinburgh</i> 2011
Conference Workshops Organized	
Co-Constructing Events in Responsive Environments WITH XIN WEI SHA, JESSICA RAJKO, ET AL, ARIZONA STATE UNIVERSITY, AZ, USA	<i>MOCO</i> 2019
Composing Ecosystemically in Responsive Environments with Gestural Media, Objects and Textures WITH BRANDON MECHTLEY, TODD INGALLS, ET AL, ARIZONA STATE UNIVERSITY, AZ, USA	<i>TEI</i> 2019
Laboratory for Laptop/Live & Electronic Audio/Art Performance Practice ARIZONA STATE UNIVERSITY, AZ, USA	<i>LLEAPP</i> 2018
Workshop on Design Strategies for Audio-Haptic Composition DAEGU, SOUTH KOREA	<i>ICMC</i> 2018
Aesthetics of Touch: Performance Practices and New Media Design WITH JESSICA RAJKO, UNIVERSITY OF CALIFORNIA, SANTA BARBARA, CA, USA	<i>AWMAT</i> 2017
Improvisation with Electronics Workshop INVITED WORKSHOP WITH CHRISTOS MICHALAKOS, UNIVERSITY OF SHEFFIELD, UK	<i>Sound Junction</i> 2014

Conference Panel Participation

Kitchen Table Praxis: Strategies for Belonging in Technical Learning Environments

INVITED PANEL MEMBER ON ABILITY AND ACCESSIBILITY

Columbia University
[Virtual]
2022

Uncommon Senses III: The Future of the Senses

ROUND TABLE ON HAPTICS WITH DAVE BIRNBAUM, KERSTIN LEDER MACKLEY, DAVID PARISI, MARK PATERSON, JESSICA RAJKO, MONTREAL, CANADA

Concordia University
[Virtual]
2021

Society for Electro-Acoustic Music in the United States (SEAMUS) 2021 National Conference

PANEL ON TELEMATIC FOR THE PEOPLE: MAKING MUSIC ONLINE IN LESS THAN IDEAL CONDITIONS WITH ISAAC SCHANKLER & ANDREW C. SMITH

Virtual Conference
2021

Feminist Perspectives on Computer Music Practice

INVITED PANEL MEMBER, DAEGU, KOREA

ICMC
2018

The Politics of Sensation: Towards and Aesthetics of Touch

PANEL SELECTION WITH JESSICA RAJKO [REMOTE PRESENTATION], TORONTO, CANADA

XIX ISA World Congress of
Sociology
2018

Essays with Significant Discussion of my Work

Mainsbridge, M. 2024. Politics of Gear: Gender, innovation and live embodied composition. *Organised Sound* 1(11). <https://doi.org/10.1017/S135577182300050X>

Redhead, L. 2024. 'Electronic Composition: Histories and Affordances', in T. Young (ed.) *The Cambridge Companion to Composition*. Cambridge: Cambridge University Press (Cambridge Companions to Music), pp. 217–232.

<https://www.cambridge.org/core/books/abs/cambridge-companion-to-composition/electronic-composition/3D4FA69C360466AB7A5AE77C590A2507>

Aslan, J. 2023. *On Corporeal Code*. Unit London.

<https://unitlondon.com/2023-06-28/on-corporeal-code/>

Hart, J. 2022. *FluCoMa and Musicological Analysis*. <https://learn.flucoma.org/explore/hart/>

Mainsbridge, M. 2022. *Body as Instrument: Performing with Gestural Systems in Live Electronic Music*. Bloomsbury.

Hart, J. 2022. *Learn with FluCoMa: Lauren Sarah Hayes. Event Detection and Improvisation*.

<https://learn.flucoma.org/madewithflucoma/hayes/>

Schedel, M., & Cunningham, F. 2021. *The Star-Eaters: A 2019 Survey of Female and Gender-Non-Conforming Individuals Using Electronics for Music*. In L. Hamer (Ed.) *The Cambridge Companion to Women in Music Since 1900*. Cambridge University Press.

Redhead, L. 2012. *Young British Women New Directions in Sound Art*. *Terz Magazin*.

Holmboe, R. 2012. *Klaverets tunge tradition [The heavy tradition of the piano]*. *Seismograf*.

Groth, S. K. 2011. *Det du lysnar på hörs i P2 [What you are listening to on P2]*. *Seismograf*.

