

EDUCATION

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| King's College London (London, UK) | January 2018 |
| Master of Music: Composition, <i>Distinction</i> | |
| Tufts University (Massachusetts, USA) | May 2014 |
| Bachelor of Arts: Economics, International Relations, Music, <i>cum laude</i> | |
| <i>Dean's List</i> | |
| <i>Outstanding Achievement Award in the Department of Music</i> | |
| <i>Elizabeth Verveer Tishler Prize in Music Performance</i> | |

RELEVANT WORK EXPERIENCE

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| Fantastically Great Women Who Changed the World (UK Tour) | October |
| <i>Keys 2/Percussion</i> | 2021 to |
| <ul style="list-style-type: none"> Perform with the UK tour company and devise percussion parts. | Jan 2022 |
| Old Vic 12 (Old Vic Theatre, The Cut, London) | June 2020 |
| <i>Composer/Sound Designer</i> | to |
| <ul style="list-style-type: none"> Compose music and design sound for 3 shows across the Old Vic 12 season (postponed due to COVID) | June 2021 |
| Six the Musical (Arts Theatre, West End, London) | April |
| <i>Cover MD/Standby Joan</i> | 2019 to |
| <ul style="list-style-type: none"> Perform with the West End cast in the London West End theatre. | Present |
| STOMP World Tour (Worldwide) | April to |
| <i>Performer/Cast-member</i> | Oct 2018 |
| <ul style="list-style-type: none"> Perform with the World Tour company on performance tours. | |
| STOMP West End (Ambassador's Theatre, West End, London) | Oct 2016 |
| <i>Performer/Cast-member</i> | to |
| <ul style="list-style-type: none"> Perform weekly in the London West End theatre. | Jan 2018 |
| British Youth Music Theatre UK (BYMTUK) | Aug 2016 |
| <i>Musical Director/Composer</i> | to Present |
| <ul style="list-style-type: none"> Deliver musical theatre summer programmes to youths every summer along with a team of creatives from the UK theatre industry. | |

AWARDS AND NOMINATIONS

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|---------------------------------------|---|------------------|
| Composition & Sound Design | Evening Standard Future Theatre Fund – Audio Design (Co-Winner) | 2021 |
| | Sound Design – <i>Little Baby Jesus</i> (nominee), <i>Off West-End Awards</i> | 2019/2020 season |
| | Sound Design – <i>Finishing the Picture</i> (nominee), <i>Off West-End Awards</i> | 2018/2019 season |
| | Sound Design – <i>Nine Foot Nine</i> (nominee), <i>Off West-End Awards</i> | 2018/2019 season |
| Performance & Musicianship | ABRSM Percussion Grade 8 (Distinction) | 2007 |
| | ABRSM Piano Grade 8 (Distinction) | 2011 |
| | Hong Kong Percussion Centre Trophy | 2010 |
| | Marimba and Xylophone Solo (First Place), <i>Hong Kong Schools Music Festival</i> | 2010 |
| | Elizabeth Verveer Tishler Prize in Music Performance, <i>Tufts University</i> | 2012 |
| Academic | The Outstanding Achievement Award in the Department of Music, <i>Tufts University</i> | 2014 |
| | Subject Prize in Music, <i>Chinese International School</i> | 2011 |

SKILLS

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|---------------------------------------|---|
| Music (General) | Percussion (16+ years), Keys/Piano (12+ years), Music Production (5+ years), Sound Engineering and Recording (4+ years) |
| Music Production & Theatre | QLab, Logic Pro, Pro-Tools, Final Cut Pro, Audacity, Sibelius |
| Languages | Cantonese Chinese (Native), Mandarin Chinese (Fluent) |

REFERENCES

| | |
|--|-----------------------------|
| Jon Bromwich Executive Producer, <i>British Youth Music Theatre UK</i> | jonbromwich@bymtuk.org |
| Dr. Paul Lehrman Coordinator, Music Events Technical Staff, <i>Tufts University Music Department</i> | paul.lehrman@tufts.edu |
| Chris Barnett Composer, <i>represented by Air-Edel</i> | mail@christopherbarnett.com |
| Ben and Max Ringham Composers/Sound Designers | conspiracyinfo@me.com |

PRESS

"12 theatre faces to look out for in 2020" in **WhatsOnStage**, 27 December 2019

https://www.whatsonstage.com/london-theatre/news/12-stage-stars-2020-important_50618.html?utm_source=twitter&utm_medium=social&utm_campaign=27december2019&fbclid=IwAR1GegbqBE6Y_OKqzyv1oqpGkeHRLTHfRgmLz482AuW9Semr5cNSMXnvvdA

Full feature in **The Stage**, 4 September, 2018

<https://www.thestage.co.uk/features/interviews/2018/sound-designer-nicola-chang-i-want-to-create-theatrical-experiences-for-people-who-wouldnt-usually-experience-them/>

"...accompanied by an evocative soundtrack by Nicola Chang, time seems almost suspended. It's a tremendous production, balancing beauty and brutality, and bringing fresh poignancy to Strindberg's masterpiece."

★★★★★ **The Stage** on *Miss Julie*

<https://www.thestage.co.uk/reviews/2020/miss-julie-review-at-storyhouse-chester-vital-timely-adaptation-of-strindbergs-play/>

"Lighting and sound design by Natasha Chivers and Nicola Chang [...] play a huge role in creating the almost sterile nature of this "fun-loving" office."

★★★★★ **Within Her Words** on *White Pearl*

<https://www.withinherwords.co.uk/home/white-pearl-by-anchuli-felicia-king>

"Nicola Chang's electropop interludes match the too-bright office beat for beat."

Exeunt Magazine on *White Pearl*

<http://exeuntmagazine.com/reviews/review-white-pearl-royal-court-theatre/>

"The technical team also satisfies the strictest spectators when it comes to lightning, music, costumes, stage management.... helping to build up the urgency of the story."

Alt A Review on *White Pearl*

<https://alt-africa.com/2019/05/20/review-white-pearl-at-royal-court-theatre/>

"Nicola Chang's sound design is reminiscent of the works of Edgar Wright, including one specific Scott Pilgrim-esque moment. It's startling just how assured it is – unforgettingly funny, rapidly paced and minutely observed."

★★★★ **The Upcoming** on *Little Baby Jesus*

<https://www.theupcoming.co.uk/2019/10/23/little-baby-jesus-at-orange-tree-theatre-theatre-review/>

"Nicola Chang's sound design [...] compliments the ebb and flow of the production, with an inventive soundtrack of loud music and subtle sound effects."

★★★★ **Broadway World** on *Little Baby Jesus*

<https://www.broadwayworld.com/westend/article/BWW-Review-LITTLE-BABY-JESUS-Orange-Tree-Theatre-20191023>

"Cleverly-worked, grating jazz-based sound design from Nicola Chang."

★★★★★ **ActDrop** on *Finishing the Picture*

https://actdrop.uk/reviews/review_listing?id=6430

"The ultimate elevation of the show comes in the shape of sound designer Nicola Chang, who sets the second act to a jazz tune."

★★★★ **Broadway World** on *Finishing the Picture*

<https://www.broadwayworld.com/westend/article/BWW-Review-FINISHING-THE-PICTURE-Finborough-Theatre-20180615>

"... the almost visionary second half comprises a series of duets for voice and jazz combo. The sax in sound designer Nicola Chang's unsettling jazz track rises to hysterical crescendos, conjuring Kitty fighting her corner."

★★★★★ **The Jewish Renaissance** on *Finishing the Picture*

<http://www.jewishrenaissance.org.uk/blog/reviews-theatre-finishing-the-picture>

"...the second act propels *Finishing the Picture* into another league. Essentially a series of monologues with each character attempting to converse with Kitty, a pulsating cymbal jazz beat from sound designer Nicola Chang brings with it a sense of urgency, the occasional trumpet howl substituting for cries of despair from the unseen Kitty."

