

SERØJA 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 merges 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.

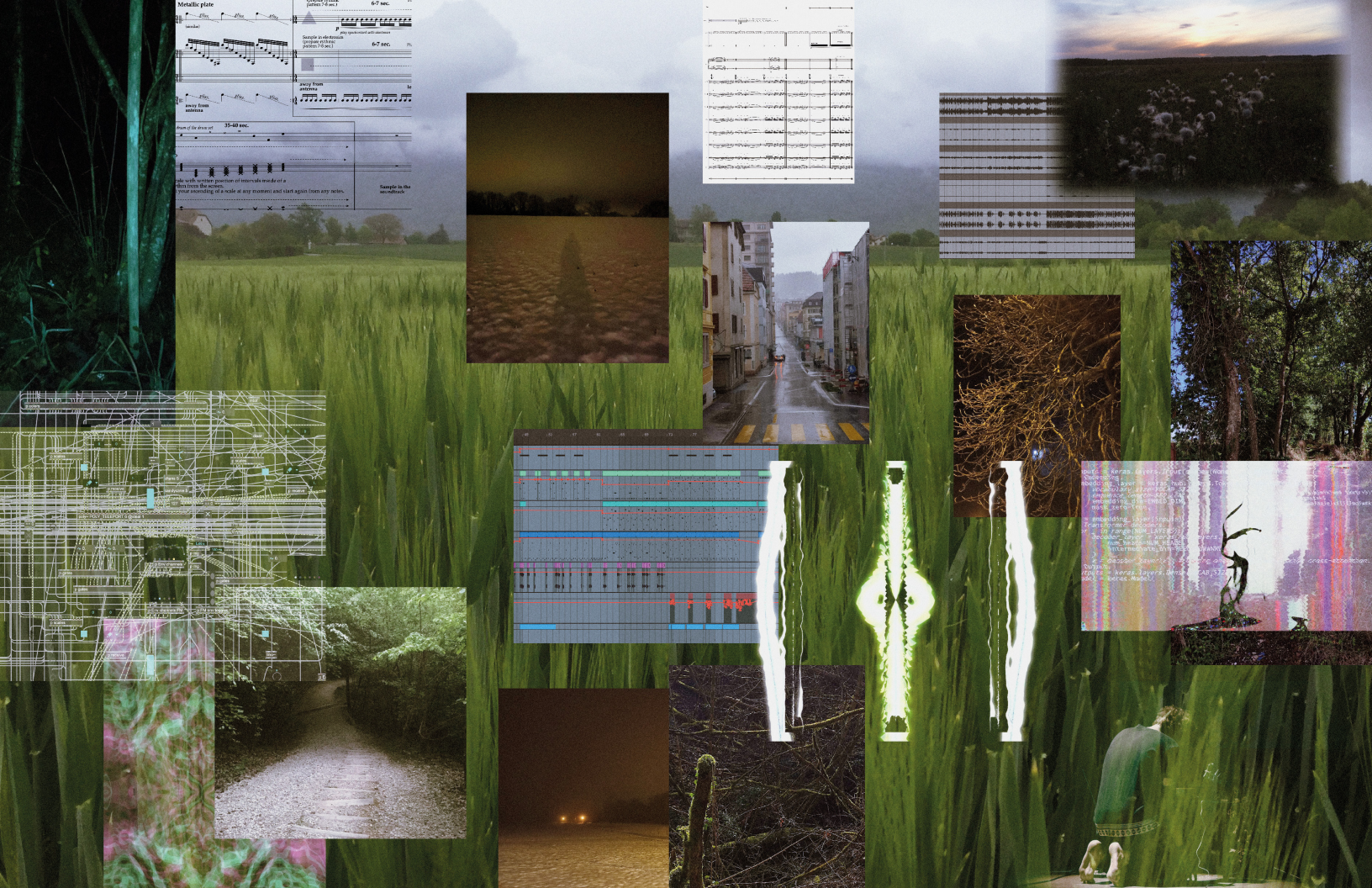
My aesthetic is deeply influenced by experimental IDM, radical electronic music, the explorations of contemporary composition, and certain aspects of folk and traditional sound worlds. I have always sought to build bridges between these universes - to make unexpected sonic combinations audible: a flute 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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Metallic plate
6-7 sec.
Sample in electronics
(polyam. rel.to m.)
(pattern: 7-9 sec.)
6-7 sec.
away from
antenna
away from
antenna
35-40 sec.
Sample in the
soundtrack

other speaking cave

other speaking cave is an immersive performance set in a post-apocalyptic imagination – a world after language, after collapse, where communication must be reinvented from its most primitive elements. The singer's voice moves through unnameable forms of phonation – organised into listening territories rather than musical pieces – as if rediscovering sound before meaning. Live electronics extend the vocal material, generating psychoacoustic phenomena with hypnotic dimensions. Together they compose a hybrid language at the crossroads of the archaic and the futuristic.

Eight asymmetric metal sculptures act as a third performer – neither clearly intelligent nor inert, hovering between object and entity. Their heavy, archaic materiality evokes the remnants of an ancient technology, abandoned and then reactivated in an uncertain future. Light sources embedded within them, controlled in real time by the electronics, give the impression that they animate from within – though whether they listen, react, or simply endure remains deliberately unclear.