Press

- 2024 **World New Music Days 2024 Faroe Islands Part 2**, 5against4.com/2024/07/09/world-new-music-days-2024-faroe-islands-part-2 *5against4*
- 2023 **High Desert Soundings Showcases the Nooks, Crannies, Slipstreams, and Eddies of Sound Art and Experimental Music**, southwestcontemporary.com/high-desert-soundings-sound-art-experimental-music/ *Southwest Contemporary*
- 2023 **Moone Records marks 10 years with a two-day Phoenix festival**, phoenixnewtimes.com/music/phoenix-indie-label-moone-records-marks-10-years-with-music-festival-17488308 *Phoenix New Times*
- 2023 **The Rose, Faye Webster and Phoenix's best concerts this weekend**, phoenixnewtimes.com/music/best-concerts-in-phoenix-this-weekend-16780946 *Phoenix New Times*
- 2023 **Sound out experimental music in Wonder Valley**, hidesertstar.com/columns/wonder-valley-news-october-13-2023-sound-out-experimental-music-in-wonder-valley *Hi Desert Star*
- 2023 **High Desert Soundings Festival**, local.aarp.org/event/high-desert-soundings-festival *aarp.org*
- 2023 **Dietro le Quinte Di Angelica**, livore.it/dietro-le-quinte-di-angelica/ *LIVORE*
- 2023 **Scottish Live Music Highlights: June 2023**, www.theskinny.co.uk/music/live-music *The Skinny*
- 2023 **Ad Angelica Doppio Set Tra Sperimentazione Elettronica A Nuove Sonorit  Vietnamite**, www.gagarin-magazine.it/2023/05 *Gagarin Magazine*
- 2023 **Musiche spericolate, non addomesticate, rivelatrici: il programma di Angelica 2023**, zero.eu/en/news/musiche-spericolate *zero.eu*
- 2023 **TIMARA Department Hosts Internationally Acclaimed Guest Artists**, timara.oberlin.edu/timara-department *timara.oberlin.edu*
- 2022 **Bandcamp Picks: November 2022**, <https://www.perfectcircuit.com/signal/bandcamp-november-2022> *perfectcircuit.com*
- 2022 **The List Festival: Week One**, https://issuu.com/thelistltd/docs/the_list_festival_week_1/116 *The List*
- 2022 **Teaching Spotlight on Site-Responsive Sonic Art Class**, <https://blog.bela.io/arizona-site-responsive-sonic-art/> *Bela Blog*
- 2021 **Review of Kill The Cop In Your Head**, heraldscotland.com/news/homenews/19810399 *The Herald*
- 2021 **Review of Embrace**, <https://reader.exacteditions.com/issues/93776/spread/1> *The Wire Magazine*
- 2021 **The Best Phoenix Albums of 2021 (So Far)**, www.phoenixnewtimes.com/music/the-best-phoenix-albums-of-2021 *Phoenix New Times*
- 2021 **A non-explanation of Lauren Sarah Hayes' music**, www.hcmf.co.uk/a-non-explanation-of-lauren-sarah-hayes-music/ *hcmf.co.uk*
- 2021 **Instrumental: Lauren Sarah Hayes – Xeon**, www.mixitallup.com/2021/04/02/lauren-sarah-hayes-xeon/ *Mix It All Up*
- 2021 **'It opened my mind to the possibilities of what music could be'**, chicagoreader.com/chicago/pan-rosas-discos *The Chicago Reader*
- 2021 **ORGAN: Five Music Things – Cult of Dom Keller, the experiments of Lauren Sarah Hayes, your monthly dose of Danny Elfman, the glow of Growing, Arc Mountain...**, www.organthing.com/2021/03/22 *The Organ*