★★★★★ **The Reviews Hub** on *Finishing the Picture*

<https://www.thereviewshub.com/finishing-the-picture-finborough-theatre-london/>

"Her responses are conveyed through the anarchic riffs of an expressive sax behind which a hectic snare skips to hepped-up time. Its effect is unsettling and submerges the audience in the frantic rhythms of Kitty's own mental whirl – something words alone can't quite convey."

★★★★★ **The Arts Desk** on *Finishing the Picture*

<https://theartsdesk.com/theatre/finishing-picture-finborough-theatre-review-projections-realm-mirrors>

"Sound (is) used exceptionally well during the second act. Throughout the delivery of the monologues, a high tempo, almost manic, jazz piece plays, conveying a sense of urgency."

★★★★★ **The Spy in the Stalls** on *Finishing the Picture*

<https://thespyinthestalls.com/2018/06/finishing-the-picture-finborough-theatre/>

"A skilful use of music and sound."

★★★★★ **The Express** on *Finishing the Picture*

<https://www.express.co.uk/entertainment/theatre/978894/theatre-reviews-prime-miss-jean-brodie-finishing-picture>

"(The) production becomes more interesting in the second act, in which the red walls take on the mood of a madhouse and Nicola Chang's discordant sound design speaks on Kitty's behalf in response to her colleagues' attempts to reason with her."

★★★ **The Stage** on *Finishing the Picture*

<https://www.thestage.co.uk/reviews/2018/arthur-miller-finishing-picture-review-finborough-theatre-london/>

"The technical aspects of the play are spot on, too. The lighting, sound and set are so cleverly pieced together to string separate snippets of a family's life that the general public are rarely exposed to."

★★★★★ **The Feminist Fringe** on *Dangerous Giant Animals*

<https://feministfringereviews.wordpress.com/2018/08/22/review-dangerous-giant-animals-amy-king/>

"Nicola Chang's Sound Design crossed with Sundeep Saini's Choreography, was an absolute mastermind spectacular..."

★★★★★ **Creative Reviews UK** on *Squad Goals*

<https://creativereviewsuk.blogspot.com/2020/09/theatre-review-squad-goals.html?m=1>

"The soundscape contributed efficiently to the atmosphere of anxiety [...] the show was aiming for. Mostly consisting of disjointed noise and recycled train announcements it was a small but hugely beneficial addition. The sound design in many ways leads to the gradual unravelling of the story, providing insight into the story's geography as well as the state of Harper's character's mind."

★★★★★ **London Student** on *Rattled*

<http://londonstudent.coop/rattled-at-the-old-red-lion-theatre-a-harrowing-but-sensational-work-of-art/>

"Sound design from Nicola Chang ebbs and flows with the story..."

★★★★★ **London Pub Theatres** on *Rattled*

<http://www.londonpubtheatres.com/rattled-review/4594548124>

"The two actors work well to maintain the sinister atmosphere, helped by the foreboding sound design."

★★★★★ ½ **The Reviews Hub** on *Kompromat*

<https://www.thereviewshub.com/kompromat-the-vaults-london/>

"Nicola Chang (Composer and Sound Designer) has a strong influence on proceedings, helping a stage with essentially no set or props to feel full and greatly atmospheric at the appropriate times. The music works well to give the feel of the change in setting and character for each actress."

Mark Aspen on *10*

<https://markaspen.wordpress.com/2019/03/19/10/>

"Nastazja Somers' production is high on atmosphere, Nicola Chang's almost hypnotic sound design moulding the mood."

★★★★★ **There Ought to be Clowns** on *10*

<https://www.oughttobeclowns.com/2019/03/review-10-vault-festival.html/>

"Director Nastazja Somers has created a strong framework on which to base the strands of the women's stories and the music, sound and lighting, by Nicola Chang and Rajiv Pattani, support and complement the action beautifully."

★★★★★ **The Spy in the Stalls** on *10*

<https://thespyinthestalls.com/2019/03/10/>

"Beautifully directed by Bethany Pitts, the exuberant tennis match conversations are balanced against beats of silence and lively music by Nicola T Chang."

★★★★★ **The Guardian** on *Juniper and Jules*

<https://www.theguardian.com/stage/2022/may/09/juniper-and-jules-review-this-funny-and-sweet-romance-is-a-must-see>

"Sound by Nicola T Chang is key in giving the pace a [...] kick at times."

★★★★ **Broadway World** on *Juniper and Jules*

<https://www.broadwayworld.com/westend/article/BWW-Review-JUNIPER-AND-JULES-at-Soho-Theatre-20220506>

"Nicola T Chang's sound design spins the songs (yes, of course, there's Tracy Chapman) into more richly textured versions for the transitions."

★★★ **The Stage** on *The Ministry of Lesbian Affairs*

<https://www.thestage.co.uk/reviews/the-ministry-of-lesbian-affairs-soho-theatre-london-iman-queeshi-review>

"The music (Nicola Chang) is good [...] with snatches of summery piano signifying the earlier time period while a modern sound, almost the theme music of a quiz programme, tells us we are in our times of apps and emojis."

★★★★ **The Reviews Hub** on *V&V*

<https://www.thereviewshub.com/vv-vault-festival-london/>

"Nicola Chang's sound design works well to immerse the audience within the lives of the characters, a mix of club and grime songs dominating some scenes and gently underscoring others."

★★★★★ **Within Her Words** on *If This is Normal*

withinerwords.co.uk/post/if-this-is-normal-presented-by-chatback-theatre?fbclid=IwAR0DyVftaWGL75dZT-5OWY6Z0YRrzO-rhcg12XJrI1G7MLHiv_O2a82pzQo

"Loud conversation is accompanied by competingly loud sounds and music..., [which] capture the mood of different scenes remarkably well and is incredibly evocative."

★★★★★ **The Spy in the Stalls** on *If This is Normal*

<https://thespyinthestalls.com/2020/02/if-this-is-normal/>

"Nicola Chang's evocative soundscapes are a major success point in all three pieces; they help the listener's imagination to take flight and demonstrate the power of aural memories."

★★★★★ **2ndfromBottom** on *Digital Caravan Theatre Series*

<https://2ndfrombottom.wordpress.com/2020/10/19/digital-caravan-theatre-series-2-online-review/>

"All three episodes are worth attention and have cleverly used a new format to engage the listener fuelled by the impeccable sound design of Nicola Chang."

2ndfromBottom on *Fully Amplified Podcast Series*

<https://2ndfrombottom.wordpress.com/2021/10/05/fully-amplified-1-online-review/>

"There's a first-rate soundscape from designer Nicola Chang that appropriately underscores the piece, progressing from an almost imperceptible hum that builds in line with Ashley's anxiety and Ollie's excitement and, later, anger."

★★★★★ **ActDrop** on *Germ Free Adolescent*

https://actdrop.uk/reviews/review_listing?id=8767

"Nicola Chang's sound design offers a pulsating background drone that works well in drawing us into the world of teenage angst that Mitchell has established."

★★★★ **Broadway World** on *Germ Free Adolescent*

<https://www.broadwayworld.com/westend/article/BWW-Review-GERM-FREE-ADOLESCENT-The-Bunker-20191103>

"There is a beautiful uniqueness to Tuyen Do's play. It is full of Vietnamese expressions and culture (...) elevated by the stunning set by Moi Tran and sound by Nicola Chang."

★★★★★ **The Upcoming** on *Summer Rolls*

<https://www.theupcoming.co.uk/2019/06/25/summer-rolls-at-park-theatre-theatre-review/>

"Nicola Chang's sound design captures both cultures in her evocative score."

★★★★ **The Gizzle Review** on *Summer Rolls*

<http://www.thegizzlereview.com/2019/06/summer-rolls-park-theatre.html>

"Nicola Chang's sound design is fluid, unifying and atmospheric, conveying both the mood of Vietnamese culture and the tension of the scenes."

