



SERGEI LEONOV

Electronic music producer
Composer
Audio-visual artist

Artistic statement

My work stands at the crossroads of electronic music, visual art, and performance. What drives me is the search for a sonic and visual language that merge and transcends traditional categories.

I come from a dual identity: that of a contemporary music composer - shaped by the rigor of instrumental writing - and that of an electronic artist who improvises, manipulates machines, and builds sound worlds from textures and rhythms. I like to make these two worlds interact, confront, and merge with one another.

A central aspect of my practice is the exploration of repetitiveness in all its forms. For me, repetition is not only a language but also a tool to influence human perception of time, and consequently, our perception of reality itself. It becomes a way to work with the listener's memory - to blur the boundaries between the familiar and the unknown. I am drawn to what I call "stable unstableness": an organised chaos where aleatoric structures generate subtle connections with the human subconscious.

My aesthetic is deeply influenced by experimental IDM, radical electronic music, the explorations of contemporary composition, and certain aspects of folk and traditional sound worlds. I have always sought to build bridges between these universes - to make unexpected sonic combinations audible: a flute transformed through digital processing, a breakcore-inspired beat layered over a spectral texture, a voice oscillating between a scream, a song, and a coded signal.

Technology plays a major role in shaping my creativity. I see the relationship between humans and technology as one of the central themes of my artistic research. Our digital era profoundly shapes perception, identity, and emotional experience, and this dialogue between the organic and the synthetic fuels both my audio-visual and science-art projects.

I want my works to speak both to listeners familiar with contemporary music and to those coming from the worlds of electronic sound or visual art. My audience is broad and heterogeneous - curious listeners, festival-goers, and spectators seeking immersive experiences. I have found that this approach creates entry points for people who do not usually attend contemporary concert halls.

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Ancient songs

Ancient Songs is a collaborative project by Sergei Leonov and Jeanne Pâris, developed within the residency program of L'Abri - Genève. The duo merges electronic music and early music through bold reinterpretations of works by Guillaume de Machaut, Hildegard von Bingen, and traditional European medieval folk songs.

Combining vielle à roue, synthesizers, and voice, the project contrasts the fragility of ancient melodies with the raw energy of hard techno

[LINK](#)

Details

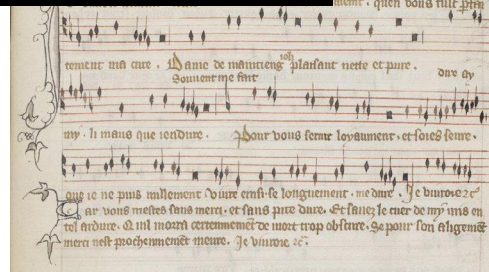
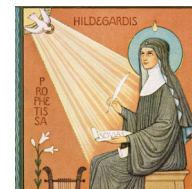
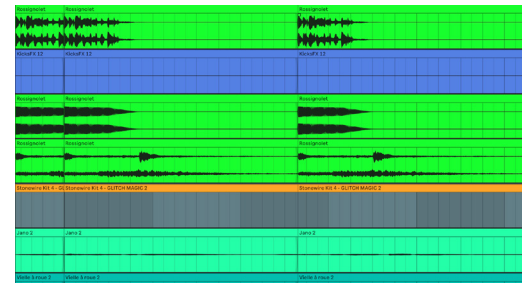
Premiere: 20.06.2025

Duration: 1h

Instrumentation: Voice, Synthesizers,
drum machine

Performers: Jeanne Pâris (voice), Sergei
Leonov (synthesizers, drum machines)

Lights: Sergei Leonov



e deRanged.xd

e deRanged.xd is a live audiovisual performance by composer and electronic music producer Sergei Leonov, created in collaboration with percussionist Alexandra Bellon and the visual design duo PixelDV (Léa Delescluse and Guillaume Verger).

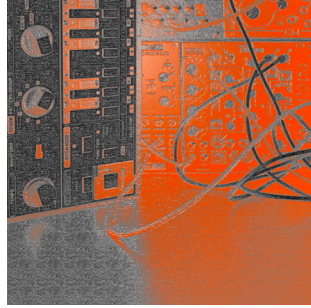
Blending analog and digital instruments, intricate rhythms, and immersive visuals, the project explores the boundaries between experimental electronics, breakcore energy, and post-minimalist texture. Drawing on recordings made with historical synthesizers from the SMEM collection in Fribourg, e deRanged.xd merges groove, chaos, and sonic precision into a raw yet hypnotic experience that bridges music and visual art.