2021	The Best Experimental Music on Bandcamp: February 2021 , daily.bandcamp.com/best-experimental	<i>Bandcamp Daily</i>
2020	Translating arts classrooms , asunow.asu.edu/devils-in-the-details	<i>ASU Now</i>
2020	ASU professor shares research at conference and performs at musical festival , asunow.asu.edu/20200302	<i>ASU Now</i>
2019	Transylvania to provide front-row seat to national digital arts, music scene , www.transy.edu/1780	1780
2019	hcmf// Review of Moon via Spirit , http://5against4.com/2019/11/27/hcmf-2019-part-1/	<i>5against4</i>
2018	Artists and engineers are taking a cross disciplinary LLEAPP at ASU , statepress.com/article/2018/04	<i>State Press</i>
2018	Report: Ableton LOOP 2017 , https://www.amazona.de/report-ableton-loop-2017/	<i>AMAZONA.de</i>
2017	Studying the textures of sound , herbergerinstitute.asu.edu/news	<i>Herberger News</i>
2017	hcmf// Review of Mini Savior Opt. , heraldscotland.com/arts/15690045	<i>The Herald, Scotland</i>
2017	hcmf// Review of Mini Savior Opt. , 5against4.com/2017/11/28	<i>5against4</i>
2017	Review of Manipulation ,	<i>The Wire Magazine</i>
2017	Lauren Hayes gets in touch with electronic music , statepress.com/article/2017/10	<i>State Press</i>
2016	Studying the textures of sound , asunow.asu.edu/20160128	<i>ASU Now</i>
2016	ASU professor creates a multisensory music experience with digital sounds , cronkitenews.azpbs.org/2016/03/28	<i>Cronkite News</i>
2015	SONICA 2015 Review of 15 Seconds , http://www.fluid-radio.co.uk/2015/11/sonica-2015-2/	<i>Fluid Radio</i>
2015	See music and art combine to take over Glasgow for Sonica , timeout.com/glasgow	<i>Time Out</i>
2015	SONICA 2015 Review of 15 Seconds , thequietus.com/articles/19247	<i>The Quietus</i>
2015	Sonica festival takes new sounds to new places , list.co.uk/article/74603	<i>The List</i>
2015	Hamilton Mausoleum to host Sonica Festival with synth artist Lauren Hayes , dailyrecord.co.uk/news/local-news	<i>The Daily Record</i>
2014	Hopeful Oscillation , web.archive.org/web/20140127111909	<i>Acts of Silence</i>
2012	Summerhall Art & Music exhibitions , www.list.co.uk/article/46556	<i>The List</i>
2012	**** Red Note Ensemble with Inventor Composer Coaction, Jam House, Edinburgh , scotsman.com	<i>The Scotsman</i>

2011	Sound Festival, various venues, Aberdeen and Banchory , heraldscotland.com	<i>The Herald</i>
2011	Mústek: Review ,	<i>New Music Scotland</i>
2009	Review of <i>transient</i> ,	<i>Fouter & Swick</i>
2008	SPECTRUM FESTIVAL 2008: Review ,	<i>The Scotsman</i>
2008	Preview: The Laurel Tree @ Stripped and Wired, Droothy Neebors, Dundee ,	<i>The Skinny</i>
2008	The Laurel Tree / Burnt Island / Iain Macaulay , isthismusic.com/the-laurel-tree	<i>Is This Music?</i>

Interviews

2021	Interview with Scottish Improviser and Sound Artist Lauren Sarah Hayes , chaoscontrol.com	<i>Chaos Control Digizine</i>
2021	Meet the Artist: Sound artist Hayes hosts Canal Convergence workshop , yourvalley.net	<i>Scottsdale Independent</i>
2018	Interview in Voyage Phoenix , voyagephoenix.com	<i>Voyage Phoenix</i>

Selected Radio Broadcasts

2024	Rai Radio , Battiti	<i>Radio 3</i>
2021	Freeness , Fluctuating Rhythms	<i>BBC Radio 3</i>
2020	New Music Show , Woven fingerprints and unfurling	<i>BBC Radio 3</i>
2017	Hear and Now , //hcmf 2/5	<i>BBC Radio 3</i>
2015	Late Junction , Live from the Edinburgh Festivals	<i>BBC Radio 3</i>
2015	With Emma Smith: Jazz on 3 , Live from the Edinburgh Festivals	<i>BBC Radio 3</i>
2014	With Edimpro: Jazz on 3 , Live from the Edinburgh Festivals	<i>BBC Radio 3</i>
2011	Sveriges Radio , P2	<i>P2</i>
2011	Sveriges Radio , Monitor	<i>P4</i>

Podcasts

2021	Crucial Listening , https://attnmagazine.co.uk	<i>ATTN:Magazine</i>
2017	Episode 13: Lauren Sarah Hayes , http://listeningtoladies.com/episode13	<i>Listening To Ladies</i>

Research Support

Amounts shown indicate full budget amount. My percentage share is indicated in each case.