★★★★ **A Younger Theatre** on *Summer Rolls*

<https://www.ayoungentheatre.com/review-summer-rolls-bristol-old-vic/>

"Sound designer Nicola Chang creates a telling mix of Vietnamese pop and evocative instrumentation."

★★★★ **The Arts Desk** on *Summer Rolls*

<https://theartsdesk.com/theatre/summer-rolls-park-theatre-review-racism-laid-bare-mixed-results>

"Nicola Chang amps up the underlying anxiety with an assertive sound design that accompanies the couple through all the signs of toxic co-dependency and emotional abuse."

★★★★ **Broadway World** on *Starved*

<https://www.broadwayworld.com/westend/article/BWW-Review-STARVED-The-Hope-Theatre-20190719>

"The space is dingy and claustrophobic. Nicola Chang provides a dull, ominous underscore that plays throughout, adding to the anxiety."

★★★★ **The Crumb** on *Starved*

<https://www.the-crumb.com/post/review-starved-the-hope-theatre>

"Strong movement direction (...) underscored by Nicola Chang's resonant slow-tempo sound design, beautifully illustrate(s) the passage of time"

★★★★ **The Stage** on *Starved*

<https://www.thestage.co.uk/reviews/2019/starved-review-hope-theatre/>

"The acting space (is) made vibrant by Nicola Chang's pounding score."

★★★★ **Musical Theatre Review** on *No Man's Land*

<http://musicaltheatreview.com/no-mans-land-youth-music-theatre-uk-square-chapel-arts-centre-halifax/>

"Stupendous sound design from Nicola Chang evoke(s) a world changing out of all recognition."

★★★★ **The Wee Review** on *Nine Foot Nine*

<https://theweereview.com/review/nine-foot-nine/>

"Nicola Chang's brilliant sound design effectively [...] conveys magnitude [...] providing context to global events happening outside the play's narrative, which is focused on a singular family."

The Play's the Thing on *Nine Foot Nine*

<https://theplaysthething.co.uk/2019/07/03/nine-foot-nine-home-manchester-theatre/>

"The... impressive lighting and sound (from Ben Jacobs and Nicola Chang respectively) transforms an essentially empty stage into something incredibly atmospheric and menacing."

★★★★ **Stage Review** on *Lord of the Flies*

<http://www.stagereview.co.uk/theatre-review/lord-of-the-flies-review-2/>

"This stage adaptation of *Lord of the Flies* is made emotional and thought-provoking by the unified strength of the performances, music, lighting and choreography."

★★★★ **Everything Theatre** on *Lord of the Flies*

<http://everything-theatre.co.uk/2018/03/lord-of-the-flies-greenwich-theatre-review.html>

"Mention must also be given to Nicola Chang's smart, appropriate and seriously atmospheric sound design."

★★★★ **The Review Chap** on *An Enemy of the People*

<https://www.thereviewchap.blogspot.com.thereviewchap.com/2019/01/an-enemy-of-people-essential-experience.html?spref=tw>

"Nicola Chang (provides) the scarily authentic soundtrack of angry townfolk at that public meeting."

★★★★ **The Jewish Renaissance** on *An Enemy of the People*

<https://www.jewishrenaissance.org.uk/blog/an-enemy-of-the-people>

"Nicola T Chang's sound design is [...] stunning and perfectly executed, timed perfectly to make slick transitions. There is a consistent style of music and sound throughout and locations of clubs and cafés are suggested purely through its use."

★★★★ **A Younger Theatre** on *Andromeda*

<https://www.ayoungentheatre.com/review-andromeda-camden-peoples-theatre/>

"With a brilliant underscore permeating every moment of the show and well-timed moments of both beauty and horror, this show is far from poisoned; its salubrious."

★★★★ **Pocket Size Theatre** on *Poisoned Polluted*

<http://www.pocketsizetheatre.com/2019/11/review-poisoned-polluted-at-old-red-lion.html?m=1>

"Sound (Nicola Chang) was very well designed and congruous with the performance. On the whole, theatrical components were more than satisfactory."

★★★★½ **Theatre Reviewer Blog** on *Poisoned Polluted*

<https://theatrereviewerblog.wordpress.com/2019/11/11/review-poisoned-polluted-old-red-lion-theatre-london/>

"As usual the sound design by Nicola Chang is exceptional. At first you don't notice how she regulates the intensity of street noise outside the hotel window to help ratchet up the tension but, half way through, her chillingly ominous door locking sound is the first indication we get that this isn't just two guys chatting about writer's block and nice clothes."

★★★ **London Box Office** on *For Reasons that Remain Unclear*

<https://www.londonboxoffice.co.uk/news/post/review-for-reasons-that-remain-unclear>

"Nicola Chang's sound design is piercing and unforgiving. Combined with Will Monks' sharp projections on a pane of glass, they create a sense of a society at breaking point."

★★★ **The Stage** on *The Glass Will Shatter*

<https://www.thestage.co.uk/reviews/the-glass-will-shatter-review-at-omnibus-theatre-london--shines-in-its-quieter-moments>

"A singular drum and a piercing train whistle [reach] crescendo during the play's emotional climaxes... Nicola Chang's deft sound design has much to offer."

★★★ **WhatsOnStage** on *The King of Hell's Palace*

https://www.whatsonstage.com/london-theatre/reviews/hells-palace-hampstead-cowhig_49886.html

"Nicola Chang's sound design [is] subtle and sophisticated"

★★★ **ThisWeek Culture** on *Algorithms*

<https://threeweeksinedinburgh.com/article/algorithms-sadie-clark-laura-elmes-productions/>

"The intensity of Felicity's panic attacks is infectiously communicated through Nicola Chang's sound design, an unsettling soundscape of buzzing, clicking, whispering and ring tones."

★★★ **BritishTheatre** on *Lost in Thought*

<https://britishtheatre.com/review-lost-in-thought-edinburgh-fringe/>

"The fusion of American and Indian cultures is imprinted on Robbie Butler's projection and seeps through Nicola Chang's sound design"

★★★ **Miro Magazine** on *There or Here*

<http://www.miromagazine.com/theatre/review-park-theatre-nayak/>

CREDITS

Selected Credits:

| | | | |
|---|--------------------------------|---|-------------------|
| <i>Ministry of Lesbian Affairs</i> by Iman Qureshi (Main House, Soho Theatre) | Theatre – Sound Design & Music | Director: Hannah Hauer-King | April/May 2022 |
| <i>For Black Boys Who Have Considered Suicide When the Hue Gets Too Heavy</i> by Ryan Calais Cameron (Jerwood Main Theatre, Royal Court) | Theatre – Sound Design & Music | Directors: Ryan Calais Cameron & Tristan Fynn-Aiduenu | March /April 2022 |
| <i>Macbeth</i> (Quarry Theatre, Leeds Playhouse) | - | Director: Amy Leach | - |
| <i>All Mirth and No Matter</i> (Royal Shakespeare Company, Stratford-upon-Avon) | Theatre – Sound Design & Music | Director: Aaron Parsons | Feb/March 2022 |
| <i>Dziady/Forefather's Eve</i> by Adam Mickiewicz (Almeida Theatre) | Theatre – Sound Design & Music | Director: Nastazja Domaradzka | July 2021 |
| <i>Fake Melania</i> by Poppy Corbett (Old Vic 12) | Theatre – Sound Design & Music | Director: Hannah Joss | May 2021 |
| <i>Jineoloji</i> by Nessah Muthy (Old Vic 12) | Theatre – Sound Design & Music | Director: Hannah Joss | April 2021 |
| <i>Gobble Gobble Gobble Gobble Goblin</i> by Tim Foley (Old Vic 12) | Theatre – Sound Design & Music | Director: Milli Bhatia | March 2021 |
| <i>Miss Julie</i> adapted by Amy Ng (Chester Storyhouse, Chester) | Theatre – Sound Design & Music | Director: Maddy Moore | March 2021 |
| <i>Funeral Flowers</i> by Emma Dennis-Edwards (Hackney Empire/Roundhouse Camden, London) | Theatre – Sound Design & Music | Director: Dadiow Lin | Jan/Feb 2020 |
| <i>Wild Goose Dreams</i> by Hansol Jung (The Ustinov, Theatre Royal Bath) | Theatre – Sound Design & Music | Director: Jessica Edwards | January 2020 |
| <i>Little Baby Jesus</i> by Arinzé Kene (JMK Award/Orange Tree Theatre, London) | Theatre – Sound Design & Music | Director: Michael Boyd | Oct/Nov 2019 |
| <i>The Ice Cream Boys</i> by Gail Luow (Jermyn Street Theatre, London) | Theatre – Sound Design & Music | Director: Tristan Fynn-Aiduenu | October 2019 |
| <i>The King of Hell's Palace</i> by Frances Ya-Chu Cowhig (Hampstead Theatre, London) | Theatre – Sound Design & Music | Director: Vik Sivalingam | Sep/Oct 2019 |
| <i>Algorithms</i> by Sadie Clark (Soho Theatre, London/Pleasance Edinburgh Fringe) | Theatre – Sound Design & Music | Director: Michael Boyd | Aug/Sep 2019 |
| <i>Death of Ophelia</i> by Stanislaw Wyspianski (Shakespeare's Globe, London) | Theatre – Sound Design & Music | Director: Maddy Moore | July 2019 |
| <i>Summer Rolls</i> by Tuyen Do (Park Theatre, London; Bristol Old Vic) | Theatre – Music & Performance | Director: Nastazja Domaradzka | July 2019 |
| <i>White Pearl</i> by Anchuli Felicia King (Jerwood Main Theatre, Royal Court) | Theatre – Sound Design & Music | Director: Kristine Landon-Smith | June 2019 |
| <i>The Tempest</i> by William Shakespeare (Orange Tree Theatre, London) | Theatre – Sound Design & Music | Director: Nana Dakin | June 2019 |
| | | Director: Imogen Bond | April/May 2019 |

Other Credits:

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| <i>Sonic Phở</i> by Anna Nguyen | Audio Drama – Sound Design & Music | <i>Directed by creative team</i> | May 2022 |
| <i>DOLLY</i> by Chantelle Dusette (Park Theatre, London) | Theatre – Sound Design & Music | Director: Emily Aboud | May 2022 |
| <i>Baked Beans</i> by Sid Sagar (BFI Network Short Film Slate) | Film – Sound Design & Music | Director: Matt Ayleigh | May 2022 |
| <i>Mei</i> by Barbara Vonau, Cat Watson and Leanne Bailham | Film – Sound Design & Music | Director: Leanne Bailham | May 2022 |
| <i>My Brother's Keeper</i> by Tobore Dafiaga | Film – Sound Design & Music | Director: Tobore Dafiaga | May 2022 |
| <i>Juniper & Jules</i> by Stephanie Martin (Soho Theatre Upstairs, London) | Theatre – Sound Design & Music | Director: Beth Pitts | May 2022 |
| <i>The Fight in the Dog</i> (Royal Academy of Dramatic Art) | Film – Music | Director: Pamela Jikiemi | April 2022 |
| <i>Bicycle</i> (Royal Academy of Dramatic Art) | Film – Music | Director: Pamela Jikiemi | April 2022 |
| <i>Sermons of the Sea</i> by Julia Cheng and Leeroy New (Somerset House, London) | Dance – Sound Design & Music | Director: Julia Cheng | April 2022 |
| <i>Devi देवी</i> by Hannah Kumari (Sky Arts Unlocked) | Film – Sound Design & Music | Director: Alistair Wilkinson | March 2022 |
| <i>Donmar Warehouse Take the Stage: Force Majeure</i> with UCL Academy School | Theatre – Sound Design & Music | Director: Jordana Golbourn | January 2022 |
| <i>Twitching</i> by Maddy Moore | Film – Sound Design & Music | Director: Maddy Moore | January 2022 |

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| <i>Level Up</i> with Rambert Young Company | Audio Installation | Director: Chloe Young | January 2022 |
| <i>Fracture Mechanics</i> by Hester Styles Vickery | Audio Drama – Sound Design | Director: Georgie Staight | December 2021 |
| <i>I am Bird</i> by Marie Klimis (Farnham Maltings) | Audio Tour – Sound Design | Director: Marie Klimis | November 2021 |
| <i>We Are Shadows – Liverpool Chinatown</i> by Jude Christian and Naomi Sumner (Tamasha Theatre Company) | Audio Tour – Sound Design | Director: Jude Christian | November 2021 |
| <i>When This is Over</i> by Ned Glasier and Company Three (Company Three and Unicorn Theatre) | - | - | - |
| <i>For Black Boys Who Have Considered Suicide When the Hue Gets Too Heavy</i> by Ryan Calais Cameron (New Diorama Theatre, London) | Theatre – Sound Design & Music | Director: Ned Glasier | October 2021 |
| <i>Anti-metropolis</i> by Tallulah Howarth | Theatre – Sound Design & Music | Director: Tristan Fynn-Aiduen | October 2021 |
| <i>Summer of Love</i> (Hightide Theatre Company) | - | - | - |
| <i>Attack of the Wolves</i> by Nigel Barret, Louise Mari and Nicola T. Chang (Unicorn Theatre) | Film – Sound Design & Music | Director: mandla rae | September 2021 |
| <i>Andromeda</i> by Hannah Greenstreet (Camden People's Theatre, London) | Audio Drama – Sound Design | <i>Directed by young company</i> | August 2021 |
| <i>Still Gay As Hell</i> by babirye bukilwa | Audio Tour – Sound Design | <i>Directed by full creative team</i> | July 2021 |
| <i>Black Mermaids</i> by Tanya Loretta Dee | Theatre – Sound Design & Music | Director: Charlotte Vickers | July 2021 |
| <i>When Two Armenians Meet</i> by Abi Zakarian | Audio Drama – Sound Design | Director: Caroline Bryant | July 2021 |
| <i>Not Just Two People in Love</i> by Marinella Mezzanotte | Audio Drama – Sound Design | Director: Jade Lewis | July 2021 |
| <i>Waiting For an Excuse to Turn</i> by Ava Wong Davies | Audio Drama – Sound Design | Director: Caroline Bryant | July 2021 |
| <i>Mooncake</i> by Nicola T. Chang and Isabella Leung (45 North) | Audio Drama – Sound Design | Director: Tian Brown-Sampson | July 2021 |
| <i>V&V</i> by Misha Pinnington (Omnibus Theatre) | Audio Drama – Sound Design | Director: Mingyu Lin | July 2021 |
| Omnibus Young Company Show (Omnibus Theatre) | Theatre – Sound Design & Music | <i>Directed by creative team</i> | July 2021 |
| <i>All the Things</i> by DK Fashola (Arts Ed, London) | Theatre – Sound Design & Music | Director: Misha Pinnington | July 2021 |
| <i>Second Hand Child</i> by Rebecca Solomon (Sheffield Crucible) | Theatre – Sound Design & Music | Director: Saskia Marland | June - July 2021 |
| <i>In Her Strength</i> presented by Vicky Moran and Claire Gilbert (Camden People's Theatre) | Theatre – Sound Design & Music | Director: DK Fashola | May 2021 |
| <i>Macbeth</i> by William Shakespeare (Orange Tree Theatre, London) | Aerial Theatre – Sound Design | Director: Rebecca Solomon | May 2021 |
| <i>Romeo and Juliet</i> by William Shakespeare (Orange Tree Theatre, London) | Theatre – Sound Design & Music | Director: Vicky Moran | March 2021 |
| <i>Fib</i> by Annie Williams | Theatre – Sound Design & Music | Director: Bec Martin | March 2021 |
| <i>Curse of the Crackles</i> by Bea Roberts (Shoreditch Town Hall, London) | Theatre – Sound Design & Music | Director: Bec Martin | March 2021 |
| <i>IRL</i> by Katie Bonna (Royal Academy of Dramatic Art) | Audio Drama – Sound Design | Director: Hannah Hauer-King | February 2021 |
| <i>Chang and Eng and Me (and Me)</i> by Tobi Poster-Su | <i>Sound Associate to Ben Ringham</i> | Director: Ed Stambollouian | February 2021 |
| <i>Deborah</i> by Maud Dromgoole | Film – Sound Design & Music | Director: Pamela Jikiemi | February 2021 |
| <i>LAID</i> by Bernadette Davis (Royal Academy of Dramatic Art) | Film – Sound Design & Music | Director: Tobi Poster-Su | Jan/Feb 2021 |
| <i>Getting Away with Murder</i> | Audio Drama – Sound Design | Director: Bethany Pitts | January 2021 |
| <i>The Emperor's New Clothes (an Unfairytale)</i> by Olivia Mace | Film – Sound Design & Music | Director: Daniel York Loh | January 2021 |
| <i>The Pantologues</i> by Rachel Barnett-Jones | Documentary – Orchestrator | Director: David Wilkinson | Dec 2020/Jan 2021 |
| | Audio Drama – Sound Design | Director: Yasmeen Arden | December 2020 |
| | Audio Drama – Sound Design | Director: Jemma Gross | November 2020 |