[LINK](#)

Details

Premiere: 01.05.2025
Duration: 1h
Instrumentation: Drum set, synthesizers,
live visuals
Performers: Alexandra Bellon (drum set),
Sergei Leonov (synthesizers)
Visuals: PixelDuo & Sergei Leonov
Premiere: Electron Festival, Geneva

Overview



Freyja

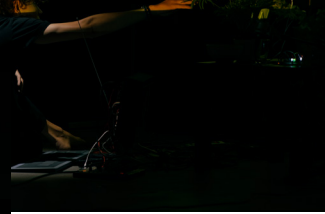
In this performance, the author strives to take a fresh look at sacred music. With the help of the latest technologies, he enables the unknown part of life to address the audience through sound. The performer is a conductor who refers to the plant and, through it, to the metaphysical, using a variety of sonic and emotional methods, thus establishing a connection between the two parts. It's about desperate prayer and scientific experiment, transcendent states and programming codes, electricity as the primordial energy of the universe and as a resource for machines.

Most of the sounds are produced by plants. Electrodes attached to them enable their diagrams to be recorded, and this information then used to synthesize sounds, produce cvs to modify the parameters of a modular synthesizer during performance, sound effects and so on. Using a variety of sounds, the performer attempts to influence their biological rhythms and elicit their reaction. In this way, technology enables the unknown parts of life to address an audience through sound.

The title of the work refers to the Scandinavian nature goddess Freyja. The work was presented worldwide - in IRCAM forum, on Nicati competition and in New York with a support of Pro Helvetia

Details

Premiere: 23.08.2023, Lucerne
Content: Biodata based sound synthesis,
video, voice, water, contact microphones
Performer: Sergei Leonov
Duration: 45 minutes



double core / discharging / ddx

In this performance, two musicians become extensions of a machine that communicates with them through a screen. The machine, drawing inspiration from the chaotic waveforms of an analog modular synthesizer, uses its primal energy to dictate repetitive and hypnotic rhythmic structures. The performers - members of the collective HYPERDUO, pianist Gilles Grimaître and percussionist Julien Mégroz - are caught in a constant dialogue of control and submission.

The piece is written for MIDI keyboard, modular synthesizer, drum set, and metallic plate. Throughout the composition, the waveforms of a complex analog oscillator determine the rhythmic patterns the musicians must follow. At times, the keyboard player manipulates the modular system through a theremin module, where hand movements interfere with radio waves to alter control voltages in real time.

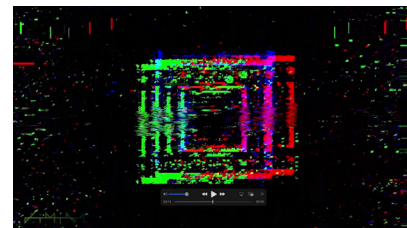
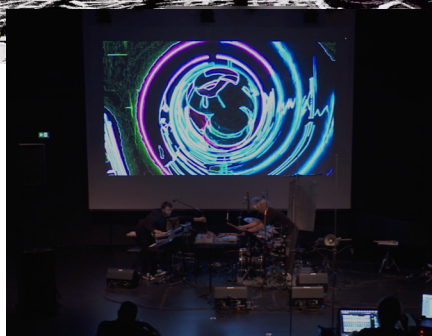
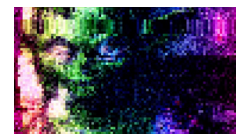
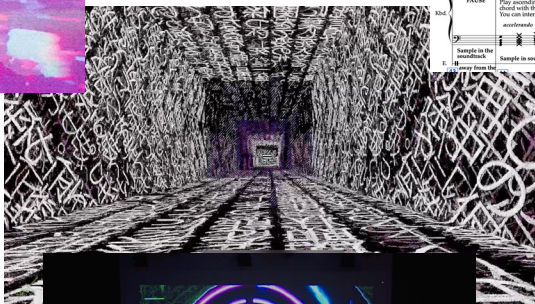
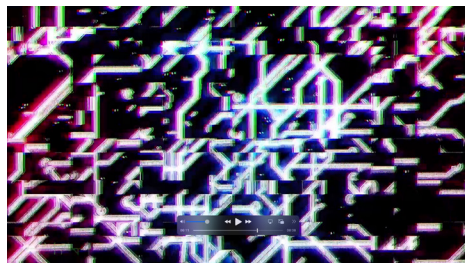
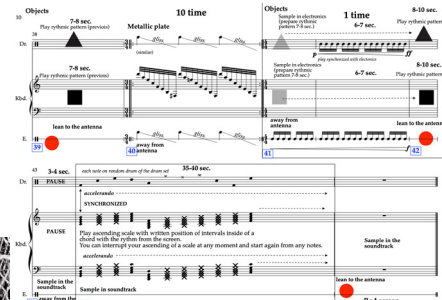
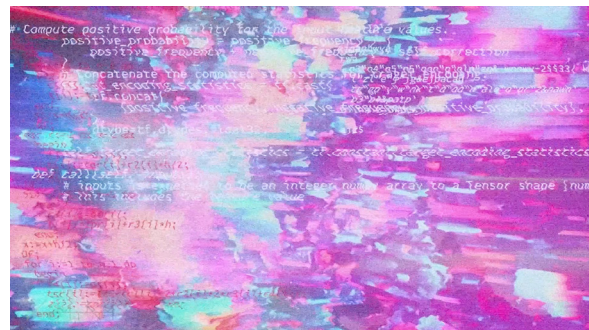
The core of ddx lies in instability and chaos - a stream of digital debris born from the unstable nature of electricity itself. This unstable system, paradoxically, exerts absolute control over the human performers, while the human body, through gesture and interference, becomes the only unpredictable element capable of influencing the machine.