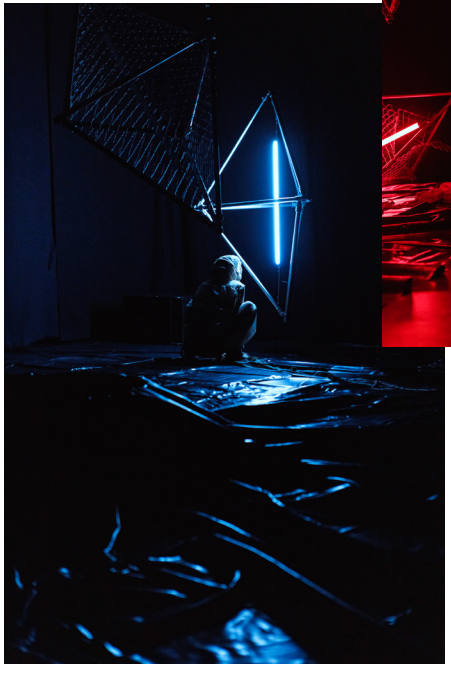
Voice, light, and electronics compose an immersive perceptual landscape where the boundaries between human presence and electronic matter, weight and lightness, control and sensory surrender, quietly dissolve.

Details

Duration: 45 min
Concept, composition and live electronics: Serøja Leonov
Voice: Nina Baietta
Scenography: Vania Shatravin-Dostov
Dramaturgy: Jacopo Giacomoni
Costume: Elisa La Boria

Premiere: La Bâtie, Geneva September 2026

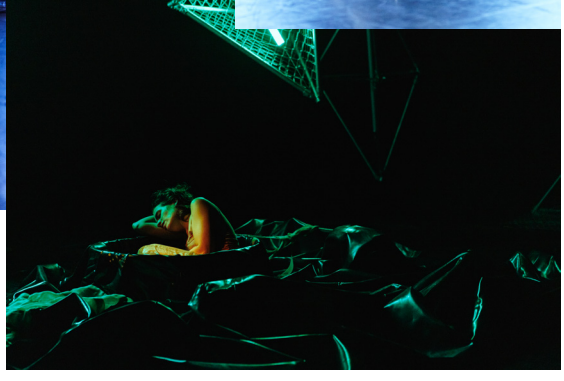
LINK











Ancient songs

Ancient Songs is a collaborative project by Serøja 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

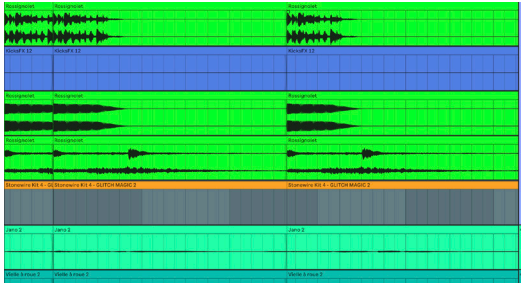
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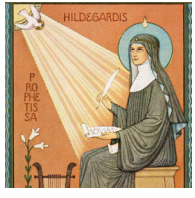
Premiere: 20.06.2025
Duration: 1h
Instrumentation: Voice, Synthesizers, drum machine

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

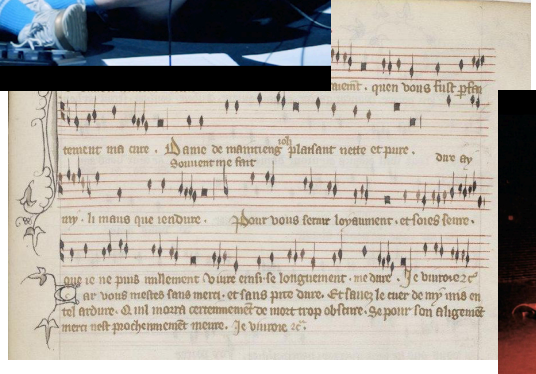
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HILDEGARDIS
PROPHETISSA







e deRanged.xd

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

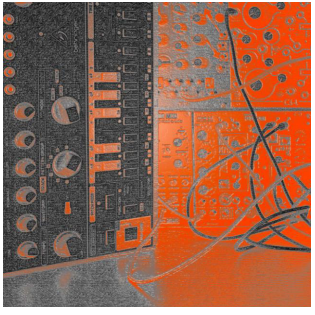
Blending analog and digital instruments, intricate rhythms, and immersive visuals, the project explores the boundaries between experimental electronics, breakcore energy, and post-minimalist texture. Drawing on recordings made with historical synthesizers from the SMEM collection in Fribourg, e deRanged.xd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

Details

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

LINK

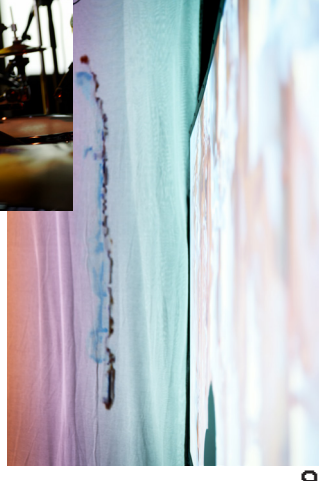












Freyja

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.