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| <i>Behind Closed Doors</i> by 27 Degrees (Harrow Arts Centre) | Audio Theatre – Sound & Music | Directors: 27 Degrees | November 2020 |
| <i>MACBETH</i> Drama, Applied Theatre & Education Playtext 2 (Central School of Speech and Drama) | Theatre – Sound Design & Music | Director: Anna Himali-Howard | November 2020 |
| <i>SUBURBS</i> Drama, Applied Theatre & Education Playtext 1 (Central School of Speech and Drama) | Theatre – Sound Design & Music | Director: Emily Aboud | November 2020 |
| <i>Wow! I Feel Nothing</i> by Nicola Maclean | Audio Drama – Sound Design | Director: Hannah Hauer-King | November 2020 |
| <i>Belly of the Wolf</i> by Alexandra Wood | Audio Drama – Sound Design | Director: Caroline Bryant | November 2020 |
| <i>Oenone to Paris</i> by Lettie Precious (part of “15 Heroines” at Jermyn Street Theatre) | Digital Theatre – Sound Design | Director: Adjoa Andoh | October 2020 |
| <i>Deianaria</i> by April De Angelis (part of “15 Heroines” at Jermyn Street Theatre) | Digital Theatre – Sound Design | Director: Adjoa Andoh | October 2020 |
| <i>Will You?</i> By Sabrina Mahfouz (part of “15 Heroines” at Jermyn Street Theatre) | Digital Theatre – Sound Design | Director: Adjoa Andoh | October 2020 |
| <i>Hypermnestra</i> by Chinonyerem Odimba (part of “15 Heroines” at Jermyn Street Theatre) | Digital Theatre – Sound Design | Director: Adjoa Andoh | October 2020 |
| <i>Pity the Monster</i> by Timberlake Wertenbaker (part of “15 Heroines” at Jermyn Street Theatre) | Digital Theatre – Sound Design | Director: Adjoa Andoh | October 2020 |
| <i>Medea</i> by Juliet Gilkes Romero (part of “15 Heroines” at Jermyn Street Theatre) | Digital Theatre – Sound Design | Director: Adjoa Andoh | October 2020 |
| <i>water</i> by babirye bukilwa | Audio Drama – Sound Design | Director: Miranda Cromwell | October 2020 |
| <i>RAGE</i> by Chloe Todd Fordham | Audio Drama – Sound Design | Director: Yasmeen Arden | October 2020 |
| <i>A Few Minutes with Ruth Belville (and Rose)</i> by Jessica Butcher | Audio Drama – Sound Design | Director: Chris Sonnex | October 2020 |
| <i>Privilege</i> by Tom Wright (Arts Ed, London) | Theatre – Sound Design & Music | Director: Tom Wright | September 2020 |
| <i>Sirens</i> by Tom Wright (Arts Ed, London) | Theatre – Sound Design & Music | Director: Tom Wright | September 2020 |
| <i>Squad Goals</i> by Michelle Payne (Dagenham and Redbridge FC Football Stadium) | Immersive Theatre – Sound Design | Directors: Michelle Payne, Mia Jerome | September 2020 |
| English National Youth Ballet Choreographic Competition | Dance – Music | - | August 2020 |
| <i>Clapped</i> by Abi Zakarian (Giffin Square, Deptford, Lewisham) | Immersive Theatre – Sound Design | Director: Lakesha Arie-Angelo | August 2020 |
| <i>September Skies</i> by Jessica Butcher | Audio Drama – Sound Design | Director: Yasmeen Arden | August 2020 |
| <i>Enough</i> by Abi Zakarian | Audio Drama – Sound Design | Director: Yasmeen Arden | August 2020 |
| <i>Spirit of Carnival</i> by Emma Dennis-Edwards | Audio Drama – Sound Design | Director: Yasmeen Arden | August 2020 |
| <i>Circle Game</i> by Sophie Swithinbank (Oxford School of Drama) | Digital Theatre – Sound Design | Director: Hannah Hauer-King | July 2020 |
| <i>Fear and Misery of the Third Reich</i> by Berthold Brecht (OSD Showcase at Playground Theatre) | Theatre – Sound Design & Music | Director: Cathal Cleary | July 2020 |
| <i>Moment of Grace</i> by Bren Gosling | Digital Theatre – Sound Design | Director: Nicola Allpress | June 2020 |
| <i>WeRNotVirus</i> by Moongate Productions (Omnibus Theatre, London) | Digital Theatre – Sound Design | Directors: Anthony Lau, Jennifer Tang | June 2020 |
| <i>MONSTER</i> by Jack Whitney | Film – Sound Design & Music | Director: Jack Whitney | April 2020 |
| <i>Seafruit</i> by Alexander Darby | Film – Sound Design & Music | Director: Alexander Darby | March 2020 |
| <i>MUM</i> by Juliet Cowan (Playground Theatre, London) | Theatre – Sound Design & Music | Director: Yasmeen Arden | March 2020 |
| <i>Invisibles</i> by Lola Lagos (VAULT Festival 2020) | Theatre – Sound Design & Music | Director: Nastazja Domaradzka | March 2020 |
| <i>Freedom High</i> 自由闊 (VAULT Festival 2020) | Theatre – Sound Design & Music | Director: Kim Pearce | March 2020 |
| <i>V&V</i> by Misha Pinnington (VAULT Festival 2020) | Theatre – Sound Design & Music | Director: Misha Pinnington | February 2020 |
| <i>If This is Normal</i> by Lucy Danser (VAULT Festival 2020) | Theatre – Sound Design & Music | Director: Helena Jackson | February 2020 |
| <i>Spy Plays</i> by David Thame (Above the Stag Theatre, Vauxhall London) | Theatre – Sound Design & Music | Director: Peter Darney | February 2020 |

