

Empathy and Sustainability

The Art of Thinking Like a Mountain Artistic  
Residencies Programme

Residency Application

Dimitris Savva

2023



# Dimitris Savva, Ph.D

Music Composer | Sound Artist | Educator | Researcher

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## PROFILE

Awarded and published composer and sound artist with an expertise in electroacoustic, electronic, soundscape and multimedia music composition and sound design. Experienced educator with an expertise in composition, sound art, music technology, soundscape theory, acoustic ecology and electroacoustic music history and composition. Skilled researcher with an expertise in musical narrative and compositional practices and methods.

## EDUCATION AND TRAINING

**PHD IN ELECTROACOUSTIC MUSIC COMPOSITION** -The University of Sheffield | 2015 - 2021

**CERTIFICATE OF ASSOCIATE FELLOW** - The Higher Education Academy | 2017

**MUSM IN ELECTROACOUSTIC MUSIC COMPOSITION** - University of Manchester | 2012 - 2013 | Distinction (72.1%)

**BA IN MUSIC STUDIES WITH MAJOR COURSE IN ELECTROACOUSTIC MUSIC COMPOSITION AND MINOR IN INSTRUMENTAL MUSIC COMPOSITION** - Ionian University | 2006 - 2012 | Excellent (8.54 /10)

## ACADEMIC WORKING EXPERIENCE

### VISITING LECTURER

Cyprus University of Technology  
Fine Arts Department | 09/ 2022 - 12/2022

- Taught the course Sound and New Media.  
Multimedia and Graphic Art Department | 12/2021 - 05/2022
- Taught the course Electronic/Electroacoustic Music and Sound Art.

### RESEARCH ASSOCIATE

Cyprus University of Technology  
Fine Arts Department | 04/ 2020 - 11/2021  
Multimedia and Graphic Art Department | 08/2020 - 12/2021

- Participated in various artistic projects as a researcher, music composer, sound designer, recordist and sound editor and engineer. The projects were led and supervised by Prof. Klitsa Antoniou, Asst.Prof. Yiannis Christidis. Asst.Prof. Doros Polydorou and Asst.Prof. Marinos Koutsomixalis

### TEACHING ASSISTANT

Ionian University / Erasmus+  
Music Department | 01/2018 - 06/2019

- Teaching assistant for Asst.Prof. Theodoros Lotis in the courses Electroacoustic Music Composition and Live Electronics Performance.

## FREELANCE AND ARTISTIC WORKING EXPERIENCE

### MULTIMEDIA MUSIC COMPOSER | SOUND DESIGNER

Contemporary Dance and Performing Arts

- [Earth Voices](#) - Dance Gate Lefkosia | 03/ 2022 - 05/2022
- [Disruption](#) - Dance Cyprus | 08/2021 - 09/2021
- [Once there was a forest II](#) - Konstantina Skalionta Productions | 10/2021 - 11/2021
- [Once there was a forest I](#) - Konstantina Skalionta Productions | 01/2020 - 08/2020
- [Victor](#) - Mad Lab Productions | 05/2021 - 06/2021
- [Pnoe/Breath](#) - Asomates Dymameis Dance Company | 09/2019 - 11/2019
- [Echo](#) - Asomates Dymameis Dance Company | 11/2014 - 12/2014

Installation Art

- [Making Waves](#) - Klitsa Antoniou | 05/2022 - 06/2022
- [I'll see you in the trees](#) - Nina Sumarac | 03/2022 - 04/2022
- [Something Exceedingly Strange is Happening this Spring](#) - Klitsa Antoniou | 10/2021 - 11/2021
- Stage/Theatrical Space - Kleopatra Hatzigios | 06/2022 - 07/2022
- [Rippening Utopia](#) - Olga Doulkeridou | 09/2017
- [Eutopia](#) - Olga Doulkeridou | 06/2017
- [The Journey of Reproductive Life](#) - Kate Sully | 09/2016

Documentary | VR | Theatre

- [The Fall of R'Thea](#) - Mad Lab Productions | 10/2022 - 11/2022

Music School of Nicosia / Erasmus+ | 08/2022 - 12/2017

- Co-taught a class on Electroacoustic Music Composition as part of the Music Technology program. The successful completion of this course resulted in an electroacoustic music concert, where the students had the opportunity to showcase their compositions in a surround 8-channel sound system, a first in Cyprus.

Sheffield University

Music Department | 08/2016 - 12/2016

- Co-taught the course Music Technology.