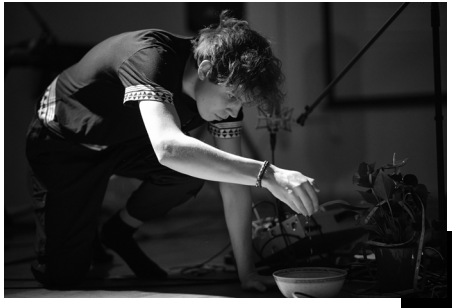
Most of the sounds are produced by plants. Electrodes attached to them enable their diagrams to be recorded, and this information is then used to synthesize sounds, produce CVs to modify the parameters of a modular synthesizer during performance, sound effects and so on. Using a variety of sounds, the 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 the support of Pro Helvetia

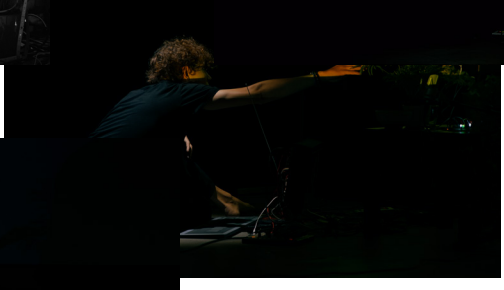
Details

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

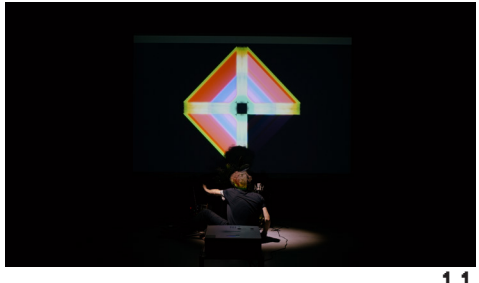
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Until the end

Until the End was composed for Multiverse of a Birdcage, a spatial sound installation by Alexandre Joly and Daniel Zea consisting of 17 suspended speaker panels, each built from approximately 1,500 piezo sensors attached to steel rods and interconnected with copper wires and piano strings. This hybrid acousmonium distributes sound across a 17-voice, three-dimensional soundscape, with each panel imparting its own subtle coloration and resonance as it moves through space.

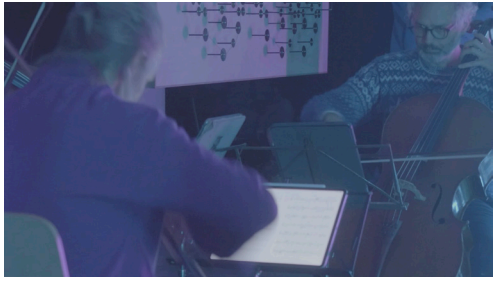
The piece is rooted in nostalgia – a longing for something that never quite existed. The synthesizer's timbre carries the warmth and melancholy of 1990s synthwave, while the harmonic language reaches further back, weaving revisited classical harmony with echoes of baroque counterpoint. These two distant worlds meet in the live ensemble: violin, viola, cello, electric guitar, and bass clarinet form a continuous, interlocking organism of sustained lines, fragile rhythms, and geometric counterpoints – an architecture of voices that is mechanical yet tender.

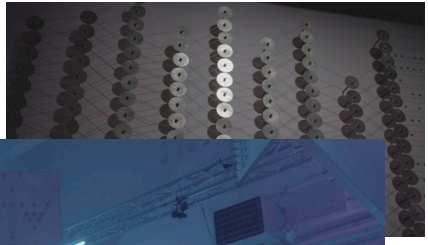
Distributed across all 17 panels in differentiated pitch ranges, the synthesizer dissolves into the room itself. Instrumentalists positioned at distinct points in the space extend this logic further, so that sound surrounds and envelops rather than projects. The listener is held inside a quietly breathing, immersive environment – intimate, melancholic, and suspended in time.

Details

Premiere: Fonderie Kubler, Geneva, Festival KorSonoR
Date: 15.11.2025
Duration: 26'30
Content: Violin, Viola, Cello, Electric Guitar, Bass Clarinet, Synthesizers and installation "Multiverse of a Birdcage"
Performers: Ensemble Vortex

LINK

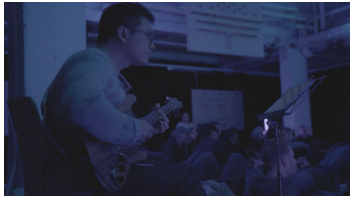












Thrive

Thrive, for two flutes, live electronics and video, sets something fragile against something hard and mechanical. The piece is built entirely from a performer's gestures. Filmed movements became a virtual dancer, and each melodic line of the flutes is a transcription of one of these movements. That is why the music lives on repetition: a gesture returns, and with each return it is heard a little differently.

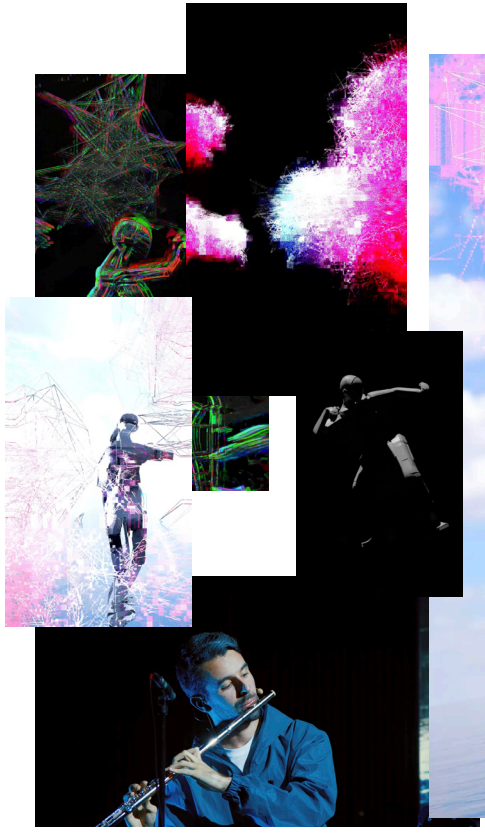
The electronics extend the flutes and answer them, and the dialogue between breath and machine stays at the centre of the work.