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| <i>Overheard</i> by Joel Tan (Chinese Arts Now Festival) | Audio Theatre – Sound Design | Director: Mingyu Lin | February 2020 |
| <i>Vegan Gluten Free</i> by Lucia Tong (Soho Theatre) | Theatre – Sound Design | Director: Ray Malone | Jan/Feb 2020 |
| <i>Hidden in Screen</i> 无形的和谐 by Daniel York Loh (Purcell Room, Southbank Centre, London) | Theatre – Sound Design & Music | Director: Kim Pearce | Jan/Feb 2020 |
| <i>Tin Hau Temple</i> 天后廟 <i>Promotional Video</i> for JA Design Architects Ltd. | Corporate Video – Music | - | Jan/Feb 2020 |
| <i>The Glass Will Shatter</i> by Joe Marsh (Omnibus Theatre, Clapham) | Theatre – Sound Design & Music | Director: Lilac Yosiphon | January 2020 |
| <i>Fracture/d Frame/s</i> by Motion Dance Collective | Film – Music | Director: Anna Clifford | December 2019 |
| <i>Getting Away with Murder(s)</i> by David Wilkinson | Documentary – Music Assistant | Director: David Wilkinson | December 2019 |
| <i>Poisoned Polluted</i> by Kathryn O'Reilly (Old Red Lion Theatre, London) | Theatre – Sound Design & Music | Director: Lucy Allan | November 2019 |
| <i>Germ Free Adolescent</i> by Natalie Mitchell (Bunker Theatre, London) | Theatre – Sound Design & Music | Director: Grace Gummer | October 2019 |
| <i>Concerto for Ping-Pong and Piano Trio</i> (International Ping Pong Festival, Shanghai, China) | Musical Director & Composer | <i>Musical Director</i> | September 2019 |
| <i>Kensington Karavan Short Play Festival</i> by Small Truth Theatre | Theatre – Sound Design & Music | Director: Yasmeen Arden | September 2019 |
| <i>ANAMERA</i> by Emma Kinane (Finborough Theatre, London) | Theatre – Sound Programmer | Director: Alice Kornitzer | September 2019 |
| <i>Collapsing Creation</i> by Arthur Meek (Brockley Jack Theatre) | Theatre – Sound Design & Music | Director: Jessica Jeffries | August 2019 |
| <i>Extinction</i> – BYMTUK Dance Connections 5 (Rhoda McGaw Theatre) | Theatre – Sound Design & Music | Director: Rachel Birch-Lawson | August 2019 |
| <i>If This is Normal</i> by Lucy Danser (Zoo Venues, Edinburgh Fringe) | Theatre – Sound Design & Music | Director: Helena Jackson | August 2019 |
| <i>Starved</i> by Michael Black (Hope Theatre, London) | Theatre – Sound Design & Music | Director: Matthew Strachan | July 2019 |
| <i>Wonder Winterland</i> by Sami Ibrahim (OSD Showcase at Soho Theatre) | Theatre – Sound Design & Music | Director: Blythe Stewart | June/July 2019 |
| <i>Wherever You Find Me</i> by NoFixdAddress (Actor's Centre, London) | Theatre – Sound Design | - | June 2019 |
| <i>Trying to Find Me</i> by Ann Akin (PULSE Festival/Latitude) | Theatre – Sound Design | Director: Ann Akin | May/June 2019 |
| <i>Boundaries</i> by Danielle Saunders (Arts Ed Film Programme) | Film – Music | Director: Pamela Jikiemi | May 2019 |
| <i>You Wouldn't Adam and Eve It</i> by Lauren Rutherford (Arts Ed Film Programme) | Film – Music | Director: Pamela Jikiemi | May 2019 |
| <i>Pool (no water)</i> by Mark Ravenhill (OSD Showcase at the Royal Court) | Theatre – Sound Design & Music | Director: Hannah Hauer-King | March 2019 |
| <i>Lord of the Flies</i> by William Golding (Greenwich Theatre, London) | Theatre – Sound Design & Music | Director: Ricky Dukes | March 2019 |
| <i>10</i> by Lizzie Milton (VAULT Festival 2019) | Theatre – Sound Design & Music | Director: Nastazja Domaradzka | March 2019 |
| <i>Dangerous Giant Animals</i> by Christina Murdock (VAULT Festival 2019) | Theatre – Sound Design & Music | Director: Adriana Perucca | March 2019 |
| <i>CEEC</i> by Lemon Animatic for China Energy Engineering Corporation | Corporate Video – Music | - | Feb/March 2019 |
| <i>From Shore to Shore</i> by Mary Cooper (Manchester Royal Exchange/UK Tour) | Theatre – Sound Design & Music | Director: David Tse | February 2019 |
| <i>RATTLED</i> by Rachel Harper (Old Red Lion Theatre, London) | Theatre – Sound Design & Music | Director: Jemma Gross | February 2019 |
| <i>Pool (no water)</i> by Mark Ravenhill (Oxford School of Drama) | Theatre – Sound Design & Music | Director: Hannah Hauer-King | January 2019 |
| <i>The Moon is Warmer than the Sun</i> by Whiskey Chow (Artsadmin, London) | Performance Art – Sound Design | - | January 2019 |
| <i>Inside Voices</i> by Nabilah Said (VAULT Festival 2019) | Theatre – Sound Design & Music | Director: Zhui-Ning Chang | January 2019 |
| <i>Juniper and Jules</i> by Stephanie Martin (VAULT Festival 2019) | Theatre – Sound Design & Music | Director: Bethany Pitts | January 2019 |
| <i>Kompromat</i> by David Thame (VAULT Festival 2019) | Theatre – Sound Design & Music | Director: Peter Darney | January 2019 |
| <i>Bounce Beat</i> (Queen Elizabeth Hall, Southbank Centre) | Musical Director & Composer | <i>Musical Director</i> | January 2019 |

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| <i>Just Shenzhen</i> by Lemon Animatic for Shenzhen Government | Corporate Video – Music | - | January 2019 |
| <i>An Enemy of the People</i> by Arthur Miller (Union Theatre, London) | Theatre – Sound Design & Music | Director: Phil Willmott | January 2019 |
| <i>The Snow Queen</i> by The Theatre Shed Community Theatre | Musical – Music | Director: Alice Connor | January 2019 |
| <i>All That Scratch</i> by Alex Jackson and Charlie Norburn (The Other Palace) | Podcast – Music & Production | - | November 2018 |
| <i>How to Bury Your Sins</i> by Jessica Martin | Short Film – Music | Director: Jessica Martin | November 2018 |
| <i>Beauty and the Beast</i> by Robyn Grant & Daniel Elliot (King's Head Theatre) | Theatre – Sound Design & Music | Director: Robyn Grant | October 2018 |
| <i>High Ridin'</i> by James Hogan (King's Head Theatre, London) | Theatre – Sound Design & Music | Director: Peter Darney | September 2018 |
| <i>Pomegranate Season</i> by Victoria Cano (Cockpit Theatre, London) | Theatre – Sound Design & Music | Director: | August 2018 |
| <i>No Man's Land</i> – BYMTUK Dance Connections 4 (Square Chapel, Halifax) | Theatre – Sound Design & Music | Director: Rachel Birch-Lawson | August 2018 |
| <i>Lost in Thought</i> by Lucy Danser (Edinburgh Underbelly; Theatre 503) | Theatre – Sound Design & Music | Director: Helena Jackson | August 2018 |
| <i>For Reasons that Remain Unclear</i> by Mart Crowley (King's Head Theatre) | Theatre – Sound Design & Music | Director: Jessica Lazar | August 2018 |
| <i>Dosa Shtastie [A Dose of Happiness]</i> by Yana Titova | Feature Film – Music Assistant | Director: Yana Titova | July 2018 |
| <i>Dangerous Giant Animals</i> by Christina Murdock (Tristan Bates Theatre/Edinburgh Fringe) | Theatre – Sound Design & Music | Director: Adriana Perucca | July 2018 |
| <i>Free and Proud</i> by Charles Gershman (King's Head Theatre/Edinburgh Fringe) | Theatre – Sound Design & Music | Director: Peter Darney | July 2018 |
| <i>Kensington's Game Changer</i> by SPID Theatre Company | Theatre – Sound Design & Music | - | July 2018 |
| <i>Static</i> by Tiiu Mortley (Talawa Firsts, Rich Mix) | Theatre – Sound Design & Music | - | June 2018 |
| <i>Finishing the Picture</i> by Arthur Miller (Finborough Theatre, London) | Theatre – Sound Design & Music | Director: Phil Willmott | June 2018 |
| <i>Fight Night</i> by Giorgio Miroflor | Short Film – Music | Director: Giorgio Miroflor | May 2018 |
| <i>Nine Foot Nine</i> by Alex Wood (Bunker Theatre/Edinburgh Assembly) | Theatre – Sound Design & Music | Director: Helena Jackson | June 2018 |
| <i>The Free9</i> by In-Sook Chappell (National Theatre, London) | Theatre – Sound Design & Music | Director: Nell Hardy | April 2018 |
| <i>#metoo</i> by Maris Salumets (Mix30, New York City) | Art Installation – Sound Design | - | April 2018 |
| <i>Nyctophobia</i> by Saurabh Fuke | Short Film – Sound Design | Director: Saurabh Fuke | April 2018 |
| <i>Tom and Bunny Save the World</i> by Fat Rascal Theatre | Cast Recording – Producer | - | March 2018 |
| <i>The Lord of the Flies</i> by William Golding (Greenwich Theatre) | Theatre – Sound Design & Music | Director: Ricky Dukes | March 2018 |
| <i>Postcards from the 48%</i> by David Wilkinson | Documentary – Assistant Composer | Director: David Wilkinson | February 2018 |
| <i>Breakfast with the Boss</i> by Vox Media | Podcast – Music | - | February 2018 |
| <i>There or Here</i> by Jennifer Maisel (Park Theatre, London) | Theatre – Sound Design & Music | Director: Vik Sivalingam | January 2018 |
| <i>Dean</i> by Sonya Hale (Arcola Theatre, London) | Theatre – Sound Design & Music | Director: Roy Alexander-Wiese | January 2018 |
| <i>A Hundred Words for Snow</i> by Tatty Hennessy (Arcola Theatre, London) | Theatre – Sound Design & Music | Director: Max Gill | January 2018 |
| <i>Woman Caught Unaware</i> by Annie Fox (Arcola Theatre, London) | Theatre – Sound Design & Music | Director: Jessica Edwards | January 2018 |
| <i>Strike It Lucky</i> by Charlotte Griffiths | Short Film – Music | Director: Charlotte Griffiths | December 2017 |
| <i>The Bullhorn Evangelist</i> by Philip Holt (Stockwell Playhouse) | Theatre – Sound Design & Music | Director: Josh Hinds | December 2017 |
| <i>The Bearded Bloke</i> by Danielus Gedvilas | Short Film – Music | Director: Danielus Gedvilas | November 2017 |
| <i>Always Chasing Love</i> by Jadolphus Fraser | Film Trailer – Music | Director: Jadolphus Fraser | November 2017 |