FUNDING FROM FEDERAL AND STATE AGENCIES

2016	City of Tempe City of Tempe and ASU Partnership Grant , Sounding Out Spaces, Contribution: 100%, PI, Co-PI: Julian Stein	\$5,000
2015	Creative Scotland, Youth Music Initiative , Sound, Electronics & Music, Contribution: 100%, PI, Co-PI: Nancy Douglas	\$10,000
2014	Creative Scotland, Youth Music Initiative , Sound, Electronics & Music, Contribution: 100%, PI, Co-PI: Nancy Douglas	\$34,000

FUNDING FROM INTERNAL SOURCES

2017	Seed Grant Herberger Research Council , Wearable rehabilitation systems for visual activity sensing and audio/haptic feedback, Contribution: 50%, Co-PI, PI: Robert LiKamWa	\$12,000
2017	Interdisciplinary Project Collaboration Grant Herberger Research Council , LLEAPP: Laboratory for Laptop and Electronic Audio Performance Practice, Contribution: 100%, PI	\$4,610
2016	Interdisciplinary Project Collaboration Grant Herberger Research Council , HEAR-ME: A Multi-sensory Investigation into Enhanced Music Perception of Cochlear Implant Users, Contribution: 50%, PI, Co-PI: Xin Luo	\$4,964.94
2011	Innovation Initiative Fund University of Edinburgh , Inventor Composer Coaction, Contribution: 100%, PI, Co-PI: Tom Mudd	£4,200
2011	Roberts Fund for Researcher-Led Initiatives University of Edinburgh , Inventor Composer Coaction, Contribution: 100%, PI, Co-PI: Tom Mudd	£3,000

FULL PROPOSALS FROM FEDERAL AND STATE AGENCIES PENDING FUNDING

2021	NIH: Resubmission , Prosody Production Training with Multisensory Feedback for Cochlear Implant Users, Contribution: 5%, Co-PI, PI: Xin Luo	\$408,195
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FULL PROPOSALS DECLINED FOR FUNDING

2020	NSF: HCC , Brain-Body Interfaces to promote creativity and musical training on children through embodied improvisation [Multi-institution grant], Contribution: 100% [amount shows full ASU share], Co-PI, PI: Jose Contreras-Vidal	\$600,003
2020	NIH , Prosody Production Training with Multisensory Feedback for Cochlear Implant Users, Contribution: 5%, Co-PI, PI: Xin Luo	\$408,195
2020	NIH: Resubmission , Using Vibrotactile Stimulation to Enhance Cochlear Implant Performance, Contribution: 5%, Co-PI, PI: Xin Luo	\$408,195
2020	NEA , Sound Health Network, Contribution: 10%, Co-PI, PI: Sandra Stauffer	\$300,000
2020	NEA , Laboratory for Laptop and Electronic Audio Performance Practice (LLEAPP), Contribution: 100%, PI	\$47,842
2019	NIH , Using Vibrotactile Stimulation to Enhance Cochlear Implant Performance, Contribution: 5%, Co-PI, PI: Xin Luo	\$409,013
2019	NIH , Assaying neuromodulatory effects of inclusive musical training on children using mobile brain-body imaging and music technologies, ASU Contribution: 60%, PI, Co-PI: Sha Xin Wei	\$930,529
2019	NEA , Sounding Out Spaces: Desert Ecologies, Contribution: 100%, PI	\$43,530
2019	NEA , HEAR-ME (Haptic Electronic-Audio Research into Musical Experiences), Contribution: 80%, PI, Co-PI: Xin Luo	\$43,530
2019	Women and Philanthropy , Haptic Electronic-Audio Research into Musical Experiences (HEAR-ME), Contribution: 80%, PI, Co-PI: Xin Luo	\$97,724
2018	NEA , Sounding Out Spaces: Desert Ecologies, Contribution: 100%, PI	\$100,001
2018	NSF , Planning Grant: Engineering Research Center for Art, Technology, Health, Engineering and Science (ATHENS), Contribution: 25%, Co-PI, PI: Jose Contreras-Vidal	\$72,965
2018	Arizona State University Foundation (ASUF) , Diversity and Inclusion Lunch - TEI 2019, Contribution: 33%, Co-PI, PI: Althea Pergakis	\$4,999
2018	DOD-ARMY: Army Medical Research Acquisition Activity (USAMRAA) , Enhancing Hearing Function of Cochlear Implant Users through Vibro-tactile Stimuli, Contribution: 25%, Co-PI, PI: Xin Luo	\$730,766
2017	NEA , Media Arts: Sounding Out Spaces: Desert Ecosystems, Contribution: 100%, PI	\$100,001
2017	NSF , SCH: INT: Low-power signal processing and resource-constrained dynamical modeling, Contribution: 20%, Co-PI, PI: Pavan Turaga	\$1,998,833
2017	Arizona State University Foundation (ASUF): Women and Philanthropy , Engendering Multi-sensory Person-Centered Arts Practice in Autism, Contribution: 50%, PI, Co-PI: Todd Ingalls	\$64,379

2017 **Arizona State University Foundation (ASUF): Women and Philanthropy**,
Realtime interactive media for movement training, Contribution: 33%, Co-PI, PI:
Todd Ingalls \$98,230