Gesture turns into sound, and sound sends the gesture back into the body: by playing alongside the figure on the screen, the two flutists end up moving with it.

Details

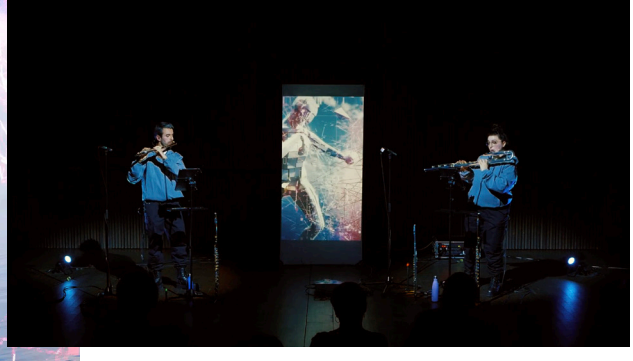
Premiere: Zürich, Kunstraum Walcheturm
Date: 09.03.2026
Duration: 10'08
Content: Flutes, live electronics, video
Performers: Clara Giner Franco and Hèctor Rodríguez Palacios - Duet 2.26

LINK









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 Grimaitre and percussionist Julien Mégroz - are caught in a constant dialogue of control and submission.

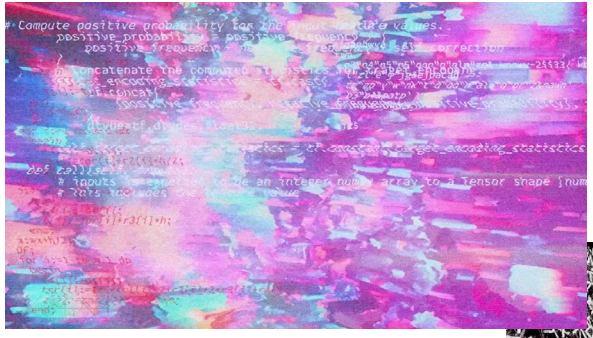
The piece is written for MIDI keyboard, modular synthesizer, drum set, and metallic plate. Throughout the composition, the waveforms of a complex analog oscillator determine the rhythmic patterns the musicians must follow. At times, the keyboard player manipulates the modular system through a theremin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

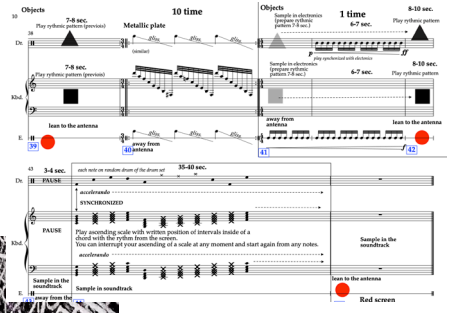
The core of ddx lies in instability and chaos - a stream of digital debris born from the unstable nature of electricity itself. This unstable system, paradoxically, exerts absolute control over the human performers, while the human body, through gesture and interference, becomes the only unpredictable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

Details

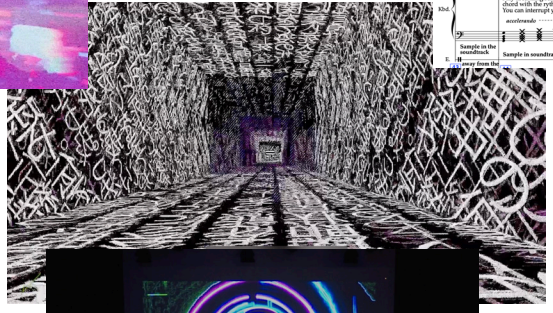
Premiere: LIMINA Festival, Kleines Studio, Universität Mozarteum Salzburg
Date: 29.11.2024
Duration: 8'30
Content: Keyboard, drum-set, objects, live electronics, video
Performers: Gilles Grimaitre (keyboard), Julien Mégroz (percussion) - HYPERDUO

LINK



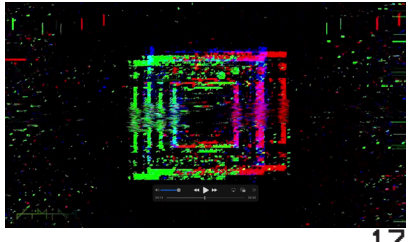

Objects
10 time
7-8 sec.
Play rythmic pattern (previous)
Metallic plate
1 time
8-10 sec.
6-7 sec.
lean to the antenna
away from antenna
3-4 sec.
35-40 sec.
PAUSE
accelerando
SYNCHRONIZED
Play ascending scale with written position of intervals inside of a chord with the rythm from the score.
You can interrupt your ascending of a scale at any moment and start again from any notes.
Sample in the soundtrack
Red screen











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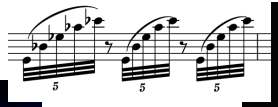
In dialogue with this brutal sonic landscape stands one of the most fragile instruments: the flute. Gradually, the instrument absorbs the machine's qualities, its breath turning metallic and its tone synthetic. What begins as a human sound becomes another texture in a vastness and universality.