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| <i>Hole</i> by Joe Belzberg | Short Film – Music | Director: Joe Belzberg | Aug/Sept 2017 |
| <i>Lodgers</i> by eCinema Live | Trailer – Music | Director: Keni Ogunlola | August 2017 |
| <i>The Community</i> by Gaël van den Bossche (Lion and Unicorn Theatre) | Theatre – Sound Design | Director: Josh Hinds | July/Aug 2017 |
| <i>Man Friday</i> by Grey Paper Crane Productions | Web Series – Music | Director: Nemo Martin | July/Aug 2017 |
| <i>The Secret Life of Disney Princesses</i> by The Hard Comedy | YouTube Web Series – Music | Director: Mahmoud El-Azzeh | July 2017 |
| <i>Connected</i> by Bhanita Mistry-Russell | Short Film – Music | Director: Bhanita Mistry-Russell | June 2017 |
| <i>Ease on Down</i> by The Motion Dance Collective | Short Film – Sound Design & Mixing | Director: Omari Carter | June 2017 |
| <i>Stroke</i> by Jiani Zhao & Emanuele Romano | Animation – Music & Sound Design | Director: Jiani Zhao | June 2017 |
| <i>Fragments</i> by Oli Greck | Short Film – Music & Sound Design | Director: Oli Greck | May/June 2017 |
| <i>The Oxnard EDD Shooting Massacre</i> by Andrew Jimenez | Documentary – Music | Director: Andrew Jimenez | May/June 2017 |
| <i>Thirty-Three</i> by Michael Booth (Leicester Square Theatre, West End London) | Theatre – Sound Design & Music | Director: Kai Raisbeck | May/June 2017 |
| <i>I Am Depression</i> by Wazza Yadi | Animation – Music & Sound Design | Director: Wazza Yadi | May 2017 |
| <i>Man Friday (Trailer)</i> by Grey Paper Crane Productions | Web Series – Trailer Music | Director: Nemo Martin | May 2017 |
| <i>Jumping Borders</i> by Joseph Tindle | Documentary – Music | Director Joseph Tindle | Apr/May 2017 |
| <i>A Tribute to My Stupid Dad</i> by Vijay Sridharan | Short Film – Music | Director: Vijay Sridharan | April 2017 |
| <i>The Perfect Dinner</i> by Olesia Saveleva | Short Film – Music & Sound Design | Director: Olesia Saveleva | March 2017 |
| <i>Elements 101</i> by Remel Chinn | Short Film – Music & Sound Design | Director: Remel Chinn | March 2017 |
| 珠海華發藝術館 for JA Design Architects Ltd. | Corporate Trailer – Music | - | February 2017 |
| 海口國際生命科學城 for JA Design Architects Ltd. | Corporate Trailer – Music | - | February 2017 |
| <i>The Bird in the Window</i> by Cameron Perry & Tulsi Behl | Short Film – Sound Editing | - | January 2017 |
| <i>Divertimento for Chamber Orchestra</i> | Contemporary Classical | - | December 2016 |
| <i>Vinyl Countdown</i> by Henry Wright | Radio Series – Music | - | November 2016 |
| 樓蘭古城 for Joanlin Au Design Limited | Corporate Trailer – Music | - | October 2016 |
| <i>YADA</i> by Gbemisola Ikumelo | Film Trailer – Music | Director: Gbemisola Ikumelo | October 2016 |
| <i>Alchemical Door #4</i> by ImmerCity (Babel Studios, London) | Theatre – Music | Director: Rosanna Mallinson | October 2016 |
| <i>Horror Kittens</i> by Daniel Sheridan | Short Film – Music | - | Sep/Oct 2016 |
| <i>MAELSTRØM</i> – BYMTUK/Ellis Kerkhoven (Lemon Tree Theatre, Aberdeen) | Theatre – Sound Design & Music | Director: Ellis Kerkhoven | Jul/Aug 2016 |
| <i>Alchemical Door #3</i> by ImmerCity (Babel Studios, London) | Theatre – Music | Director: Rosanna Mallinson | June 2016 |
| <i>New Message (Trailer)</i> by Matt Mrozek | Film Trailer – Music | Director: Matt Mrozek | June 2016 |
| <i>All in Good Time</i> by Patrick West | Short Film – Music | Director: Patrick West | May 2016 |
| <i>Marco and Polo</i> by Iris Sunniva Inguito | Short Film – Music | Director: Iris Sunniva Inguito | May 2016 |
| <i>Blood Will Have Blood</i> by Clancy Flynn (Brighton Fringe Festival) | Theatre – Sound Design | Director: Rosanna Mallinson | May 2016 |
| <i>UNITY (Michael Jackson Tribute Album)</i> by Tony Succar | Album – Vocal Underscore Track | - | May 2016 |
| <i>New Message</i> by Matt Mrozek | Short Film – Music & Sound Design | Director: Matt Mrozek | Mar/Apr 2016 |