## REVIEWER

Committee reviewer of the electroacoustic music compositions submitted at:

- [SMC](#) (Sound and Music Computing Festival), CY | 07/2018
- MediSoup Festival, [Masking - Unmasking](#), CY | 03/21
- MediSoup Festival, [Healing](#), CY | 04/22

- [Sajppres](#) - Yiannis Christidis & Konstantinos Koukoulis Productions | 09/2021 - 11/2021
- [Καθρέφτης](#) - Flash Art Productions | 04/2021 - 06/2021
- [Picture Perfect](#) - SRSLYOURS Productions 02/2021 - 03/2021

## ELECTROACOUSTIC MUSIC COMPOSER

- [Nordic](#) | 2020
- [Echo the Nymph of Reflection](#) | 2020
- [Noise Triangle](#) | 2018
- [Moments of Liberty IV Towards the Sea](#) | 2019
- [Moments of Liberty III: Standing Without](#) | 2018
- [Moments of Liberty II: Falling Within](#) | 2017
- [Moments of Liberty I: Outside and Insight](#) | 2016
- [Koxylia](#) | 2014
- [Thalassa \(2013\)](#) | 2013
- [Balloon Theories](#) | 2013
- [Stous Theous](#) | 2012
- [Telchines](#) | 2012
- [Erevos](#) | 2011

## SKILLS

- Expert in electroacoustic/electronic and soundscape music composition.
- Industry experience composing music for contemporary dance and performing arts, audio-visual installations, films, and theatre.
- Excellent sound design, editing, implementation and mixing expertise.
- Solid understanding of technical audio theory and audio engineering.
- Advance experience in sound recording, both in the studio and the field.
- Excellent knowledge of audio production tools such as Reaper, Ableton Live, IZotop, GRM Tools, Composers Project, Max/Msp, Super Collider, Kenaxis.
- Advance experience in multi-channel audio formats.
- Advance experience in live sound spatialisation for immersive multichannel systems.
- Advance experience in the organisation, curation, and sound system installation of electroacoustic/electronic music concerts.
- Expert in creating immersive sound environments.
- Foley recording experience.
- Advance experience in researching compositional methods and practices.
- Expert in teaching: electroacoustic, electronic, soundscape and multimedia music composition, sound art, history of electroacoustic music, music technology, soundscape theory, acoustic ecology, and sound recording.
- Experience designing and implementing assessments and evaluating student progress and learning.
- Ability to modify teaching approaches and methods to meet the needs of diverse groups of students.
- Experience creating and designing educational programs and lesson plans.

## HONORS AND AWARDS

- Awarded the University of Sheffield Faculty Scholarship to complete a PhD at the University of Sheffield.
- Awarded the Public Prize in the 8th biennial International Electroacoustic Music Composition Competition Metamorphose 2014, Brussels, Belgium, for the composition *Balloon Theories*.
- Received the 3rd prize (out of 241 compositions) in the Iannis Xenakis International Electroacoustic Composition, Thessaloniki, Greece, for the composition *Moment of Liberty II: Falling Within*.
- Received the Franz List residency-scholarship award in the 2013 biennial International Electroacoustic Composition Competition organised by the Franz List University, Weimar, Germany.
- Received the 1st prize ex-aequo in the 7th International Composition Competition Metamorphose, Brussels, Belgium (student category), for the electroacoustic music composition *Erevos*.
- Received the 4th place in SIME 2019 International Electroacoustic Music Competition, Lille, France, for the composition *Moment of Liberty II: Falling Within*.
- Finalist in the 33rd International Electroacoustic Music Competition Prix Russolo 2020/21, Annecy, France, for the electroacoustic music composition *Echo the nymph of reflection*.
- Finalist in the 11th biennial International Electroacoustic Music Competition Metamorphose 2020, Brussels, Belgium, for the electroacoustic music composition *Echo the nymph of reflection*.
- The electroacoustic music composition *Echo the nymph of reflection* was selected by the British Electroacoustic Network to represent the UK in the 38th music festival of CIME (International Confederation of Electroacoustic Music).
- Received a "highly commented" mention from the Arts Electronica Forum Wallis 2019 festival, Switzerland, for the composition *Balloon Theories*.
- Received a "mention" from the 10th biennial International Electroacoustic Music Competition Metamorphose 2018, Brussels, Belgium, for the composition *Moment of Liberty II: Falling Within*.
- Finalist in the SIME 2016 International Electroacoustic composition competition, Lille, France, for the electroacoustic music composition *Balloon Theories*.
- The composition *Telchines* was selected by the Hellenic Electroacoustic Music Association to be performed in the Electronic Geographies Festival in Lisbon, Portugal.