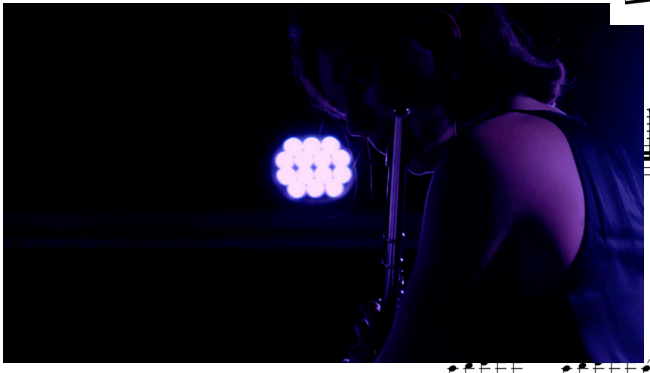
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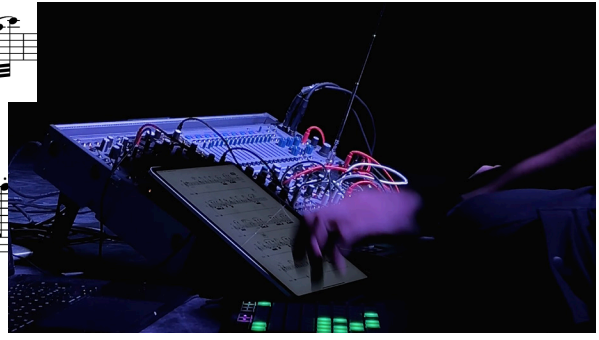
Premiere: Auditorium Ansermet
Date: 20.06.2024
Duration: 5'00
Content: Flute, electronics, lights
Performers: Seraina Ramseier (flute), Serøja Leonov (live electronics)
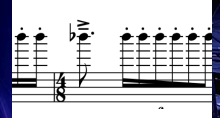
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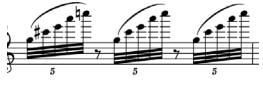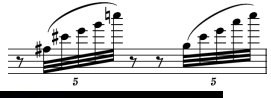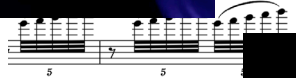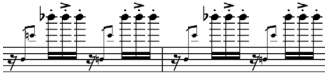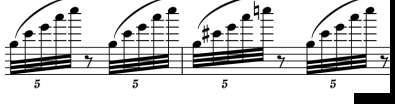
























Unity

During the Composer's next Generation residency with Ensemble Vortex 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.

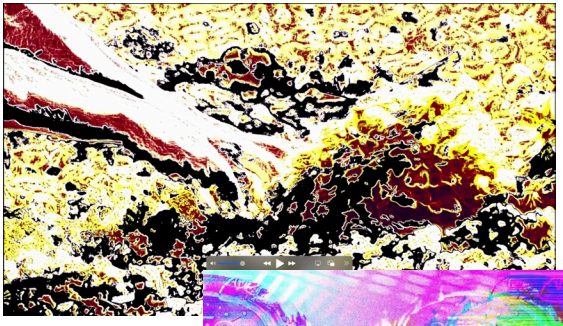
How can several artificial intelligences designed to perform specific tasks (writing lyrics, synthesizing a unique voice timbre, creating a melody, video synthesis and image processing) work on a complex multimedia project involving pop music, a stage show with light and video, and experimental electronic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

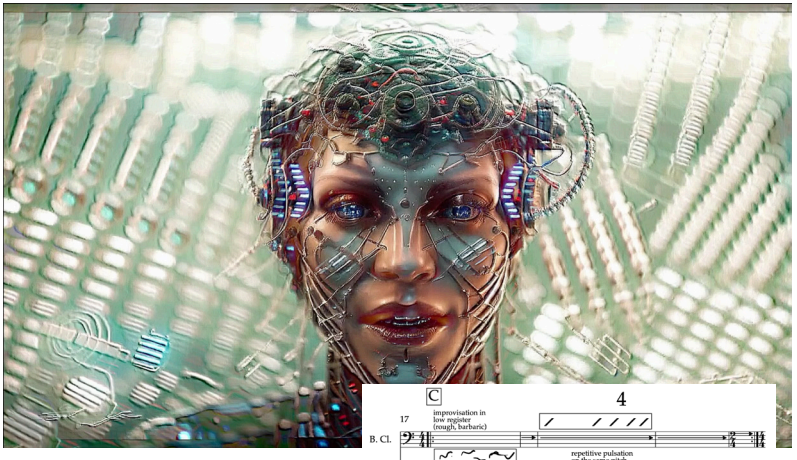
Details

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

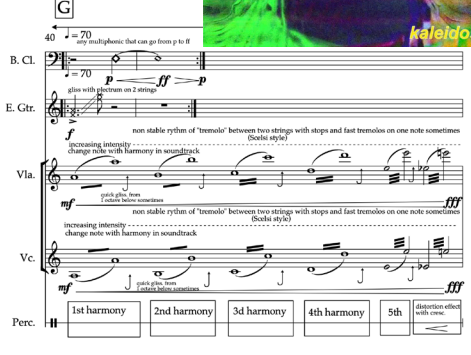
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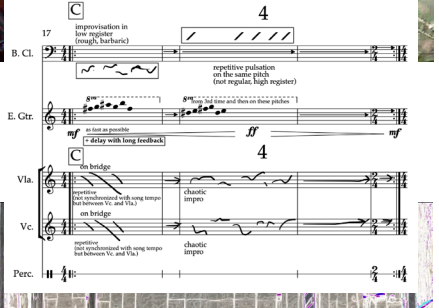