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| 重慶溜冰場 for Rink Limited Hong Kong | Corporate Trailer – Music | - | March 2016 |
| <i>The Alchemical Door #2</i> by ImmerCity (Babel Studios, London) | Theatre – Sound Design | Director: Rosanna Mallinson | February 2016 |
| <i>Short Piece for Quintet</i> | Classical | - | Jan 2016 |
| <i>The Alchemical Door #1</i> by ImmerCity (Babel Studios, London) | Theatre – Music | Director: Rosanna Mallinson | November 2015 |
| <i>Five Short Pieces for Violin and Viola</i> | Contemporary Classical | - | October 2015 |
| <i>The Den</i> by Gbemisola Ikumelo | Theatre – Sound Design & Music | Director: Gbemisola Ikumelo | Aug/Sep 2015 |
| <i>The Run</i> by Libby Cornelssen | Short Film – Music | Director: Libby Cornelssen | August 2015 |
| <i>The Plague</i> by Athena Chow | Short Film – Music | Director: Athena Chow | June 2015 |
| <i>Lilt</i> | Contemporary Chinese | - | June 2015 |
| <i>Ohji's Story</i> by Oh Ji-Hyun | Short Film – Music | - | May 2015 |
| <i>The Lark</i> by Jean Anouilh (Rose Theatre, London) | Theatre – Sound Design & Music | Director: Astrid Pons | January 2015 |
| <i>256 Postcards Ago</i> by Michelle Vinall | Game – Music | - | December 2014 |
| <i>After Dessert</i> by Tufts University Television | TV Series – Music | - | November 2014 |
| <i>The Children's Hour</i> by Lillian Hellman | Theatre – Sound Design & Music | - | October 2014 |
| 寧夏沙漠玫瑰酒店 for JA Design Architects Ltd. | Corporate Trailer – Music | - | August 2014 |
| <i>To the Caves</i> for JA Design Architects Ltd. | Corporate Trailer – Music | - | July 2014 |
| <i>Rise</i> | Contemporary Classical | - | July 2014 |
| <i>mélange</i> | Contemporary Classical | - | June 2014 |
| 走西口 for Joanlin Au Design Limited | Corporate Trailer – Music | - | June 2013 |
| <i>One Week</i> by Jared Bronen | Short Film – Music | Director: Jared Bronen | May 2011 |
| Chinese International School Dancer's Showcase | Commissioned Composer | - | March 2011 |
| <i>Four Minute Warning</i> by Henry Hsiao | Short Film – Music | Director: Henry Hsiao | October 2010 |
| <i>Chant for Marimba</i> | Marimba Solo | - | September 2010 |
| <i>Bad Romance</i> by Henry Hsiao | Short Film – Music | - | September 2010 |
| Musical Director/Keys: | | | |
| <i>Fantastically Great Women Who Changed the World</i> (Theatre Royal Stratford East, London) | Assistant MD, keys, percussion | | June – July 2022 |
| <i>Fantastically Great Women Who Changed the World</i> (UK Tour) | Assistant MD, keys, percussion | | Nov 21 to Jan 22 |
| <i>Extinction</i> – BYMTUK Dance Connections 5 (Rhoda McGaw Theatre, Woking) | Musical Director; composer | | August 2019 |
| <i>Six the Musical</i> by Toby Marlow and Lucy Moss (Arts Theatre, West End, London) | Cover MD/Standby Joan | | May 2019 onwards |
| <i>No Man's Land</i> – BYMTUK Dance Connections 4 (Square Chapel, Halifax) | Musical Director; composer | | August 2018 |
| <i>Wild Wild Women</i> by Richmond & York (Compass Theatre, London) | Keys 2 | | March 2018 |
| <i>Fine and Dandy</i> by Sue Frumin (Arcola Theatre, London, U.K.) | Keys | | February 2018 |
| <i>Buzz</i> by Fat Rascal Theatre (London, U.K./South Korea) | Orchestrator | | February 2018 |
| <i>Two Petite Pantos</i> by Robert Pierce (Drayton Arms, London, U.K.) | Musical Director; keys | | January 2018 |

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| <i>Beauty and the Beast</i> by Fat Rascal Theatre (King's Head Theatre) | Musical Director; keys | December 2017 |
| <i>Youth Music Theatre UK Summer Skills</i> (Edinburgh, U.K.) | Musical Director; keys | August 2017 |
| <i>Alice in Wonderland</i> by The Medieval Banquet (Ivory Docks, London) | Musical Director; keys | June 2017 |
| <i>MAELSTRØM</i> by Youth Music Theatre UK (Aberdeen, U.K.) | Assistant Musical Director | July to Aug 2016 |
| <i>Fire Burn</i> by Rosanna Mallinson (Brighton Fringe, U.K.) | Musical Director | April to May 2016 |
| <i>The Den</i> by Gbemisola Ikumelo (London, U.K.) | Musical Director | Aug to Sep 2015 |
| <i>Or,</i> by Liz Duffy Adams | Musical Director; keys & conductor | Mar/Apr 2014 |
| <i>Company</i> by Stephen Sondheim (Boston, U.S.) | Musical Director; keys & conductor | Jan to Mar 2014 |
| <i>Over the Rainbow</i> (Charity Musical Theatre Showcase) | Musical Director | December 2013 |
| <i>The Secret Garden</i> by Lucy Simon & Marsha Norman (Boston) | Musical Director; keys & conductor | Sep to Nov 2013 |
| <i>[title of show]</i> by Jeff Bowen & Hunter Bell (Boston, U.S.) | Musical Director; piano | August 2013 |
| <i>A Year with Frog & Toad</i> by Robert & Willie Reale (Boston, U.S.) | Musical Director; keys | Jan to Mar 2013 |
| Percussion/Drums: | | |
| Chineke! Orchestra with Classic FM Live (Royal Albert Hall, London, U.K.) | Percussion | September 2021 |
| <i>Death of Ophelia</i> by Stanislaw Wyspianski (Shakespeare's Globe, London) | Percussion | July 2019 |
| Chineke! Orchestra with Carl Craig (Royal Albert Hall, London, U.K.) | Percussion | April 2019 |
| STOMP World Tour (Worldwide) | Cast | 2018 - 2019 |
| <i>Tess of the d'Urbervilles</i> by Pippa Cleary (The Other Palace, London) | Drums & Percussion | April 2018 |
| <i>Jabberwocky</i> by Rebecca Applin (The Other Palace, London) | Drums | April 2018 |
| London Shostakovich Orchestra (London, U.K.) | Percussion | February 2018 |
| Chineke! Orchestra – BBC Proms 2017 (Royal Albert Hall, London, U.K.) | Percussion | Aug 2017 |
| Bromley Symphony Orchestra (London, U.K.) | Percussion | May 2016 onwards |
| STOMP West End (Ambassador's Theatre, West End, London) | Cast | Oct 2016 to 2018 |
| Orchestra of the City (London, U.K.) | Percussion | Oct 2016 onwards |
| The Angel Orchestra (London, U.K.) | Percussion | Oct 2016 onwards |
| London Film Music Orchestra (London, U.K.) | Percussion & Conductor | June 2016 onwards |
| London Gay Wind Band (London, U.K.) | Percussion | Apr 2016 onwards |
| Women of the World Orchestra (Royal Festival Hall, London) | Percussion | Mar 2016 onwards |
| London Gay Symphony Orchestra (London, U.K.) | Percussion | Nov 2015 onwards |
| Southbank Centre Javanese Gamelan Ensemble (London, U.K.) | Member | 2014 - 2016 |
| B.E.A.T.s (a STOMP-inspired group) (Boston, U.S.) | Musical Director & composer | 2011 - 2014 |
| Tufts Symphony Orchestra (Boston, U.S.) | Principal Percussion | 2011 - 2014 |
| Tufts Javanese Gamelan Ensemble (Boston, U.S.) | Member | 2011 - 2012 |
| Honey Baby (Boston, U.S.) | Drums & Keys | 2013 |

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|---|-----------------|-------------|
| <i>Faultlines (EP)</i> by Sam Cantor (Boston, U.S.) | Session drummer | 2013 |
| Hong Kong Metropolitan Youth Orchestra (Hong Kong) | Percussion | 2006 - 2007 |
| Hong Kong Chamber Wind Orchestra (Hong Kong) | Percussion | 2005 - 2011 |
| Hong Kong Youth Wind Philharmonia (Hong Kong) | Percussion | 2001 - 2009 |