## AFFILIATIONS

- [Media Arts and Design Research Lab](#), CY. | 08/2020 - Present
- [Hellenic Electroacoustic Music Composers Association](#), CY. | 01/2012 - Present
- [British Electroacoustic Network](#), UK | 01/2018 - Present
- [MediSoup](#), Mediterranean Soundscapes Projects Community, CY. | 03/2021 - Present

## PUBLICATIONS

### Scholarly Articles:

- Savva, D. (2021) [Dramatized-performative narrative: a novel method for composing electroacoustic music](#). PhD thesis, University of Sheffield.
- Savva, D. (2021). [Expanding the classification of narrative phenomena in electroacoustic music: from intra and inter musical narrative to performative and dramatised-performative narrative](#) [Paper presentation]. EMS 2021: Future Directions of Electroacoustic Music Studies, Leicester, UK.
- Therapontos, N. and Savva, D. (2018). [Electroacoustic Music Composition in the Music School of Nicosia](#) - Proceedings of the 15th Sound and Music Computing Conference (SMC 2018): Sonic Crossings. Limassol, Cyprus.

### Music:

- Electroacoustic music composition *Nordic* published in the [CD: Anthology of Contemporary Music From Greece](#), Various Artists, Unexplained Sounds Group, September 2, 2022.
- Electroacoustic music composition *Disruption* published in the CD: [Anthology of Contemporary Music From Greece](#), Various Artists, Unexplained Sounds Group, September 2, 2022.
- Electroacoustic music composition *Echo the nymph of reflection* published in the [CD: 8th Annual Report \(Mid Year Edition\)](#), Various Artists, Unexplained Sounds Group, June 17, 2022.
- Electroacoustic music composition *Echo the nymph of reflection* published in the [CD: CIME 2020](#), Various Artists, Audiomat, 2020.
- Electroacoustic music composition *Echo the nymph of reflection* published in the [CD: Metamorphoses 2020](#), 11th Biennial Competition, Various Artists, Musiques & Recherches, MR 2019, 2020.
- Electroacoustic music composition *Noise Triangle* published in the CD: [Deriva](#), Various Artists, Cronica 162-2020.
- Electroacoustic music composition *Thalassa* published in the [CD: Middle East Music Survey, Anthology of Contemporary Music From Middle East](#), Various Artists, Unexplained Sounds Group, August 2019.
- Electroacoustic music composition *Moments of Liberty II: Falling Within* published in the [CD: Metamorphoses 2018](#), 10th Biennial Competition, Various Artists, Musiques & Recherches, MR 2018, 2019.
- Electroacoustic music composition *Stous Theous* published in the [CD: Electroframework](#), Various Artists, Unexplained Sound Group, 17 September, 2018.
- Electroacoustic music composition *Balloon Theories* published in the [CD: Metamorphoses 2014](#), 8 th Biennial Competition, Various Artists, Musiques & Recherches, MR 2014, 2015.
- Electroacoustic music composition *Erevos* published in the [CD: Metamorphoses 2012](#), 7 th Biennial Competition, Various Artists, Musiques & Recherches, MR 2012,2013.
- Electroacoustic music composition *Blow* published in the [CD: SEAMUS Electroacoustic Works](#), 2013: Negative Space.

## ELECTROACOUSTIC MUSIC PERFORMANCES

### 2022

- Electroacoustic Music Days 2022, HELMCA (Hellenic Electroacoustic Music Composers Association), Corfu, GR.
- Exposition Electropixel - Hertzian Hybridities, Electropixel 12, La Plateforme Intermédia, Nantes, FR.

## PRESENTATIONS AND SEMINARS

- *Nature Sound: Recording, Composing, Performing*, EMPACT, Cyprus University of Technology, CY. | 01/2023
- *Dramatised-Performative narrative: a method for composing electroacoustic music*, AKOUSMATA 2022, Ionian University, GR. | 06/2022
- *Introductory talk about my artistic practice*, Performance Dates 2022, Cyprus University of Technology, CY. | 11/2022
- *Expanding the classification of narrative phenomena in electroacoustic music: from intra and inter musical narrative to performative and dramatised-performative narrative*, EMS 2021, University of Leicester, UK. | 11/2021
- *Working with sound*, Fine Arts Department, University of Nicosia, CY. | 05/2021
- *Ambisonic recording and multichannel compositional practices in electroacoustic music*, 11th Sonic Arts Summer Academy & Festival, Ionian University, GR. | 07/2018
- *Narrative as a compositional practice in electroacoustic music*, 10<sup>th</sup> Audio Visual Festival, Ionian University, GR. | 04/2016

