

Dr Simon WATERS

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Academic Qualifications

Educated at Queen Elizabeth Grammar School, Hexham, Northumberland 1968-76

BA Hons (2:1) Music, Nottingham University, 1976-9 *Subsidiary subject: Archaeology & Anthropology*

MMus Electroacoustic Music, University of East Anglia, 1980-1

PhD in Composition, University of East Anglia, 1996

Professional academic employment

1988-90 Research Associate, KACOR (Kineto-Audiological Communication Research Group) at KTH (Royal Technical University) Stockholm.

1991-3 South West Arts Research Fellow in Interactive Arts at Bath College of Higher Education (full-time).

Visiting Lecturer in Theoretical Studies, Norfolk Institute of Art & Design.

1993-4 Lecturer in Music (part-time) at Bath College of Higher Education.

Visiting Lecturer in Cultural Studies, Norfolk Institute of Art and Design.

1994 (Aug) -2006 (July): Lecturer in Music (full-time) and Director of Electroacoustic Studios, University of East Anglia, Norwich.

2006 (Aug) - 2012 (Aug): Senior Lecturer in Music (full-time) Head of Research (Music) and Director of Electroacoustic Studios, University of East Anglia, Norwich

2012 (Sept) – present: Senior Lecturer in Sonic Arts, Queen's University Belfast

2016 (Sept) – present: Associate Researcher, Orpheus Institute, Ghent, Belgium

2022 (Oct) – present: Visiting Fellow in Material Culture, Wolfson Centre in Material Culture, Royal College of Music

Artistic Director and Curator - Sonorities Festival Belfast (2012-2015; 2017-8)

Director and Curator - 'Sonic Arts' Concert series, UEA, Norwich (1994-2012)

Curator of Events, Sonic Lab, Sonic Arts Research Centre Belfast, 2016-8

Guest Curator - ICMC (2008) International Computer Music Conference, Belfast

Guest Curator - Ultima Festival, Oslo (1999)

Board of Directors of Sonic Arts Network (1994-7)

Peer Review College - AHRC (2006-2013) previously reviewer with AHRB.

External examiner University of the Arts London: London College of Communication (MA Sound Arts) 2016-20

External examiner Newcastle University (MA) 2002-2005; (MA Creative Arts Practice) 2016

External examiner De Montfort University (MA by Independent Study, MA) 2006-11; (PhD) 2015

External examiner Middlesex University (MA) 2015; (PhD) 2020

External examiner Royal College of Music (PhD) 2013

External examiner Brunel University (PhD) 2012; (PhD) 2020

External examiner London Metropolitan University (PhD) 2011

External examiner Queen's University Belfast – SARC (PhD) 2006, 2011

External examiner Goldsmiths College (PhD) 2007

External examiner Edinburgh University (PhD) 1996; (MSc Sound Design. MSc Digital Composition and Performance) 2005-9

External examiner City University (PhD) 2005

External examiner Birmingham University (MMus, MPhil) 2004; 2005

External examiner York University (MSc, MMus) 1999-2001 (PhD Electronics) 2003

External examiner University of Wales Gwent: Centre for Advanced Enquiry into the Interactive Arts (PhD) 1999; 2000

Selection and interview panel for academic posts: University of East Anglia 1999, 2002, 2004, 2005; Queen's University Belfast 2004; 2016, 2018

External validation panel for new courses at Norwich School of Art & Design, Colchester Institute, Bath Spa University 2000; 2001; 2003;

Reviewer – *Journal of American Musical Instrument Society* (2024)

International Review Panel – CHI 2022

International Review Panel – SMC2017 Conference, Espoo, Finland

International Review Panel - *Interference: Journal of Audio Cultures* (2017, 2018)

International Review Panel - CMMR 2016 - 16th International Symposium on Computer Music and Multidisciplinary Research, Sao Paolo

Programming Committee - ICLI 2016 - 3rd International Conference on Live Interfaces, Brighton