2016 **NEA**, Sounding Out Spaces, Contribution: 100%, PI \$99,813

LIMITED SUBMISSION PROPOSALS DECLINED FOR ADVANCEMENT

2018 **NEA**, Research Labs: Haptic Electronic Audio Research into Musical Experience
(HEAR-ME), Contribution: 50%, PI, co-PI: Xin Luo

2017 **NEA**, Research Labs: Music, Improvisation and Technology for Health and
Well-being, Contribution: 50%, PI, Co-PI: Todd Ingalls \$146,928

COLLABORATOR ON EXTERNAL PROPOSALS

2020 **NEH**, NEH Collaborative Research Grant, PI: Rebecca Cypess

2018 **SSHRC**, Partnership Development Grants, PI: Doug Van Nort

Service

Professional Memberships

2020- **United Campus Workers of Arizona (UCWAZ)**, Member

2019- **European Science Foundation (ESF)**, College of Expert Reviewers

2018-
2023 **International Computer Music Association (ICMA)**, At-Large Director

2017-19 **Association for Computing Machinery (ACM)**, Member

2014- **Scottish Artists Union (SAU)**, Member

2012-
2023 **New BBC Radiophonic Workshop**, Member

2012-14 **University and College Union**, Member

2007-08 **Musicians' Union (MU)**, Member

Service Related Awards

2020 **ASU Sun Award**, for exemplary service, demonstrating leadership, & innovation

Conference Chair

Tangible Embedded and Embodied Interaction, TEI 2019

PAPER CHAIR

*Arizona State University,
AZ, USA
2018–2019*

Conference Program Committee

New Instruments for Musical Expression, NIME 2022

PROGRAM COMMITTEE - META REVIEWER FOR PAPERS

*Waipapa Taumata Rau,
Aotearoa, University of
Auckland, New Zealand
2022*

New Instruments for Musical Expression, NIME 2021

PROGRAM COMMITTEE - META REVIEWER FOR PAPERS

*NYU Shanghai
2021*

Sound and Music Computing Conference, SMC 2020

SCIENTIFIC PROGRAM COMMITTEE

*Torino, Italy
2020*

New Instruments for Musical Expression, NIME 2020

PROGRAM COMMITTEE - PAPERS

*Birmingham, UK
2020*

Sound and Music Computing Conference, SMC 2019

SCIENTIFIC PROGRAM COMMITTEE

*Malaga, Spain
2019*

New Instruments for Musical Expression, NIME 2019

PROGRAM COMMITTEE - PAPERS

*Porto Alegre, Brazil
2019*

New Instruments for Musical Expression, NIME 2018

PROGRAM COMMITTEE - PAPERS

*Virginia Tech, VA, USA
2018*

New Instruments for Musical Expression, NIME 2017

PROGRAM COMMITTEE - PAPERS

*Copenhagen, Denmark
2017*

Research Proposal Evaluation

European National Science Foundation

YUFE4POSTDOCS PROJECT EVALUATOR

*Europe
2024*

University of California, San Francisco & Music Man Foundation

MEREDITH WILLSON PILOT RESEARCH PROGRAM REVIEWER

*USA
2023*

European National Science Foundation

MUNIS PRELIMINARY RESEARCH PROJECT EVALUATOR

*France
2022*

Mitacs Accelerate

RESEARCH PROPOSAL EVALUATOR

*Canada
2020*

Swiss National Science Foundation (SNSF)

INTERNATIONAL PROPOSAL EVALUATOR

*Switzerland
2020*

European Science Foundation (ESF)

RESEARCH FOUNDATION FLANDERS (FWO) JUNIOR AND SENIOR RESEARCH
PROJECTS EVALUATOR

*Belgium
2019*

European Science Foundation (ESF)