## ARTISTIC RESIDENCIES

- Lab for Electroacoustic Research and Application, Music Department, Ionian University, GR. | 01/2018 - 06/2019
- Visby International Centre for Composers, SE. | 11/2014 - 12/2014.
- Franz Liszt Scholar, Studio for Electro-Acoustic Music, University of Music Franz Liszt, DE. | 03/2014 - 17/2014

## CONCERTS ORGANISATION AND CURATION

Co-curated, co-organized, and co-installed the multichannel sound system for the following electroacoustic music concerts:

- *Sound and New Media Student Concert*, Cyprus University of Technology, CY. | 12/2022
- *Healing*, MediSoup, Cyprus University of Technology, CY. | 04/22
- *Masking - Unmasking*, MediSoup, Cyprus University of Technology, CY. | 03/21
- *Sotto Voce* and *Akousmata 2.0*, Electroacoustic Music Days 2018, Lab for Electroacoustic Research and Application, Ionian University, GR. | 05/2018
- 11th Sonic Arts Summer Academy & Festival, Ionian University, GR. | 07/2018
- *Sound composition II*, Pancyprian Gymnasium, Nicosia, CY. | 01/2018
- *Sound Junction Satellite*, Sheffield University, UK. | 03/2017
- *Sound Junction Satellite*, Sheffield University, UK. | 10/2016

## LIVE ELECTRONICS PERFORMANCES

### 2023

- *Natural Resonances Under Crisis*, The art of thinking like a mountain seminars, EMPACT, Cyprus University of Technology, Limassol, CY.

- Audiovisual Arts Festival 2022, Akousmata, Ionian University, Corfu, GR.
- Healing. Listening to a Brave New World, MediSoup, Limassol, CY.

## 2021

- Ecos Urbanos Electroacoustic Music Festival 2021, Mexico City, MX.
- L'Espace du Son 2021, Brussels, BE.
- Prix Russolo 2021, Salle de musique: Phonotheque, Kobe, JP.
- Prix Russolo 2021, The Western Pub Theater, Leicester, UK.
- Prix Russolo 2021, Nova Alternativa, Prague, CZ.
- Prix Russolo 2021, Gallerie Analix Forever, Geneva, CH.
- Prix Russolo 2021, Annecy, FR.
- Audiovisual Arts Festival 2021 (online), Akousmata, Ionian University, Corfu, GR.
- New York Electroacoustic Festival 2021 (online), New York, USA.
- Journées Art & Science 2021 (online), musinfo, Saint-Étienne, FR.
- Sound Junction Electroacoustic Music Festival (online), April 2021, University of Sheffield, Sheffield, UK.

## 2020

- 27<sup>th</sup> L' Espace du Son Acousmatic Music Festival 2020 - Metamorphoses competition finals, Brussels, BE.
- Electroacoustic Music Days 2020 (online), HELMCA (Hellenic Electroacoustic Music Composers Association).
- CIME (International Confederation of Electroacoustic Music) Electroacoustic Music Festival (online), September 2020.
- BEAST Electroacoustic Music Festival (online), May 2020, University of University of Bermingham, Bermingham, UK.
- Sound Junction Electroacoustic Music Festival (online), April 2020, University of Sheffield, Sheffield, UK.

## 2019

- Sound Junction Electroacoustic Music Festival, November 2019, University of Sheffield, Sheffield, UK.
- Electroacoustic Music Days 2019, HELMCA (Hellenic Electroacoustic Music Composers Association), Athens, GR.
- 8-channel Music Composition from CubeFest 2019, The Evergreen State College, Olympia, WA, USA.
- International Competition of Electronic Music Iannis Xenakis, State Orchestra of Thessaloniki Concert Hall Solon Michailidis, Thessaloniki, GR.
- Cube Fest 2019, Sound in Focus III, Moss Art Centre, Blacksburg, VA, USA.
- Art and Science Days 2019, MusInfo, Déjà-vu concert, Saint-Étienne, FR.
- Sime 2019, Semaine Internationale de Musique Electroacoustique, Université de Lille, Lille, FR.
- Akousmata 2.0, 13th Audio Visual Festival, Ionian University, Corfu, GR.
- Electroacoustic Music in Great Britain, January 2019, University of Greenwich, London, UK.