International Review Panel - ICMC (2003 Singapore, 2008 Belfast, 2012 Ljubljana, 2016 Utrecht)

Guest Editor - *Organised Sound* (2010-11); Reviewer - *Organised Sound* (2015-16, 2018)

Reviewer – CHI (2022) Human Factors in Computing Systems, New Orleans

Reviewer – *Journal of American Musical Instrument Society* (2024, 2025)

Reviewer – *Galpin Society Journal* (2022, 2023, 2024)

Reviewer – *AI and Society* (2020-1)

Reviewer – *Journal of New Music Research* (2020, 2024)

Reviewer - *Scottish Journal of Performance* (2018)

Reviewer - *Contemporary Music Review* (2016, 2018)

Reviewer – *Music and Letters* (2016)

Reviewer - *Science Museum Group Journal*, London (2015)

International Review panel - *Musicae Scientiae* (2015)

International Review panel - *Leonardo Music Journal* (2011-date)

International Review panel - *International Journal of Performance Art and Digital Media* (2011-date)

International Review panel - *Journal on Computing and Cultural Heritage* (2010)

International Review panel - *Computer Music Journal* (2010)

Reviewer - Austrian Science Fund: FWF (2009)

Reviewer – Kone Foundation, Finland (2023)

Professional Awards (excluding commissions)

1983 (Jun) Bourges Festival (France). Hon Mention for *Dangerous Liaisons*

1985 (Oct-Nov) Hinrichsen Foundation Scholarship to work with 'Chant' voice simulation programme at EMS Stockholm

1986 ACGB Bursary for Electro-acoustic music

1987-8 RVW Trust (London) Bursary to work at EMS Stockholm and GES Vierzon (France) for six months

1989-90 ACGB Bursary for Electro-acoustic music, and to co-direct an experimental improvisation workshop

1991 (Nov) Noroit (Arts Foundation), Arras (France). *Drift* nominated for Prix Léonce Petitot

1993 (Oct) Shortlisted nominee for Paul Hamlyn Foundation Composition Award - Oct 1993

2000-2003 AHRB Research Grant (£ 143000 - three years) SARA - Sonic Arts Research Archive/ARiADA – Applied Research in Aesthetics in the Digital Arts - **principal investigator**

2003-4 EPSRC Research Grant (£ 40000 - one year) Interactivity, Ubiquitous Technology and Music Performance - **co-investigator**

Selected text publications:

'Modelling: Imaginative descriptions of real things' in *Music & Science* (Special Issue) 2025 forthcoming

'Continuities and discontinuities in thought, infrastructure and organisation in UK 'electroacoustic' music since 1975: observations, entanglements and reasons for optimism.' in Rudi, J. and Adkins, M. *The Routledge Handbook to Rethinking the History of Technology-based Music*. 2025 forthcoming

'The Entanglements which make Instruments Musical: Rediscovering Sociality' in *Journal of New Music Research* 50, 2, (2021) 133-146

'An Indigenous London Flute-Making Practice in the Early Eighteenth Century: The Case of Patrick Urquhart'. in *Galpin Society Journal* 74 (2021) 15pp

'Networks of Innovation, Connection and Continuity in Woodwind Design and Manufacture in London between 1760 and 1840' in *Galpin Society Journal* 73 (2020)

'Contribution towards an ethics of listening: an improvising musician's perspective' in *Critical Studies in Improvisation* 12:1. DOI: <https://doi.org/10.21083/csieci.v12i1.3752>

'Engendering Hope: A person-centred reflection on technology and gender' in *Contemporary Music Review*, 35:1, 61-70, (2016), DOI:10.1080/07494467.2016.1176774)

'Inhabiting Sound: A tactile-sonic basis for musical meaning' in Charissa Granger, Friedlind Riedel, Eva-Maria Alexandra van Straaten & Gerlinde Feller, eds. *Music Moves: Musical Dynamics of Relation, Knowledge and Transformation* (Hildesheim, Georg Olms Verlag, 2016)