[LINK](#)

Details

Premiere: LIMINA Festival, Kleines Studio, Universität Mozarteum Salzburg
Date: 29.11.2024
Duration: 8'30
Content: Keyboard, drum-set, objects, live electronics, video
Performers: Gilles Grimaître (keyboard), Julien Mégroz (percussion) - HYPERDUO

Overview



ungeschützt

Melodic lines and textures of the modified flute merge with layers of noise and digital percussion, forming a single mechanical gesture. The piece reflects on the aesthetics of club music - its machinelike energy, repetition, and hypnotic impact. It echoes the sound design that defines our digital environment.

In dialogue with this brutal sonic landscape stands one of the most fragile instruments: the flute. Gradually, the instrument absorbs the machine's qualities, its breath turning metallic and its tone synthetic. What begins as a human sound becomes another texture in a vastness and universality.

[LINK](#)

Details

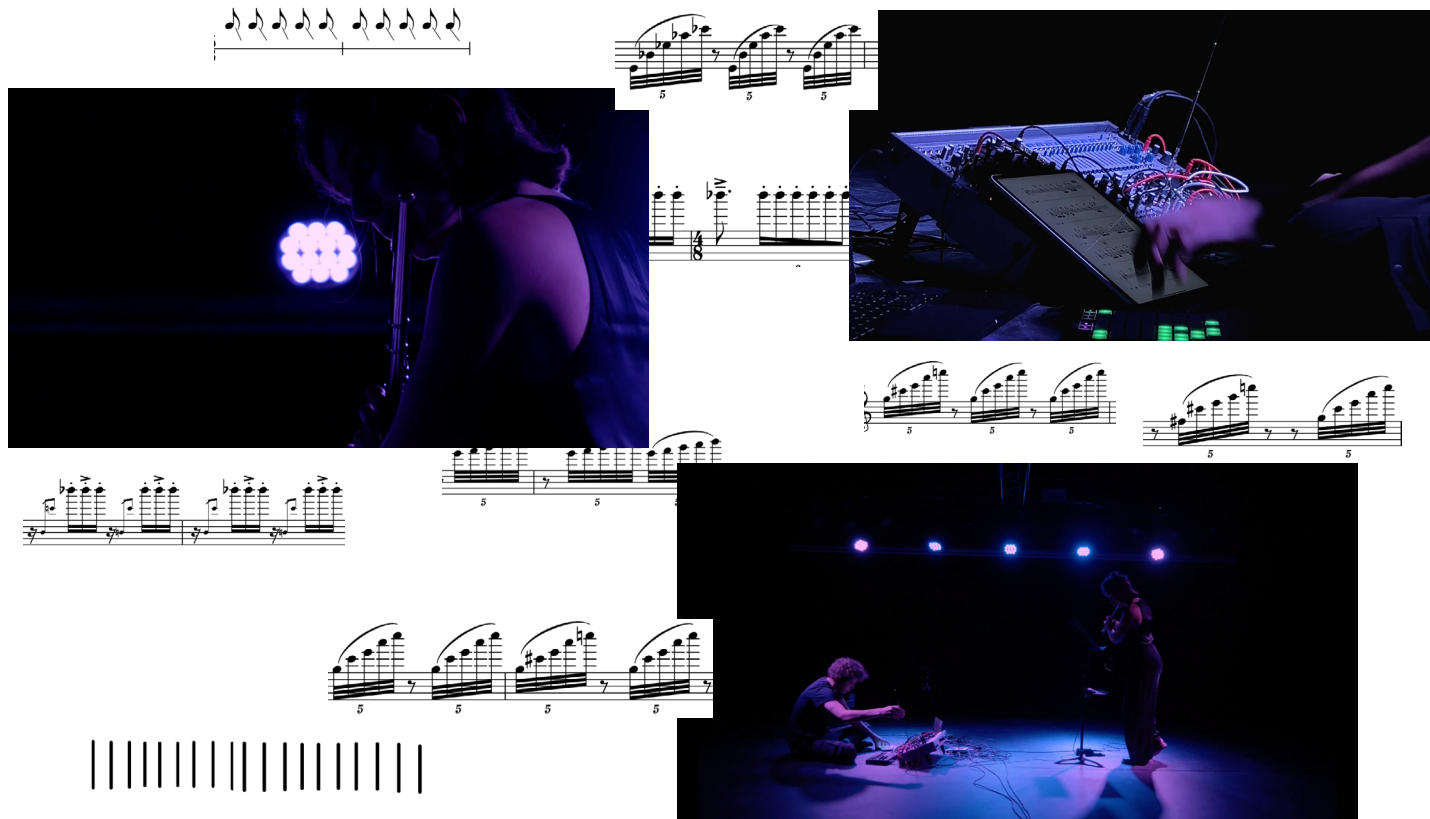
Premiere: Auditorium Ansermet

Date: 20.06.2024

Duration: 5'00

Content: Flute, electronics, lights

Performers: Seraina Ramseier (flute),
Sergei Leonov (live electronics)



Unity

During the Composer's next Generation residency with Ensemble Votrex in Geneva, the author attempted to develop the idea of the artist's collaboration with artificial intelligence, and to try to understand how its rapid development over the past year is changing the world and art.