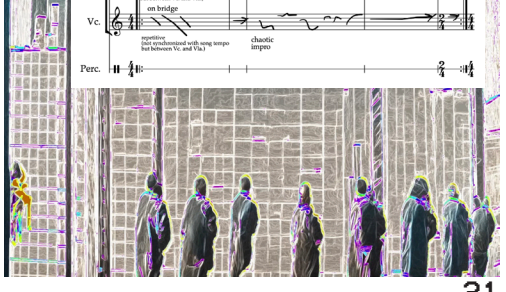

kaleidoscopic glow,






G
40
♩ = 70
any multiphonic that can go from p to ff
B. Cl.
E. Gtr.
Vla.
Vc.
Perc.
gliss with plectrum on 2 strings
non stable rythm of "tremolo" between two strings with stops and fast tremolos on one note sometimes (Scelsi style)
increasing intensity
change note with harmony in soundtrack
quick gliss. from 1 octave below sometimes
1st harmony
2nd harmony
3d harmony
4th harmony
5th
distortion effect with cresc.


C
17
improvisation in low register (rough, barbaric)
B. Cl.
repetitive pulsation on the same pitch (not regular, high register)
E. Gtr.
as fast as possible
+ delay with long feedback
on bridge
Vla.
repetitive (not synchronized with song tempo but between Vc. and Vla.)
chaotic impro
Vc.
Perc.



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.

Details

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

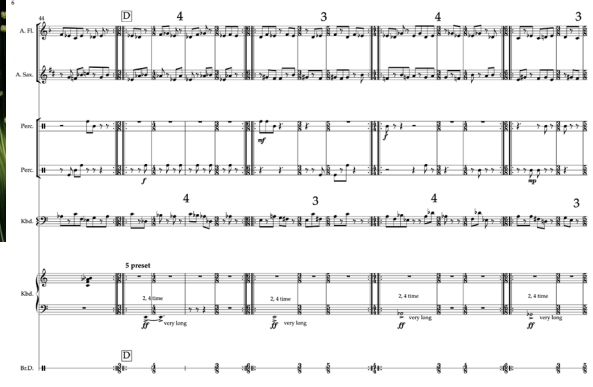
LINK










A. Fl.
A. Sax.
Perc.
Perc.
Kbd.
Kbd.
5 preset
2, 4 time
very long
Bs.D.

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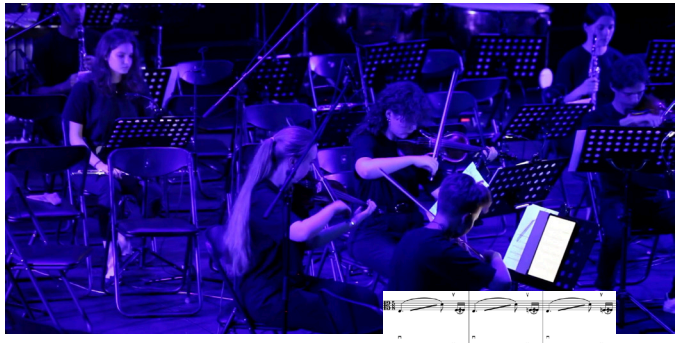
Its repetitiveness evokes war shamanism, primal ritual, and an enchanting sense of malediction - a form of black magic born from sonic trance. Unusual combinations of timbres blur stylistic boundaries, making the work inherently poly-genre, oscillating between orchestral energy, electronic pulse, and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

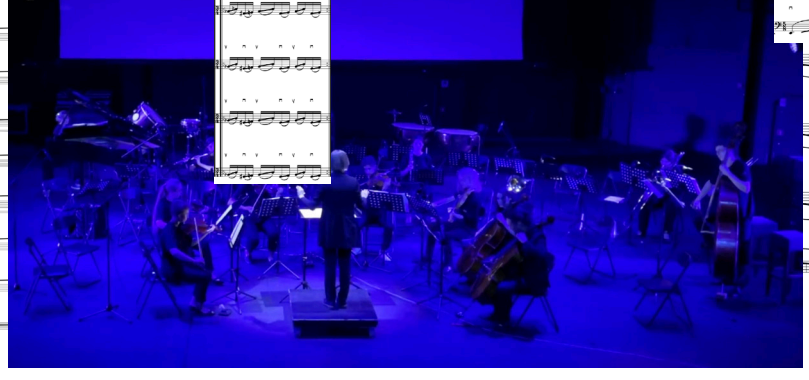
Details

Premiere: Geneva, Palladium
Date: 03.06.2022
Duration: 15'45
Instrumentation: 16 instruments with electronics
Performers: Ensemble 21

LINK

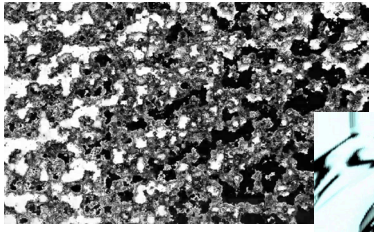




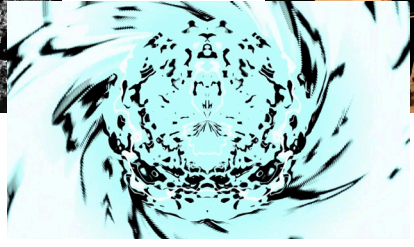


Catching

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.