## 2018

- Electroacoustic Music Days 2018, HELMCA (Hellenic Electroacoustic Music Composers Association), Corfu, GR.
- Sound Junction Electroacoustic Music Festival, November 2018, University of Sheffield, Sheffield, UK.
- 25th L' Espace du Son Acousmatic Music Festival 2018 - Carte blanche à Adam Stanović-, Brussels, BE.

## 2022

- Machines of Mantic Stain, Mad Lab, Cyprus University of Technology, Limassol, CY.
- Confusion / Irrational Collectiveness, Electropixel 12, Mad Lab, Cyprus University of Technology, Limassol, CY.
- ΓουΤουΧούΠουΣου + Simon Smith + Dimitris Savva, 15th Audiovisual Arts Festival, Polytechno, Corfu, GR.

## 2019

- ASABE, Walking Practices/Walking Art/Walking Bodies International Encounters/Conference, Prespes, GR.
- ASABE, Kotatif, The Soundscape we Live In [EPHMME (Lab for Electroacoustic Research and Application)], Polytechno, Corfu, GR.

## 2018

- ASABE, Tyto Alba, 12th Audiovisual Arts Festival, Sotto Voce [EPHMME (Lab for Electroacoustic Research and Application)], Ionian Vouli, Corfu GR.
- [DI]AFANEIS HEROES, Apo\_peira, Audiovisual Arts Festival, Sotto Voce [EPHMME (Lab for Electroacoustic Research and Application)], Ionian Vouli, Corfu GR.
- Gregorio Jimenez Paya, Andreas Mniestris, Asabe, Pura Vida Helenica, Polytechno, Corfu, GR

## BIOGRAPHY



Dimitris Savva is an electroacoustic music composer, sound artist, researcher, and educator. He received his Bachelor's, Master's, and PhD degrees in Electroacoustic music composition with distinction from the Ionian University, the University of Manchester, and the University of Sheffield, respectively. His compositions have been performed at a total of 86 international music festivals, including In Sonic 2017: Immersive Future (ZKM Center for Art and Media), Cube Fest 2019-Sound in Focus III (Moss Art Centre, Blacksburg), ICMC 2014 (Athens), and New York Electroacoustic Festival 2021. Many of his compositions have won prizes in prestigious competitions such as Metamorphoses 2012-2014-2018, Iannis Xenakis 2018, and SIME 2019. Ten of his works have been published on important collective records, including Metamorphoses 2012, 2014, 2018, and 2020.

Dimitris is also a live-electronics performer who has performed in both live-electronics ensembles (ASABE, Tyto Alba, [DI]AFANEIS HEROES) and solo (Machines of Mantic Stain, Confusion / Irrational Collectiveness). As a composer, Dimitris has also collaborated with various artists and researchers from different mediums such as contemporary dance, performing arts, video art and installation, documentary, and VR projects, composing music and soundscapes for their works.

## PORTFOLIO



[\[REEL\]](#)

### NATFA's Residency

*For works related to my project proposal for NATFA's Residency open call, and particularly examples of artistically using water sounds and soundscapes, please listen to [Nordic](#), [Thalassa](#), [Telchines](#), [Earth Voices \[by Arianna Economou\]](#), [Eutopia \[by Olqa Doulkeridou\]](#), [Rippening Utopia \[by Olqa Doulkeridou\]](#).*



## ELECTROACOUSTIC COMPOSITIONS



[\[Reel\]](#) [\[Program notes\]](#)

- [Nordic \(2020\)](#)
- [Telchines \(2012\)](#)
- [Erevos \(2011\)](#)
- [Echo the Nymph of Reflection \(2020\)](#)
- [Stous Theous \(2012\)](#)
- [Balloon Theories \(2013\)](#)
- [Thalassa \(2013\)](#)
- [Noise Triangle \(2018\)](#)
- [Moments of Liberty I: Outside and Insight \(2016\)](#)
- [Moments of Liberty II: Falling Within \(2017\)](#)
- [Moments of Liberty III: Standing Without \(2018\)](#)
- [Moments of Liberty IV Towards the Sea \(2019\)](#)
- [Koxylia \(2014\)](#)

## MUSIC COMPOSITIONS FOR DANCE AND PERFORMING ARTS



[\[Reel\]](#) [\[Program notes & credits\]](#)