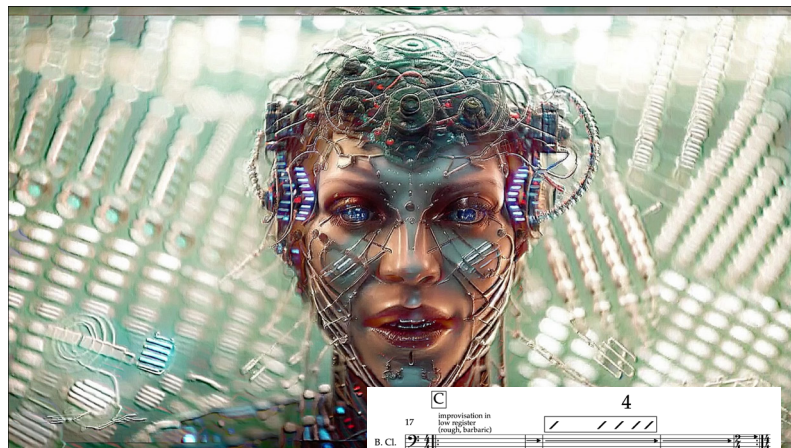
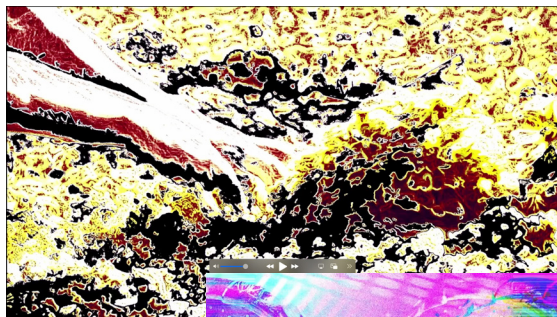
How can several artificial intelligences designed to perform specific tasks (writing lyrics, synthesizing a unique voice timbre, creating a melody, video synthesis and image processing) work on a complex multimedia project involving pop music, a stage show with light and video, and experimental electronic music with improvisation?

The author asked chatGPT to write a complex literary text about eternal love in the most complex way possible, and consulted it on the images the artificial intelligence sees to realize this text on stage. Several other programs were used for the vocal and video synthesis, and the composer did the video editing and some effects, wrote the instrument parts and electronics, and joined the performers by playing a modular synthesizer himself.

[LINK](#)

Details

Date: 09.12.2023
Instrumentation: Live electronics,
modular synth, voice synthesis, video,
E-guitar, Bass-clarinet, Alto, Cello
Performers: Sergei Leonov (modular
synth), Ensemble Vortex
Duration: 10:28



[C]
40 $J = 70$
any multiphonic that can go from p to ff

B. Cl. $J = 70$
ff $\rightarrow$ p
glass with spectrum on 2 strings

E. Gtr.
non stable rhythm of "tremolo" between two strings with stops and fast tremolos on one note sometimes (Scelsi style)
increasing intensity
change role with harmony in soundtrack