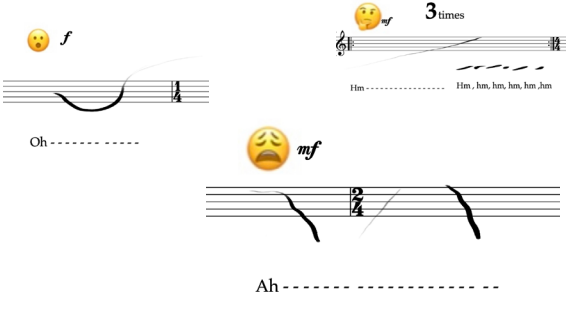






LINK

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



Cute and shiny



Painting made by Jenuarrie that inspired the piece "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

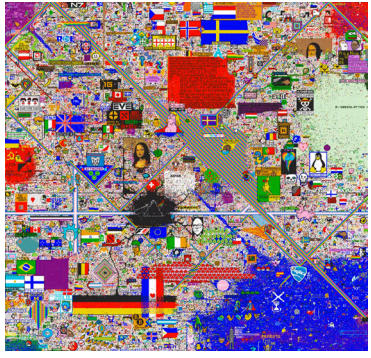
01.10.2021 Geneva
Instrumentation:3 voices, 3 flutes, 2 violins, electonics

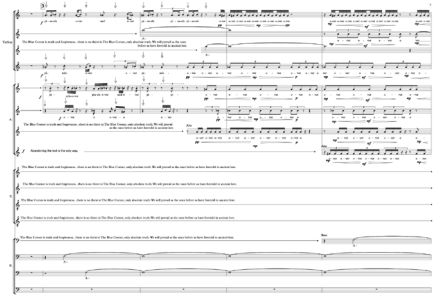
25.11.2019, St.-Petersburg, “Sound ways” festival
Performers: “Content-ensemble”
Instrumentation: 16 voices

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



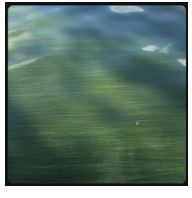


What...about?

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

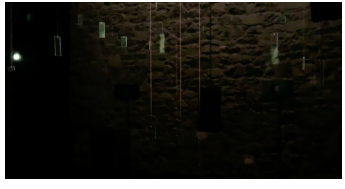
24.02.2020, St. Petersburg, Museum of sound
Performers: Ensemble “Reheard”
Instruments: flute, clarinet, violin, cello, piano

LINK



03.04.2022, Geneva, “Archipel” festival
Electronics

Will-O-Wisp



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

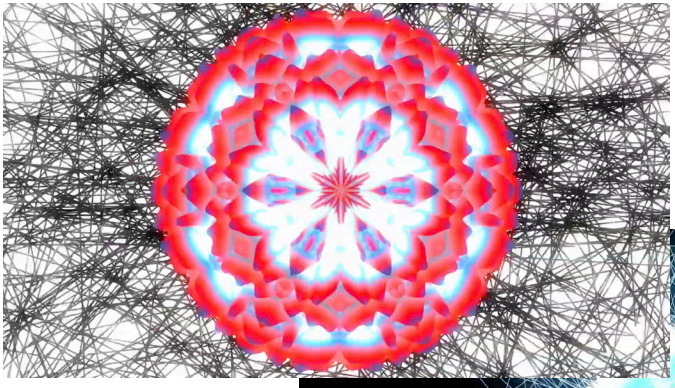
The project involves collaboration with scientist Vadim Yanovsky, who studies plasma disturbance problems at the Institute of Plasma Physics of the Czech Academy of Sciences. The goal is to create a series of musical works / performances / sound installations dedicated to the theme of plasma synthesis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

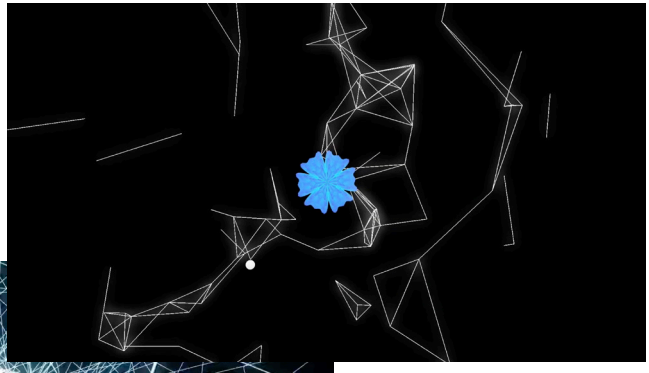
Currently, there are many experimental tokamak installations around the world, but all of them are experiencing, to one degree or another, difficulties in commissioning. Plasma energy is unstable, huge like the sun, and essential for the future of humanity. In the collective creativity between a scientist 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.