'Tullis Rennie's Muscle Memory: Listening to the Act of Listening' in *Contemporary Music Review* 34:1, 22-32 (2015), DOI: 10.1080/07494467.2015.1077563

'Touching at a distance: Resistance, tactility, proxemics and the development of a hybrid virtual/physical performance system' in *Contemporary Music Review* 32:2-3, 119-134 (2013)

'Charles Nicholson and the London Flute Market in the early Nineteenth Century' in *Galpin Society Journal* 64 (2011) 67-78 and 184 -7

'Editorial: Performance Ecosystems' in *Organised Sound* 16(2) (2011) 95-96

'Content and Discontent' in Schroeder, F. (ed.) *Performing Technology: User Content and the New Digital Media* (Newcastle, Cambridge Scholars Publishing, 2009) 143-157 ISBN 1-4438-1445-8

'The VPMI (Virtual/Physical Feedback Instrument) Flute: A Performance Ecosystem' at <http://musariada.mus.uea.ac.uk/~simon/performance-ecosystem/>

'Performance Ecosystems: Ecological approaches to musical interaction' in *EMS-07 Proceedings* at <http://www.ems-network.org/spip.php?article278> (Electroacoustic Music Studies Network, 2007) 20pp

'Making the archive/archiving the making' in *Organised Sound* 11(2) (2006) 149-153

'Thinking the unheard: Hybrid thought in musical practice' in Monks, J. and Gullström-Hughes, R (eds) *Hybrid Thought* (Milton Keynes, Open University, 2003) 163-189

'The musical process in the age of digital intervention', in *ARIADA Texts* 1 (December 2000): http://www.ariada.uea.ac.uk/ariadatexts/ariada1/content/Musical_Process.pdf

'Beyond the acousmatic: Hybrid tendencies in electroacoustic music', in Emmerson, S (ed) *Music, Electronic Media and Culture* (Aldershot, Ashgate, 2000) 56-83 ISBN 0-7546-0109-9

Beyond the Acousmatic: Hybrid tendencies in electroacoustic music (Stockholm, International Confederation for Electroacoustic Music, 1997) ISBN 91-630-5390-X

Living Without Boundaries: Challenging conventional artform constraints within education (Bath, BCHE Press, 1994)

'Timbre Composition: Ideology, metaphor and social process', in *Contemporary Music Review* 10/2 (1994) 129-134

South West Arts Research Fellowship in Interdisciplinary Arts: Interim Report (ACGB, 1993)

'The Sonogram: A tool for the visual apprehension and analysis of sonic material', in *Sonus* (New York, 1992)

'The Sonogram: A Tool for the Documentation of Musical Structure' (with Tamas Ungvary), in *Ex Tempore* Vol.6 No 1 Fall 1992 (Christian University, Texas, 1992) pp.22-49 available at <http://www.ex-tempore.org/Ungvary/Ungvary.htm>

'Nuntius: A computer system for the interactive composition and analysis of music and dance' (with T. Ungvary & P. Rajka), in *Leonardo* 25 (1). [International Society for the Arts & Science] (Oxford, Pergamon, 1992) 59-68

The Scollar Project: Southern Arts Collaborative Arts in Schools Project: A Summative Evaluation. (Winchester, Southern Arts, 1992)

'The Sonogram: A Tool for Visual Documentation of Musical Structure' (with Tamas Ungvary) *Report 4/89* (K.A.C.O.R./E.M.S., Stockholm, 1989)

'The Sonogram: A Tool for Visual Documentation of Musical Structure' (with Tamas Ungvary) in *Proceedings of the 1990 International Computer Music Conference* (Computer Music Association, San Francisco, 1990)

Graphic Analysis of Structural Function in Music KACOR Research Report (Stockholm, KTH/EMS, 1989)

Conferences, performances & visiting affiliations (selected)

2024 (April) Performer: Lee+Waters+McCoubrey: SARC, Sonorities Festival Belfast <https://www.youtube.com/watch?v=WyzBQWB2NR8>

2024 (March) Speaker: 'Modelling: Imaginative descriptions of real things' 3D Printing and Musical Heritage: A conference examining the application of 3D printing to the preservation, documentation and accessibility of musical

heritage. Royal College of Music.