RESEARCH FOUNDATION FLANDERS (FWO) JUNIOR AND SENIOR POSTDOCTORAL FELLOWSHIP EVALUATOR

Belgium

2019

Professional Awards Juror

Judge for Electronic Music Category

MARICOPA COMMUNITY COLLEGE DISTRICT ANNUAL MUSIC COMPOSITION COMPETITION

Maricopa County, AZ

2022-23

Judge for Electronic Music Category

MARICOPA COMMUNITY COLLEGE DISTRICT ANNUAL MUSIC COMPOSITION COMPETITION

Maricopa County, AZ

2021-22

The Oram Awards, Judging Panel

PRS FOUNDATION AND THE NEW BBC RADIOPHONIC WORKSHOP

Virtual, UK

2021

Best Paper Award

INTERNATIONAL COMPUTER MUSIC ASSOCIATION

New York, NY, USA

2019

The Oram Awards

PRS FOUNDATION AND THE NEW BBC RADIOPHONIC WORKSHOP

Macclesfield, UK

2018

The Oram Awards

PRS FOUNDATION AND THE NEW BBC RADIOPHONIC WORKSHOP

Margate, UK

2017

Professional Mentoring

Oram Awardee Mentoring: Maria Sappho

PRS FOUNDATION AND THE NEW BBC RADIOPHONIC WORKSHOP

UK

2022

Journal Reviewer

2020 **Leonardo Journal**, MIT Press

2020 **Journal of New Music Research**, Routledge

2020 **Journal of Interdisciplinary Music Studies**, JIMS

2019 **Multimodal Technologies and Interaction**, MDPI

2019 **Leonardo Music Journal**, MIT Press

2018 **IEEE Transactions on Haptics**,

2018 **IEEE Transactions on Human-Machine Systems**,

Conference Reviewer

2024	International Computer Music Conference, ICMC 2024 , Seoul, South Korea	<i>Music & Papers</i>
2024	Movement Computing, MOCO 2024 , Utrecht University, the Netherlands	<i>Papers, Posters & Practice Works</i>
2024	New Instruments for Musical Expression, NIME 2024 , Online and Utrecht, NL	<i>Papers</i>
2024	New Instruments for Musical Expression, NIME 2024 , Online and Utrecht, NL	<i>Music, Installations & Demos</i>
2022	Movement Computing, MOCO 2022 , Columbia College Chicago Chicago, IL, USA	<i>Papers</i>
Date(s) 2022	New Instruments for Musical Expression, NIME 2022 , Waipapa Taumata Rau, Aotearoa, University of Auckland, New Zealand	<i>Music</i>
2022	International Computer Music Conference, ICMC 2022 , University of Limerick in Limerick, Ireland	<i>Workshops & Music</i>
2021	International Computer Music Conference, ICMC 2021 , Santiago, Chile	<i>Papers</i>
2021	International Computer Music Conference, ICMC 2021 , Santiago, Chile	<i>Music</i>
2021	New Instruments for Musical Expression, NIME 2021 , NYU Shanghai	<i>Music</i>
2020	International Computer Music Conference, ICMC 2020 , Santiago, Chile	<i>Papers</i>
2020	New Instruments for Musical Expression, NIME 2020 , Birmingham, UK	<i>Music</i>
2019	New Instruments for Musical Expression, NIME 2019 , Porto Alegre, Brazil	<i>Music</i>
2017	Conference on Human Factors in Computing Systems, CHI 2018 , Montreal, Canada	<i>Papers</i>
2017	Electroacoustic Improvisation Symposium, EIS 2018 , Brooklyn, NY, USA	<i>Music</i>
2017	ACM Tangible Embedded and Embodied Interaction, TEI 2018 , Stockholm, Sweden	<i>Papers</i>
2017	New Instruments for Musical Expression, NIME 2017 , Copenhagen, Denmark	<i>Music</i>
2017	International Computer Music Conference, ICMC 2017 , Shanghai, China	<i>Papers</i>
2017	International Conference on Movement and Computing, MOCO 2017 , London, UK	<i>Papers</i>
2017	Sound and Music Computing, SMC 2017 , Espoo, Finland	<i>Papers</i>
2017	Sound + Environment 2017 , Hull, UK	<i>Papers & Artworks</i>
2016	Designing Interactive Systems, DIS 2016 , Brisbane, Australia	<i>Papers & Notes</i>
2016	International Festival and Conference on Sound in the Arts, Science and Technology, ISSTA 2016 , Derry/Londonderry, Ireland	<i>Papers</i>

2016	International Computer Music Conference, ICMC 2016 , Utrecht, Netherlands	<i>Papers</i>
2016	New Instruments for Musical Expression, NIME 2016 , Brisbane, Australia	<i>Papers, Music, & Installations</i>
2015	International Computer Music Conference, ICMC 2015 , Texas, USA	<i>Papers</i>
2015	Balance-Unbalance, BunB 2015 , Arizona, USA	<i>Papers</i>
2015	New Instruments for Musical Expression, NIME 2015 , Louisiana, USA	<i>Music</i>
2014	New Instruments for Musical Expression, NIME 2014 , London, UK	<i>Papers & Music</i>
2012	Network Music Festival , Birmingham, UK	<i>Music</i>