Vla.
mf
glass after 10 sec
1 octave below notation
non stable rhythm of "tremolo" between two strings with stops and fast tremolos on one note sometimes (Scelsi style)
increasing intensity
change role with harmony in soundtrack

Vc.
mf
glass after 10 sec
1 octave below notation

Perc.
1st harmony 2nd harmony 3d harmony 4th harmony 5th
distortion effect with cone



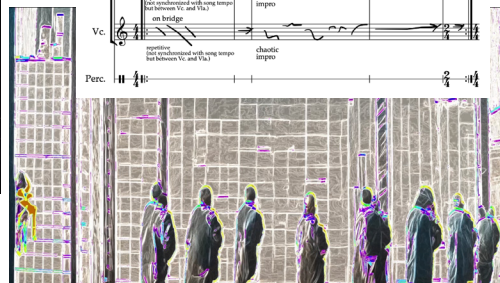
[C]
17 4
B. Cl. improvisation in low register (rough, barbaric)
negotiate pulsations on the same pitch (not regular, high register)

E. Gtr. as fast as possible (~ delay with long feedback) mf

Vla. 4
on bridge
chaotic
improvisation
but synchronized with song tempo (between Vc. and Vla.)

Vc. on bridge
chaotic
improvisation
but synchronized with song tempo (between Vc. and Vla.)

Perc. 2/4



Acid Tales of Fireflies

In this piece, the listener becomes an observer and an unwitting decoder of an unknown signal language. This coded communication can be interpreted in multiple ways - from perceiving the signals as a kind of Morse code to experiencing them as harmonic pulsations that, through synesthesia, evoke subjective visual associations. Thus, a form of broadcasting emerges on the periphery of human perception, merging sensory modes and forcing them to adapt to communication with an unknown biological species that exists in the form of a musical work.

The piece was premiered during the Swiss tour of Ensemble PlayTime, followed by several reinterpretations worldwide - in Montaldeo, Italy, during the Foresty Festival residency, and in New York, USA, as part of a residency with Ensemble MISE-EN.

[LINK](#)

Details

Date: 10.11.2023
Premiere: Bienne, La Voirie
Duration: 12'15
Instrumentation: Alto flute, tenor saxophone, MIDI keyboard, Percussion, electronics
Performers: Ensemble PlayTime



Sheet music for a piece titled "A. 11". The music is written for a band, including parts for Saxophone (Sax.), Piano (Pian.), and Keyboard (Kbd.). The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *very long*. The piece is divided into sections, with some parts marked "4" and "3", indicating measures or phrases. The keyboard part includes a "5 preset" section and a "2, 4 time" section. The piano part includes a "4" section and a "3" section. The saxophone part includes a "4" section and a "3" section. The score is written in a standard musical notation style, with a key signature of one flat and a time signature of 4/4.

Waves speaking

Waves speaking is an artistic reaction to the outbreak of war between Russia and Ukraine - an attempt to grasp a new world order through sound. The piece seeks to break the classical timbre of a large instrumental ensemble by rebalancing the instruments through real-time sound processing, merging them into a single, massive organism intertwined with the analog synth wave. Brutal synth-pop elements infiltrate complex orchestral textures, creating a tension between the acoustic and the artificial.

Its repetitiveness evokes war shamanism, primal ritual, and an enchanting sense of malediction - a form of black magic born from sonic trance. Unusual combinations of timbres blur stylistic boundaries, making the work inherently poly-genre, oscillating between orchestral energy, electronic pulse, and meditative intensity. Through this hybrid sound world, Waves speaking reflects both the chaos and the hypnotic inevitability of conflict.