2023 (Sept) Speaker and panelist: 'The Social Lives of Musical Instruments', RMA Conference Nottingham University

2023 (April) Visiting Researcher and Invited Speaker: Ringve Music Museum, Trondheim, Norway

2022 (Dec) Panel Speaker: Materialising Music: Perspectives in Music and Material Culture, Royal College of Music

2022 (Nov) NowNet Arts Conference - online performance by improvisers associated with Orpheus Instituut Gent

(Belgium): Nic Collins, Jonathan Impett, Juan Parra, Simon Waters, et al. of Fredric Rzewski's 'Second Structure' (1972)

2022 (Oct) Speaker: Materialising Musical Instruments Focus Group, Wolfson Centre in Material Culture, Royal College of Music

2022 (June) Keynote at 'Rethinking the History of Technology-based Music' Conference, University of Huddersfield, 9-

11 June 2022. 'Observations and Entanglements: The early stages of the analogue-digital shift in music's infrastructure and organisation'. <https://research.hud.ac.uk/music/conferences/technologybasedmusic/>

2022 (April) Keynote at Sonorities Festival, SARC, Queen's University Belfast, 8 April 2022. 'Further Entanglements:

Observing the early stages of the analogue - digital shift in music's infrastructure and organisation'.

<https://sonorities.net/events/symposium-keynote-simon-waters/>

2022 (April) Bruges Concertgebouw - world premiere performance of George Lewis's 'High Road, Low Road' (2022) by performers associated with Orpheus Instituut Gent (Belgium): Nic Collins, Jonathan Impett, Juan Parra, Simon Waters, et al.

2022 (March) Visiting researcher & Invited Speaker: Sibelius Academy of Music, Helsinki, Finland, including presentation

Guest speaker: 'Entanglements with Instruments: Wrestling Musical Instrument Studies from the grip of Organology'.

<https://www.finndit.org/2022/03/04/1113/>

Round Table participant: Can We Do Better? Forgotten Instruments in Museums

<https://www.finndit.org/2022/03/04/roundtable-discussion-can-we-do-better/>

2020 (Nov) Keynote speaker at 'Feed-back, Feed-forward' International Seminar hosted at Orpheus Instituut Ghent

(25-6 November 2020) as part of Erasmus+ Strategic Partnership Project 2018-21 on Advancing Supervision for

Artistic Research Doctorates. <https://advancingsupervision.eu>

2019 (Nov) Invited Speaker, Symposium: Socio-Cultural Role of Technology in Digital Musical Interactions, OODI,

Helsinki. <http://dmi.aalto.fi/symposium19/> *The Entanglements which make Instruments Musical: Looking back to move forwards*

2019 (Sept) 'Line' - Performance/installation, Open Circuit Orpheus Instituut, Ghent

2019 (Aug) Invited Speaker, Galpin Society/Bate Conference, Oxford University *Entanglements with Instruments*

<https://www.bate.ox.ac.uk/conference2019/index.html>

2019 (Feb) Invited Speaker, Symposium: Artistic Research in the field of early wind instruments, Royal Conservatoire

Brussels. *'Networks of connection and continuity in woodwind design and manufacture in London between 1760 and 1840.'*

<https://www.kcb.be/en/calendar/artistic-research-field-early-wind-instruments>

2018 (Nov) Invited Speaker, MIRN2018 (Social History Curator's Group/Musical Instrument Resource Network Joint

Conference, Edinburgh University. *Musical Instruments Unwrapped: Telling Social Histories through Musical*