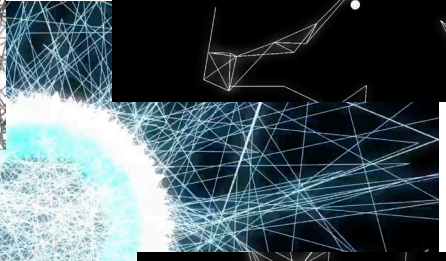
The first work in the series is an audiovisual piece combining recorded sounds of the magnetic reels of the Prague tokamak, a modular synthesizer, and the voice of Swiss singer Viola Albertine.

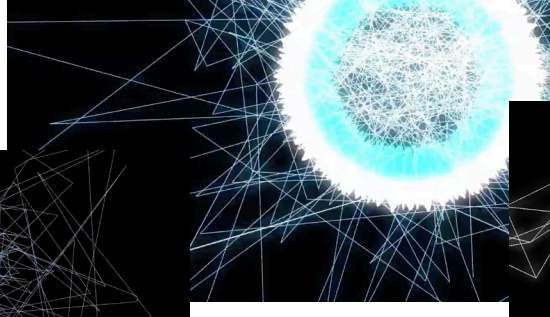
LINK

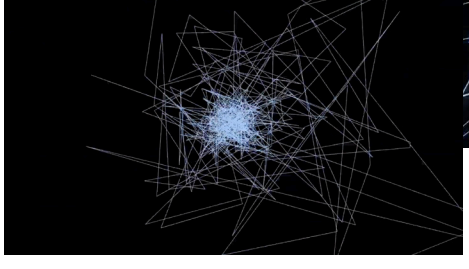
October 2022 - work in Progress

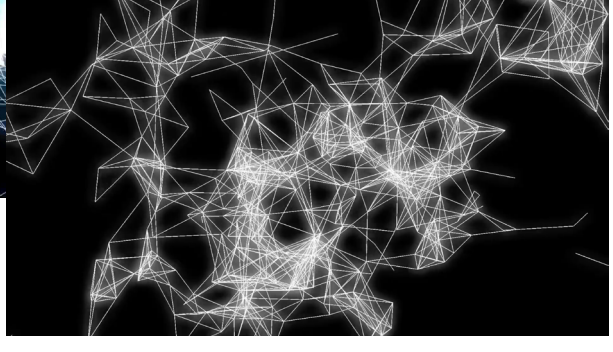












Germination

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.

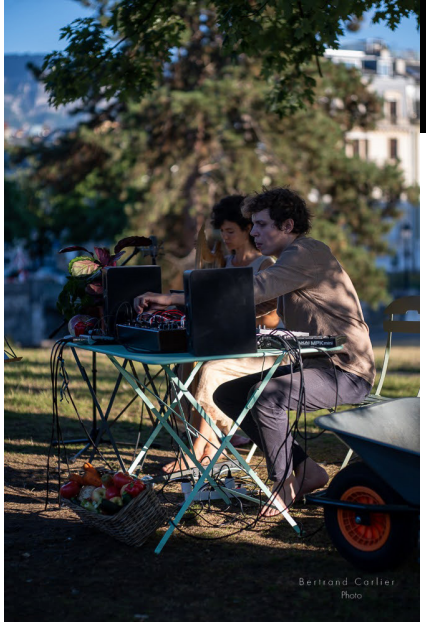
Performance III – “Germination Extended”
A four-hour improvisation for modular synthesizer connected to a plant, performed in duet with singer and harpist Viola Albertine.
The long duration made it possible to observe microscopic changes in plant behavior and transform them into evolving musical gestures.
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.

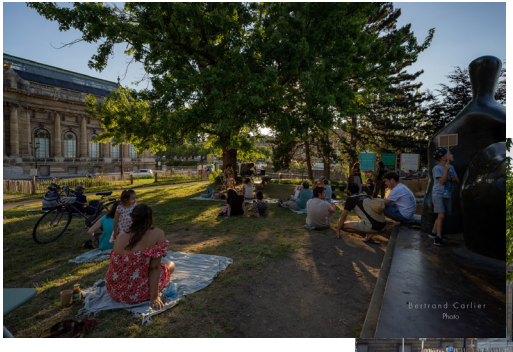
LINK

February 2022 - August 2023


Plant controls
everything




Bertrand Carlier
Photo


Bertrand Carlier
Photo


Bertrand Carlier
Photo

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.

LINK

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 Serøja 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.

LINK

Details

Date: 2023
Format: Collaborative electronic album
Instrumentation: Modular synthesizers
Performers: Serøja 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

LINK







Fondation Leenaards

LECZ

Nicolas Roulive

l'Abri

Cave 12

Ensemble Vortex

Jeanne Pâris

Colletivo_21

Duet 2.26

HYPERDUO

Alexandra Bellon

Electron Festival

Sound Ways festival

Festival Arboretum

Pedro Espinosa

Ensemble PlayTime

PixelDV

Festival Archipel

Ensemble Suono giallo

LIMINA festival

Molot ensemble

Ensemble MISE-EN

ProHelvetia

Diaghilev festival

Russian music 2.0

Arianna Camilli

SERØJA LEONOV

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