Details

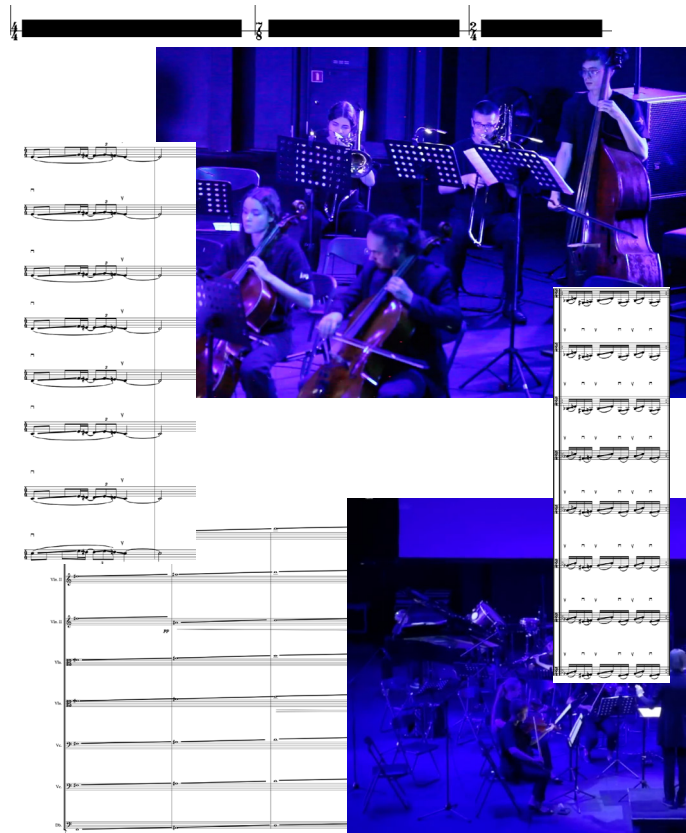
Premiere: Geneva, Palladium

Date: 03.06.2022

Duration: 15'45

Instrumentation: 16 instruments with electronics

Performers: Ensemble 21



This block features a collage of musical notation and a photograph. On the left, there are several staves of musical notation, including a grand staff with piano (p) and forte (f) markings, and a series of single staves. In the center, a photograph shows a string quartet performing in a dimly lit room. The musicians are seated and playing their instruments. To the right of the photograph, there is a vertical strip of musical notation, likely a single staff, showing a sequence of notes.



A photograph of a string quartet performing in a dimly lit room. The musicians are seated and playing their instruments. The lighting is focused on the performers, creating a dramatic effect.



A photograph of a conductor leading an orchestra. The conductor is standing on a podium, facing the orchestra. The musicians are seated and playing their instruments. The lighting is dramatic, with the conductor and the front of the orchestra in focus.



A collage of musical notation, including a grand staff with piano (p) and forte (f) markings, and a series of single staves. The notation is arranged in a vertical strip, showing a sequence of notes and rests.

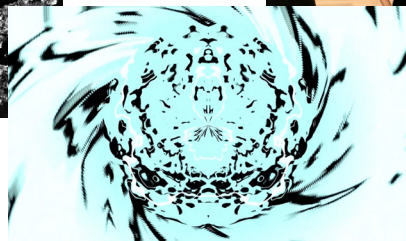
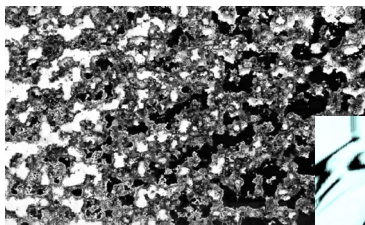
Catching

Resonance of sound is embodied in the image, and the texture of the video is synthesized into the sound. The interactions between the visual and sonic elements of the small particles in this multimedia piece offer a new version of repetitive music, where the listener's attention can grasp several patterns at once, and where repetition engages short-term memory to question perception itself. Small repetitions are folded into larger ones, forming multiple layers that address the listener's subconscious through signals.



[LINK](#)

22.07.2023 Sansepolcro, Italy.
Performers: ensemble Suono Giallo
Instrumentation: Double-bass, Saxophone,
Video, Electronics



Musical notation for 'Catching'. It includes two staves. The first staff has a sad face emoji with a 'f' dynamic and the lyric 'Oh'. The second staff has a sad face emoji with a 'mf' dynamic and the lyric 'Ah'. Above the second staff, there is a '3 times' instruction and a sequence of notes with the lyric 'Hm Hm, hm, hm, hm, hm, hm'.



Painting made by Jenuarie that inspired the piece "Cute and shiny"

Cute and shiny

Theatrical piece using the language of emoji phonemes.

"Just because something's cute doesn't make it inherently cute. It means she wants to be cared for and loved. It is the most powerful form of mind control."

[LINK](#) 🎵

01.10.2021 Geneva
Instrumentation: 3 voices, 3 flutes, 2 violins,
electronics

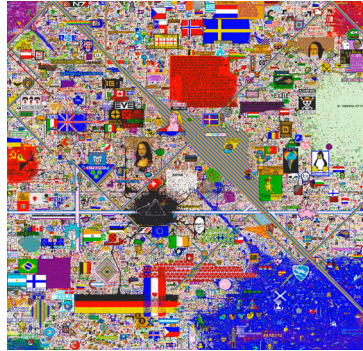
25.11.2019. St.-Petersburg, "Sound ways" festival
 Performers: "Content-ensemble"
 Instrumentation: 16 voices

r/place

On April fool's day in 2017, a social experiment was launched in the form of a subreddit called "place". It featured a collaborative pixel art canvas, where each user could place a pixel of any color every five minutes. To create something meaningful, users had to unite in groups, coordinating their actions to create an image on the canvas in their own thread. This work uses texts from the Reddit forum, which were written by members of communities, which were created to participate in this event.