Instruments - 'Networks of connection and continuity in woodwind design and manufacture in London between 1760 and

1840.' <http://www.shcg.org.uk/News?item=108>

2018 (Jul) Featured Guest, 'Hear & Now' BBC Radio 3 - two-hour broadcast dedicated to the 2018 Sonorities Festival

<https://www.bbc.co.uk/programmes/b0b9w27z>

2018 (Apr) Invited Speaker, Library of Congress Washington DC - *'Entanglements with Instruments'*

2018 (Apr) Plenary Chair, [Library of Congress Washington DC](#)

2017 (Oct) Keynote speaker, MIRN2017 (Musical Instrument Research Network), Horniman Museum, London -

'Entanglements with Instruments'

2017 (Sept) Summary speaker, Humanising Algorithmic Listening Conference, Sussex University.

2017 (Sept) Performer, Open Circuit, Orpheus Institute Ghent - in works by Nicolas Collins (3/9/2017) - flute, double bass, piano

2017 (Jul) Keynote speaker, SMC 2017 (Sound and Music Computing) Alvaar Aalto University, Espoo, Helsinki - *'A Call to Indiscipline: Revisiting the Ecosystemic Approach'*

2016 (Nov) Invited speaker, Sound Work: Composition as Critical Technical Practice, Orpheus Research Seminar 2016,

Orpheus Institute, Ghent - *'Changing Countries: Studio-based composition across the shift from analogue to digital technologies 1980-1995'*

2016 (Sept) Invited speaker, Institute of Musical Research 'Made in London 2: Makers, designers and innovators in

musical instrument making in London, from the 17th to 21st centuries' conference, London Metropolitan University -

'Innovation, modification and continuity in flute design and manufacture in London between 1760 and 1840'

2016 (Jan) Plenary chair, Interagency in Technologically-Mediated Performance Conference, University of Bournemouth

2015 (May) Invited speaker, Translating Improvisation Research Group, SARC, Queen's Univ. Belfast - *'Towards an ethics of listening'*

2014 (Nov) Invited speaker, Local Musicking Research Group, Queen's Univ. Belfast - *'How are we to think of the local?'*

2014 (July) Invited speaker, NIME14 14th International Conference on New Interfaces for Musical Expression,

Goldsmiths University of London, United Kingdom - *'Engendering Hope'*

2014 (June) Invited speaker, Musical Materialities in the Digital Age, Sussex University - *'Inhabiting Sound: Tactile-sonic links in musical meaning'*

2013 (Nov) Keynote speaker, 'What is Sound Design' Conference, Edinburgh University - *'Inhabiting Sound'*

2013 (Oct) Guest Lecturer, School of Arts & Cultures, Newcastle University - *'Inhabiting Sound'*

2013 (Jul) Speaker/Panelist, 'Music, Digitisation, Mediation: Towards Interdisciplinary Music Studies', Oxford University - *'Engendering Hope'*

2013 (Jun) Chair/Respondent, 'Music Moves: Exploring Musical Meaning Through Spatiality, Difference, Framing and

Transformation' Symposium, Musikwissenschaftliches Seminar, Georg-August Universität, Göttingen.

2013 (April) Chair/Curator, 'Two Thousand and Thirteen' Symposium: 'Beyond Soundscape', Queen's University Belfast

2013 (April) Keynote/Panelist, British Forum for Ethnomusicology Conference 'Ethnomusicology in the Digital Age', Queen's University Belfast - *'Digital (Ethno)musicology'*

2012 (Dec) Speaker, Music and/as Process Symposium, University of Surrey - *'A dynamic(al) performance system: the hybrid Virtual/Physical Feedback Flute.'*

2012 (Nov) Invited guest lecturer, Musikwissenschaftliches Seminar, Georg-August Universität, Göttingen - *'Hacking the Discipline: Interdisciplinary Issues in Contemporary Musical Thought'*