- [Disruption \[by Fouli Stylianidou\]](#)
- [Echo \[by Andromachi Dimitriadou Lindahl\]](#)
- [Pnoe/Breath \[by Andromachi Dimitriadou Lindahl\]](#)
- [Victor \[by Maria Mitsi\]](#)
- [Once There Was A Forest I \[by Konstantina Skalionta\]](#)
- [Once There Was A Forest II \[by Konstantina Skalionta\]](#)
- [Earth Voices \[by Arianna Economou\]](#)

## SOUND FOR INSTALLATION ART



[\[Reel\]](#) [\[Program notes & credits\]](#)

- [Something Exceedingly Strange is Happening this Spring \[by Klitsa Antoniou\]](#)
- [Stage/Theatrical Space \[by Kleopatra Hatzigiosi\]](#)
- [I'll see you in the trees \[by Nina Sumarac\]](#)
- [Eutopia \[by Olga Doulkeridou\]](#)
- [Rippening Utopia \[by Olga Doulkeridou\]](#)
- [The Journey of Reproductive Life \[by Kate Sully\]](#)
- [Making Waves \[by Klitsa Antoniou\]](#)

## LIVE – ELECTRONICS



[\[Program notes & credits\]](#)

- [ASABE live-electronics ensemble – Kotatif](#)
- [ASABE live-electronics ensemble - Tydo Alba](#)
- [\[di\]afaneis heroes - apo \\_peira \(for video with live soundtrack\)](#)
- [Pura Vida](#)
- ΓουΤουΧούΠουΣου + Simon Smith + Dimitris Savva
- Machines of Mantic Stain [solo + collective]
- Confusion / Irrational Collectiveness [solo + collective]

## MUSIC AND SOUND DESIGN FOR DOCUMENTARY, THATRE AND VIRTUAL REALITY



- [The Fall of R'Thea - Mad Lab Productions \[Private Link\]](#)
- [Sajppres - Yiannis Christidis & Konstantinos Koukoulis Productions \[Private Link\]](#)
- [Καθρέφτης - Flash Art Productions](#)
- [Picture Perfect - SRSLYOURS Productions](#)
- [Searching for beautiful stones - Kepolas Productions](#)



# EMPACT Project Proposal for NATFA's Residency

In response to EMPACT's wide theme of empathy and sustainability, and in relation to NATFA's residency theme of 'Water: Memory & Movement,' I propose the realization of a live-electronics sound performance entitled 'Watering.' This performance will build on my ongoing artistic research into exploring and experimenting with water sounds that I performatively produce and process, as well as personal recordings of natural soundscapes that I process live.

The proposed project's theme is underwater sound pollution and its threatening impact on species living under water, disrupting their behavior, communication, and navigation. Without relying on descriptive approaches, I will explore the theme by empathizing with the threatened species. In doing so, I will examine how empathy towards non-human agents can influence the content and the aesthetics of the performance, and whether this approach can inspire care and empathy to the audience.

The performance will be created using water sounds that I will be producing live, as well as underwater recordings of the sea and rivers in Sozopol that I will capture during the residency. Live water sounds will be generated by creating various gestures in a water tank and using a straw to blow air and make different voices and noises in the tank. The sounds will be captured with the hydrophone -a microphone designed for underwater use- and will be processed live using music software. A low-quality video recording of the first experimentation with this practice, presented at the EMPACT workshop 'The Art of Thinking Like a Mountain' can be found at this [link](#). The underwater recordings of the sea and rivers in Sozopol will be captured during the residency tours and incorporated into the performance in their unprocessed, processed, and transformed forms.

The performative story that I intend to create during the residency will be built upon the exploration of the following performance conditions: (1) the performer as a human-agent, (2) the performer becoming the voice of a non-human agents, (3) the performer becoming the soundscape, (4) the soundscape performed, and (5) the soundscape without the performer. Condition 1 involves initiating the performance and exploring the musical aspect of the water sounds. Condition 2 involves exploring ways of performing as if becoming the voice of threatened species. Condition 3 is the process of generating sounds as if the performer is the underwater soundscape where these species live. Condition 4 involves exploring the transformative potentials of the underwater recordings of the sea and rivers in Sozopol in performance. Condition 5 involves presenting the recorded soundscapes in their unprocessed form.

In conclusion, "Watering" is a live-electronics sound performance that seeks to explore the theme of underwater sound pollution and its impact on species living underwater. Through empathy towards non-human agents, the performance aims, on one hand, to inspire the audience to care and empathize with threatened species, and on the other hand, to highlight the importance of empathy and sustainability in the context of water and its natural ecosystems.