University Level

Herberger Day Workshop Leader LED UNIVERSITY-WIDE WORKSHOP ON SITE-RESPONSIVE SONIC ART	2024–2024
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College Level

HIDA Personnel Committee FOR REVIEWING COLLEGE-WIDE PROMOTION AND TENURE CASES	2023–present
--	--------------

Search Committee (School of Music, Dance and Theatre) CLINICAL ASSISTANT PROFESSOR OF DANCE MEDIA DESIGN	2023–2024
--	-----------

AME & Music Liaison Committee FOR MUSIC AND INTERDISCIPLINARY DIGITAL MEDIA PERFORMANCE DEGREES	2018–2019
---	-----------

School Level

Search Committee MEDIA COMPUTING CLINICAL FACULTY	2020
---	------

Graduate Program Committee DESIGNING AND APPROVING DEGREE PROGRAMS FOR MEDIA ARTS & SCIENCES PHD AND MA DIGITAL CULTURE	2019–2022
---	-----------

AME Doctoral Admissions Committee FOR GRADUATE ADMISSIONS TO THE MEDIA ARTS & SCIENCES PHD DEGREE PROGRAM	2019–2022
---	-----------

International Program Liaison ENGAGING INTERNATIONAL NETWORKS	2019–present
---	--------------

Search Committee EXPRESSIVE ROBOTICS AND MECHATRONICS TENURE TRACK FACULTY	2018–2019
--	-----------

Search Committee

EXPERIENTIAL COMPLEX SYSTEMS TENURE TRACK FACULTY

2017

AME Masters Admissions Committee

FOR GRADUATE ADMISSIONS TO THE MA DIGITAL CULTURE DEGREE PROGRAM

2017–2022

AME Listening Group

FOUNDER AND MENTOR FOR OFFICIAL ASU STUDENT GROUP

2016–present

Professional Development

- | | | |
|------|---|---------|
| 2023 | Master Class for Teaching Online , for effective pedagogy in the online teaching and learning space | ASU |
| 2023 | Teaching and Learning with Generative AI , for supporting Generative AI usage by faculty and staff | ASU |
| 2023 | Machine Learning for Musicians and Artists (audit) , for fundamental machine learning techniques in the arts | Kadenze |

Student Research Supervision

Graduate Students

Jean Howard

MM COMPOSITION (INTERDISCIPLINARY DIGITAL MEDIA)

Fall 2024–present
Applied Project Advisor

Lauryn Mannigel

PHD MEDIA ARTS AND SCIENCES

Fall 2024–present
Comprehensive Exam
Committee

Anton Makarevych [Graduated]

MFA DIGITAL TECHNOLOGY

Fall 2021–Spring 2022
15Hr Review Committee &
Contributing

Jay Williams [Graduated]

MA DIGITAL CULTURE
The Unknown West

Fall 2020–Spring 2021
Advisor

Eric Cureno [Graduated]

MA ETHNOMUSICOLOGY

Negotiating Artistic Representation in the Era of #worldmusic: Trends, Challenges, Authenticity, and the Artist's Perspective

Fall 2020–Fall 2021
Co-Advisor

Noemy Esparza-Isaacson [Graduated]

MFA INTERMEDIA & DIGITAL TECHNOLOGY

Fall 2020–Spring 2022
15Hr Review Committee,
MFA Committee & Applied
Project Advisor

Ri Lindegren [Graduated]

MFA DANCE & INTERDISCIPLINARY DIGITAL MEDIA AND PERFORMANCE
BodySleuth: Queer(y)ing Social Somatics through Virtual Spaces

Spring 2020–Fall 2021
Committee

Shomit Barua

PHD MEDIA ARTS AND SCIENCES

*Spring 2020–Spring 2024
Contributing &
Comprehensive Exam
Committee*

Dan Shannon-Spence [Graduated]

MA DIGITAL CULTURE

Parameterizing Interactive Systems through Laban Movement Analysis

*Spring 2020
Advisor*

Taylor Cohen [Graduated]

MA DIGITAL CULTURE

Performance, Together

*Spring 2019–Spring 2020
Advisor*

Yanjun Lyu [Graduated]

PHD MEDIA ARTS AND SCIENCES

*Fall 2018–present
Second Advisor*

Oswaldo Emiddio Vasquez Hadjilyra

PHD MEDIA ARTS AND SCIENCES

*Spring 2018–present
Contributing & Committee*

Shaun Ylatupa-Mcwhorter [Graduated]

MA DIGITAL CULTURE

Digital Multi-Tool with ESP32

*Spring 2017–Spring 2019
Advisor*

Gabriella Isaac [Graduated]