[LINK](#)



03.04.2022. Geneva, "Archipel" festival
 Electronics

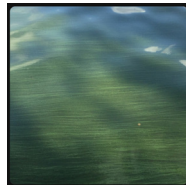
What...about?

Distracted attention, focusing on the smallest details.
 Living tissue, the light of our star. Nature outside and nature inside.

24.02.2020. St. Petersburg, Museum of sound
 Performers: Ensemble "Reheard"
 Instruments: flute, clarinet, violin, cello, Piano



[LINK](#)



In folklore, a will-o'-the-wisp is an atmospheric ghost light seen by travelers at night, especially over bogs, swamps or marshes. The phenomenon is known in English folklore and much of European folklore by a variety of names, including jack-o'-lantern, friar's lantern, and hinkypunk and is said to mislead travelers by resembling a flickering lamp or lantern. In literature, will-o'-the-wisp metaphorically refers to a hope or goal that leads one on, but is impossible to reach, or something one finds strange or sinister.

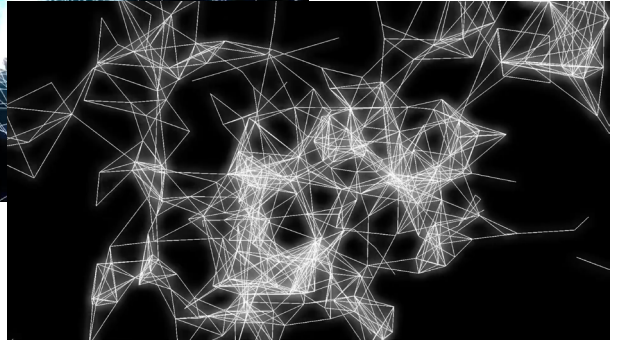
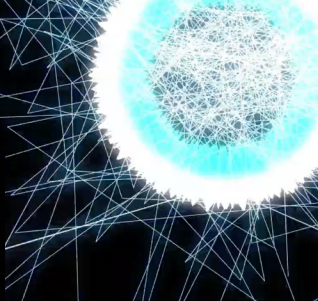
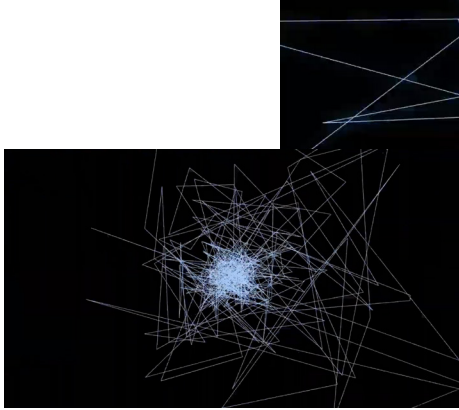
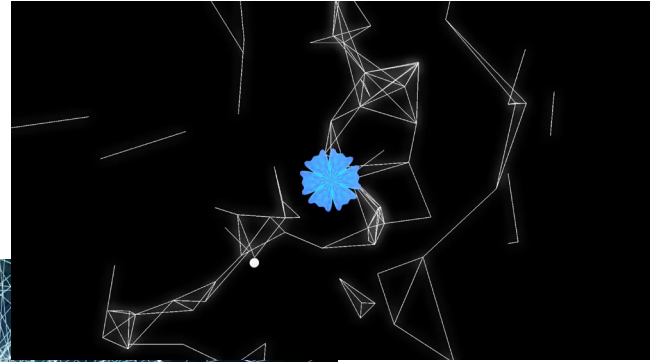
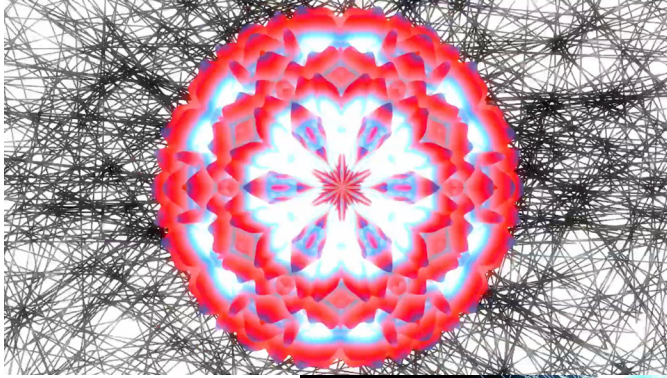
[LINK](#)

Appearances

The project involves collaboration with scientist Vadim Yanovsky, who studies plasma disturbance problems at the Institute of Plasma Physics of the Czech Academy of Sciences. The goal is to create a series of musical works / performances / sound installations dedicated to the theme of plasma synthesis as new energy of the future.