2012 (April) Invited Composer/performer, Retrospective concert: Simon Waters, Sonic Arts series, University of East Anglia, Norwich *AfterImage, Drift, Melt, Folly* (World Premiere), *Rotary/Lateral (Rondo)*

2012 (Mar) Chair, 'Two Thousand and Twelve' Symposium: 'The Body's Music', Sonic Arts Research Centre, Belfast

2012 (Jan) Speaker, SPEEC (Symposium for Performance of Electronic and Experimental Music) Oxford University, Faculty of Music - *'Touching at a Distance: Building an Instrument'*

2011 (Sept) Speaker, CIM11 (Conference on Interdisciplinary Musicology) Glasgow (with Dr Férdia Stone-Davis) - *'Repetition and Identity'*.

2011 (July) Invited Composer/Performer ICMC (International Computer Music Conference) Huddersfield University *Rotary/Lateral (Rondo)*

2011 (July) Invited Speaker ICMSN7/LancMAC (International Conference on Music since 1900/Music Analysis Conference, Lancaster University) - *'A Performance Ecosystem'*

2010 (Oct 19) Invited guest lecturer, Sonic Intermedia series, Anton Bruckner Private University, Linz, Austria - *'Sound structures, social structures, technical structures'*.

2010 (Oct 18) Invited Composer/performer, Ars Electronic Centre, Linz, Austria - *Rotary/Lateral (Rondo)*

2010 (Apr) Keynote speaker, LLEAPP symposium, Newcastle University

2009 (Jul) Speaker, Making the British Sound (Conference of Galpin Society), Edinburgh University - *'Charles Nicholson and the London Flute Market in the early Nineteenth Century'*

2009 (May) Keynote speaker, LLEAPP symposium, Edinburgh University

2009 (April) Speaker, 'Two Thousand and Nine' Symposium, Sonic Arts Research Centre, Belfast

2008 (Oct) Invited guest lecturer, Bristol University - *'Touching at a distance: Music's virtual tactility and proxemics'*

2008 (Aug) Curator (and Reviewer), ICMC (International Computer Music Conference) and Sonorities Festival SARC, Belfast (Aug 08)

2008 (Jun) Speaker and chair, EMS08 (Sorbonne, Paris/INA, Paris) *'Sound structures, social structures, technical structures: Changing practices and behaviours in a UK university studio 1973-2008'*
<http://www.ems-network.org/ems08/>

2008 (Mar) Speaker, Sonic Imagery Symposium, De Montfort University

2007 (Nov) Performer (VPFI flute) *'Performance Ecosystems'* Aurora Festival, Norwich Arts Centre

2007 (June) Chair and performer (VPFI flute) Music and/as Right Action Conference (the second *'Music and Ethics'* conference), University of East Anglia

2007 (April) Speaker at *Sonorities 2007* Symposium, Sonic Arts Research Centre, Belfast *'Proximity and Presence'*

2006 (Jun) VPFI flute performance at *'Faster than Sound'* - Aldeburgh Festival, Bentwaters Airbase

2006 (April) Speaker at *Sonorities 2006* Symposium, Sonic Arts Research Centre, Belfast *'Performance Ecosystems: Ecological approaches to musical interaction'*

2006 (Feb) Curator *'Negotiating the piano'* concert (featuring Sebastian Lexer, Shigeto Wada, David Plans-Casal) Sonic Arts Research Centre, Belfast

2006 (Jan-Feb) Artist in residence - Sonic Arts Research Centre, Queen's University, Belfast

2005 (Nov) Speaker UEA Tectrim i10 convention *'Dissenting design: Interface and Interactivity'*

2005 (Oct) Performer (VPFI flute) *'Circuits of Malpractice'* - performance/web broadcast for EPSRC project *'Interactivity, Ubiquitous Technology and Music Performance'*

2005 (Oct) Speaker at EMS05 (McGill University, Montreal) *'Making the archive/archiving the making'*

2005 (Sept) Performer (VPFI flute) & speaker British Academy Festival of Science, Dublin Institute of Technology

2005 (Jul) Speaker at International Network for Electroacoustic Preservation, INA-GRM-Radio France leading to establishment (2005 Dec) of a major bid to EU funding co-ordinated by Daniel Teruggi (GRM-Radio France) with Simon Waters (UEA), Ludger Brümmer (ZKM Karlsruhe), Yann Geslin (Radio France) and Leigh Landy (DeMontfort University) as co-directors.