MA DIGITAL CULTURE

*Fall 2017
Contributing*

Brenda McCaffrey

PHD MEDIA ARTS AND SCIENCES

*Dec 2016 - May 2018
Contributing &
Comprehensive Exam
Committee*

Garrett Johnson [Graduated]

PHD MEDIA ARTS AND SCIENCES

*Spring 2016–Fall 2022
Contributing & Committee*

External Graduate Students

Chris Hadley [Graduated]

PHD INTEGRATED COMPOSITION, IMPROVISATION, AND TECHNOLOGY, UC IRVINE
Musical Ecologies of Persons and Things

*Fall 2020–Fall 2022
Committee*

Patty Preece [Graduated]

MA, CENTRAL QUEENSLAND UNIVERSITY, AUSTRALIA

*Spring 2020–Fall 2023
Advisor*

Stanzi Vaubel [Graduated]

PHD MEDIA STUDY, UNIVERSITY AT BUFFALO (SUNY BUFFALO)
Indeterminacy as a Collaborative Model

*Spring 2019–Summer 2020
Committee*

Aude Gouaux-Langlois [Graduated]

MA SOUND STUDIES AND SONIC ARTS, UNIVERSITY OF THE ARTS, BERLIN (UDK)
Corps Sonores

*Spring and Summer 2018
Secondary Advisor &
Examiner*

Undgraduate Students

Reyna Poonawala [Graduated]

BA DIGITAL CULTURE

"Never Fully What It Is: Transfeminine Experience Through Digital Sound "

*Fall 2021-Spring 2022
Barrett Honors Thesis*

Ethan Grisham [Graduated]

BA DIGITAL CULTURE

*Fall 2021
Honors Enrichment
Contract*

Isabel Estes [Graduated]

BA DIGITAL CULTURE

"Combining Live Vocal and Electronic Music Performance with Improvisational Movement Through Physical and Digital Programming"

*Spring 2021-Fall 2022
Barrett Honors Thesis*

Reyna Poonawala [Graduated]

BA DIGITAL CULTURE

*Fall 2020
Honors Enrichment
Contract*

Jacob Janezic [Graduated]

BA DIGITAL CULTURE

*Fall 2020 - Spring 2020
Honors Thesis Advisor*

Christian Cuciniello [Graduated]

BA DIGITAL CULTURE

*Fall 2020
Independent Study*

Isabel Estes [Graduated]

BA DIGITAL CULTURE

*Spring 2020
Honors Enrichment
Contract*

Elisabeth Partin [Graduated]

BA DIGITAL CULTURE

*Fall 2019
Second Honors Thesis
Advisor*

Joshua Staples [Graduated]

BA DIGITAL CULTURE

*Fall 2019
Honors Thesis Advisor*

Jacob Janezic [Graduated]

BA DIGITAL CULTURE

*Fall 2019
Honors Enrichment
Contract*

Anthony John Arellano [Graduated]

BA DIGITAL CULTURE

*Spring 2019
Independent Study*

G. Cooper Jones [Graduated]

BA DIGITAL CULTURE (MEDIA PROCESSING)

"LeapMax: Gestural Interaction System"

*Spring 2018-Fall 2018
Honors Thesis Advisor*

*Fall 2018
Honors Enrichment
Contract*

Dominic Bonelli [Graduated]

BS ELECTRICAL ENGINEERING

"Design of Signal Processing Algorithms and Development of a Real-Time System for Mapping Audio to Haptics for Cochlear Implant Users"

*Spring 2019-Fall 2019**Honors Thesis Advisor**Spring 2019**Honors Enrichment**Contract**Spring 2018-Fall 2018**Independent Study***Jack McConnell [Graduated]**

BA DIGITAL CULTURE (MUSIC)

*Fall 2017-Spring 2018**Independent Study***Mark Guzman [Graduated]**

BA DIGITAL CULTURE (MUSIC)

*Fall 2017-Spring 2018**Independent Study**Spring 2016**Honors Enrichment**Contract***James Gosnell [Graduated]**

BA DIGITAL CULTURE (MUSIC)

*Spring 2017**Independent Study***Garrett Burnett [Graduated]**

BA DIGITAL CULTURE (MUSIC)

*Spring 2015**Honors Enrichment**Contract***Select Student Accomplishments and Press Mentions**

2024	PhD grad designs technology to foster connection, healing for hospitalized children, https://news.asu.edu	ASU News
2024	Outstanding Thesis Award for Patty Preece,	CQU
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