Currently, there are many experimental tokamak installations around the world, but all of them are experiencing, to one degree or another, difficulties in commissioning. Plasma energy is unstable, huge like the sun, and essential for the future of humanity. In the collective creativity between a scientist and a musician, it is possible to find intuitive solutions or clues that may not be available with an absolutely scientific approach to this phenomenon.

The first work in the series is an audiovisual piece combining recorded sounds of the magnetic reels of the Prague tokamak, a modular synthesizer, and the voice of Swiss singer Viola Albertine.



Germination

Overview

The Germination project culminated in the multimedia performance “Freyja”, where scientific data and artistic interpretation converge. Its central idea is to explore the possibilities of communication between musicians and plants through sound.

For this, a series of technical devices were developed based on the Biodata Sonification Project, enabling the capture of a plant's electrical resistance and its evolution over time. The process of data sonification and its musical interpretation was developed in close collaboration with Pedro Espinosa. Real-time data are converted into diagrams and used to generate musical parameters, influencing pitch, timbre, or even the overall form of a piece.

The goal is to find patterns of interaction between the musician and the plant and to open possibilities for genuine co-creation.

Researchers from the Biological Data Sonification Project have shown that a plant's electrical resistance varies according to time of day, soil moisture, light, and stress factors such as physical injury or noise exposure. These variations can be translated into sound in many ways — from controlling a single parameter between 0 and 1, to shaping complex waveforms used for sound synthesis and musical structure.

Performance I – “Duet for a Violin and a Plant”

In this duet, the plant and the violinist perform together. Sometimes the plant determines the notes for the violin; at other moments, it produces electronic textures using a waveform derived from its own biodata.

The performance proposes an encounter where biological processes become a musical language.

Performance II – “The Rhythm of Life”

During this conference-performance, the audience listened to music generated by carnivorous plants in real time.

Presented in a relaxed public setting, it combined scientific dialogue and live performance, allowing the public to experience the sonic presence of living organisms.

Performance III – “Germination Extended”

A four-hour improvisation for modular synthesizer connected to a plant, performed in duet with singer and harpist Viola Albertine.

The long duration made it possible to observe microscopic changes in plant behavior and transform them into evolving musical gestures.

Presented outdoors in a city park, the performance encouraged the free movement of the audience and reflection on the relationship between humans, plants, and sound.



Krishagatos

A journey through complex sonic textures and hypnotic rhythmic patterns, sculpted in real time through live improvisation.

Each track unfolds like an involuntary adventure of a hero confronted with the abyss and the pull of dark magic. Only by perceiving everything that happens in all directions - by understanding the verbs and adverbs whispered by sound itself - can the listener find the way back home.

This album invites immersion into a shifting, multi-layered world where rhythm becomes language and texture becomes narrative.



Details

Date: 2023
Format: Studio album
Genre: Electronic music
Group: .jaArana+F

Polar circle rituals

"Polar circle rituals" is a collaborative electronic album for two modular synthesizers, created by Sergei Leonov and Nicolas Roulive.

The duo explores ritualistic sound structures through real-time interaction - combining performance on an experimental ROLI Seaboard keyboard with the shaping of CV-controlled algorithmic patches.

Together, they construct a hypnotic landscape of evolving pulses, frozen harmonics, and magnetic tension.



Details

Date: 2023
Format: Collaborative electronic album
Instrumentation: Modular synthesizers
Performers: Sergei Leonov, Nicolas Roulive

Crashes

Through a singular setup combining modular synthesizers, analog drum machines, acoustic drums, hybrid percussion, and experimental electronics, Qva0 explores the margins of sound and improvisation. Their universe oscillates between experimental music, hybrid grooves, deconstructed jazz, and psychedelic rock, blurring the boundaries between structure and chaos, machine and gesture, composition and improvisation.



Details

Date: 2025
 Format: Studio album
 Genre: Electronic music, deconstructed jazz, Psychedelic rock
 Group: Qva0



Fondation Leenaards

LECZ

Nicolas Roulive

Ensemble Vortex

I'Abri

Cave 12

Jeanne Pâris

Collectivo_21

Alexandra Bellon

HYPERDUO

Electron fesrival

Sound Ways festival

Festival Arboretum

Pedro Espinosa

Ensemble PlayTime

PixelDU

Ensemble Suono giallo

Festival Archipel

LIMINA festival

Molot ensemble

Ensemble MISE-EN

ProHelvetia

Diaghilev festival

Arianna Camilli

Russian music 2.0

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