2005 (May) Performer (VPFI flute) Sonorities 05 Festival, SARC Belfast with Nic Collins, Jonathan Impett, Cesar Villavicencio

2005 (March) Guest Lecture University of Edinburgh School of Arts, Culture and Environment: *'Contiguities between composition and performance in 'technologised' musical practice'*

2004 (April) Keynote speaker at Technologies of Culture Symposium, Sonic Arts Research Centre, Belfast *'Colliding bodies of knowledge - (aspects of) hybrid thought in musical practice'*

2003 (August) Chair, International Conference on Music and Gesture. University of East Anglia.

2003 (August) Keynote speaker at Festival Garage, Stralsund, Germany *'Kunst ohne Rezept'*

2002 (December) Keynote speaker *'Hybrid Thought'* conference hosted by Department of Architecture KTH (Royal Technical University) Stockholm.

2001 (July) Instigator, Director and Performer: Hybrids Festival/Conference (with Sonic Arts Network) 28 performances, workshops and lectures on 4 stages over 3 days at UEA

1999 (October) Curator/performer in concerts/events at Ultima Festival, Oslo.

1999 (April) Keynote address to Oxford University's *Beyond art? Digital culture in the Twenty-first century* Colloquium, Oxford Union

1998 (October) Keynote address *International Seminar on Digital Aesthetics/Man, Music, Machine* Ultima Festival, Oslo.

1997 Curator, performer, lecturer, workshop leader Fylkingen, Stockholm *'Diffusion'*

1997 Guest Lecturer at KTH (Royal Technical University), Department of Architecture, Stockholm

1994 (June) Course leader for composition/choreography courses for British Council/Moving Academy of Performing Arts in Zagreb

1994 Guest Professor in Residence at Institute for Electroacoustic and Experimental Music, Hochschule für Musik, Vienna

1993 (April) Speaker at City University 3rd Science and Music Conference.
1993 (March) Director of and delegate at Symposium on Interdisciplinarity in the Arts, Corsham.
(SouthWest Arts/Bath College of H.E./Southern Arts)
1991 (Dec) Invited speaker, National Society for Education in Art and Design Conference, Brighton
1990-93 Speaker and delegate in 'Dialogue Seminar' series, Norwich & Stockholm (UEA-Centre for Creative & Performing Arts; Royal Dramatic Theatre, Stockholm; KTH -Royal Technical University, Stockholm)

Compositions/works (selected):

Armagh: Whispering from the Sky (2019) – 12 channel sound installation commissioned by Armagh, Banbridge and Craigavon Borough Council for Robinson Library, Armagh. Premiered at Armagh Georgian Festival, 29-30 November 2019. <https://orpheusinstituut.be/en/projects/armagh-whispering-from-the-sky>

Line (2018) – 11 channel sound installation with live alto flute feedback instrument (performance installation). <https://orpheusinstituut.be/en/projects/line> Premiered at Turner Contemporary Margate, 2 June 2018 as part of 'Oscillate 2018' Festival – a programme of new work from Orpheus Institute Ghent <https://orpheusinstituut.be/en/news-and-events/mtt-at-oscillate-2018>

Longer to write than to speak; longer to think than to write (2016) - 12-channel sound installation in response to the poem 'Corncrakes' by Maria McManus. Premiered at Down Arts Centre, Downpatrick, Sept-October 2016, selected for Sonorities Festival, November 2016, and presented at Clinton Arts Centre, Enniskillen, April-May 2017 <https://www.simonwaters.net/corncrakes>

Folly (2012) voice flute (baroque tenor recorder in D), live electronics, fixed media and wine glasses - premiered by Férdia Stone-Davis, Sonic Arts concert series, Norwich, April 2012

Rotary/Lateral (Rondo) (2010) cello, wine glasses and electronics - premiered by Anton Lukoszevieve at Ars Electronica Center, Linz, 18 October 2010 (Sonic Intermedia series)

Proxemics: The World is a Deaf Machine (2006) Multi-channel sound installation - A response to the sculpture of Ian Tyson and the architecture of Denys Lasdun and Norman Foster – commissioned by and premiered at Sainsbury Centre for Visual Arts Norwich Nov 2006

Melt (2006) for marimba and real-time sound processing - premiered by Amelia Puga-Iglesias, University of East Anglia June 2006

Trace (2000) clarinet, piano and concealed CD player – commissioned by King of Hearts Arts Centre Norwich for Colin Lawson & Peter Hill

Drift (variant) (1999) fixed media - commissioned by Ultima Festival, Oslo, October 1999

Time to consider (1996) solo harpsichord - commissioned by Eastern Arts/Norwich & Norfolk Festival/The King of Hearts Arts Centre Norwich for Jane Chapman

AfterImage (1993) baroque flute, tape - commissioned by ACGB/Sonic Arts Network for Huddersfield International Contemporary Music Festival 1993

Unearthing (1993) tape

Drift (1992) tape - nominated Prix Leonce Petitot, NOROIT, Arras, France **CD release** (INA-GRM)

Frame (1992) soprano sax, bass clarinet, tape - for Simon Atkinson & Julian Siegel

Inside/out (1990/1) tape - commissioned by ORF (Austrian Radio), Wien

Joculatore (1990) tape - commissioned by Eastern Arts for Stephen Mottram (marionettist)

Alive and Kicking (1989-90) mezzo, piano, double bass & tape - commissioned by Garden Venture, Royal Opera House, Covent Garden and Dartington College

Plateau (1988/revise1990) tape - commissioned by Adventures in Motion Pictures (dir: Matthew Bourne), choreographed by Mary Evelyn for Dance Umbrella Festival, London 1990

Animata (1988) commissioned for marionettist Stephen Mottram, for South Bank Centre

Suspended Animation 4 (1987) tape – premiere University of East Anglia

Dipping Wings (1986) instrumental sextet (fl/afl, clt/bsclt, tpt, vla, vc, perc) - commissioned by Ballet Rambert. Choreographed by Mary Evelyn for Ballet Rambert – premiere York Theatre Royal

Suspended Animation 2 (1985-6) tape - commissioned by Ballet Rambert School for the dance *Raw*, choreographed by Mary Evelyn.

Interiors (1984-5) tape - commissioned by ICA Musica series – premier ICA

Dangerous Liaisons (1982-3) tape - honourable mention Bourges Festival, France. Choreographed by Richard Alston for Ballet Rambert – premiere Southampton Gaumont Theatre

Wastes (1983) percussion & tape - commissioned by Welsh Arts Council, for Cwmni Dawns Gwylan – premiere Chapter Arts Centre

Isorhythms (1980) for four amplified voices (SSAA)

Passages (1980-1) tape – premiere St Johns Smith Square, London

Marloes (1979) for large ensemble and blindfolded **ambulant** audience, premiere Nottingham University

Cawfields (1978) Site-specific installation (after Richard Long), Cawfields Quarry, Northumberland

Performances of compositions throughout Britain and in Sweden, France, Belgium, Austria, Denmark, Netherlands, Canada, USA, Poland, Egypt, Jordan, Greece, Germany, Finland, Norway, Brazil.

Radio and TV broadcasts in UK, France, Sweden, Belgium, Austria and Greece.