

# PIOTR NOWOTNIK

MUSIC COMPOSER / SOUND DESIGNER

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Website [www.pmnmusic.com](http://www.pmnmusic.com)

## EDUCATION

**Victorian College of the Arts, Australia**  
Bachelor of Arts (Honourable) in music composition

**University of Melbourne, Australia**  
Master of Fine Arts in composition

## BIOGRAPHY

Piotr Nowotnik composes music and creates audio for games, theatre, and film for over a decade, drawing from his diverse experience as a collaborating artist, composer, sound designer, audio lead, and sound sculptor.

He worked on BBC's "Walking with Dinosaurs: Dino Run!", "Pinball League" series from Greek "Tainicom", NYC-based developer "Canned Bananas" and on numerous titles of Australian studios GiggleUp, Epic Jump Apps, Pocket Play and Fliptus.

He continuously engages in collaboration with artists from a variety of genres and disciplines – from sound effects for video games to *Musique Concrete* production for Butoh Dance companies and creation of audio libraries of rare and unique instruments.

His recent commissions include compositions for the 'Pleroma Dance Theater' from Hong Kong (Gan Eden, (2014)), 'Human Dance' company from Paris, soundscapes, and soundtrack for Melbourne-based 'La Mama' theatre piece of Suzie Hardgrave's ('Elizabeth Taylor is my Mother' (2015)) and Elaine Hudson's 'There are Trees that are Dancers' (2014). He worked as sound designer on "Steppenwolf: A Musical Retelling" production in New York, USA.

His soundtrack album for "The Journey" (a film by Marco Kamareddine premiered at the Cannes Festival in 2013) has been nominated for "Best Soundtrack Album" award (APRA Screen Awards 2013).

In 2015, Piotr became the first-ever AMPLify participant as he was chosen to collaborate with DJ/producer – Marlo Hoogstraten. His unprecedented use of unusual instruments and organic sound in Trance music resulted in the release of new pieces and live tour in Sydney and Melbourne in 2016.

He is a finalist of Indie Gathering Scoring Competition (Ohio, 2010) and a recipient of Billilla Artist in Residence programme (2011-2012). His collaborative work with video games developers resulted with the work being awarded three instances of Technology Review Award and Parent's choice for an educational music game he co-produced.

## EXPERIENCE OUTLINE

- [2016]: Music for “Goldfish” – theatre piece by **Suzie Hardgrave** | Melbourne, Australia
- [2016]: Music and sound effect for “Phrase Wheel”, “Pool Rivals”, “Word City” and “Word Camp” – a social gaming suite by **[Pocket Play Apps Pty Ltd]** | Melbourne, Australia
- [2016]: Stage collaboration with choreographer **Hee Ra Yoo** at **[Periapsis Music & Dance]** series | New York, USA
- [2016]: Sound design for **Steppenwolf: A Musical Retelling** | New York, USA
- [2016]: **AMPLify Trance** collaboration with DJ/producer, **Marlo Hoogstraten**
- [2016]: Music score for “Au Coeur de Charlot” | dance project by French choreographer, **[Françoise Jasmin]**
- [2015]: Music/SFX for “World Soccer Striker” & “Rainbow Rumble” - Game by **[Epic Jump Pty Ltd]**
- [2013 - 2015]: Music for “Elizabeth Taylor is my Mother” – piece by acclaimed theatre director – **Suzie Hardgrave**
- [2013]: Soundtrack for “The Journey” –film by Marco Kamareddine premiered at the Cannes Festival. **Album nominated for “Best Soundtrack Album” award (APRA Screen Awards 2013)**
- [2011 - 2013]: Music for “The Gnostic Eden” – multi-media theatre performance Premiered in Hong Kong in 2011 – **[<http://www.facebook.com/Pleroma.theatre>]**
- [2013]: Music composition for “Walking with Dinosaurs” – game developed by **[M5859 Studios]**, published by **BBC**
- [2010 - Current]: Ongoing collaboration with French collective “Forme Directe” [Sculpture, dance, multi-media - **<http://www.formedirecte.com/>**]
- [2011]: **Sound Illustration** for “Zone. Motherland” – theatre piece by Olena Fedorova.
- [2011]: Sound installation “Resonating Spaces” created for the **Museum of Anthropology in Vancouver**
- [2011]: Soundtrack for “On Her Shoulders” – a documentary for UNIFEM, Australia
- [2010]: A Finalist of international scoring competition “Indie Gathering 2010” (Iowa, USA).
- [2006]: **Umanee: “Umanee”** – album composer and producer
- [1999]: “Longest Hour of the Night” – solo album, composer and producer

## Industry Skills

Music Composition  
Orchestration  
Music Arranging  
Sound Design  
Studio Recording  
Field Recording  
Music Production  
Music Supervision  
Artistic Supervision  
Ensemble Directing

## Software

Steinberg Cubase  
Steinberg Nuendo  
Steinberg WaveLab  
Sibelius  
Finale  
Cubase  
Logic  
NI Kontakt  
Pro Tools

## Stylistic Sets

Orchestral Contemporary  
Orchestral Traditional  
Popular and Jazz  
Folk and Ethnic  
World Fusion  
Electronic  
Experimental  
Chamber Music  
Period Music  
Ancient and Prehistoric  
Ethnomusicology

## LINKS [ctrl + left click to open – or use URL if hyper-links not supported]

<https://youtu.be/IN9To93q36I>

[gaming show reel](#)

[www.pmnmusic.com](http://www.pmnmusic.com)

[official website](#)

[soundcloud.com/pmn-music-creations](https://soundcloud.com/pmn-music-creations)

[online composition folio](#)

[www.youtube.com/user/nowotnik](https://www.youtube.com/user/nowotnik)

[YouTube playlist](#)

[australiancomposers.com.au/authors/peter-nowotnik](http://australiancomposers.com.au/authors/peter-nowotnik)

[Australian Composers profile](#)

[australianmusiccentre.com.au/artist/nowotnik-piotr](http://australianmusiccentre.com.au/artist/nowotnik-piotr)

[Australian Music Centre profile](#)

[au.linkedin.com/in/pnowotnik](https://au.linkedin.com/in/pnowotnik)

[official LinkedIn profile](#)

[www.facebook.com/pmnmusiccreations](https://www.facebook.com/pmnmusiccreations)

[official Facebook page](#)

[twitter.com/PeterNowotnik](https://twitter.com/PeterNowotnik)

[Twitter profile](#)

[pmnmusic.blogspot.com.au](http://pmnmusic.blogspot.com.au)

[blog](#)

## TESTIMONIALS

*“...La musique est à la hauteur du défi posé par la chorégraphie : évitant l'écueil de l'effet de citation, elle porte les trois danseuses et nous transporte, fil subtil qui enlace le spectateur mais laisse toute sa place à l'imaginaire et l'interprétation...”*

***(“The music is as high as the challenge put by the choreography: avoiding the obstacle of the effect of quotation, it carries dancers and transports us all...”)***

***~ Benjamin Jasmin. Music Director.  
On music for “Au Coeur de Charlot” (France, 2016)***

*“Piotr’s creative ability to hear music through the narrative, imagery, colour and texture descriptive that are familiar languages to me artistically have enabled a higher plane of creative genesis to exist.*

*I find Piotr’s creative artistry in bending concepts of music-making, distorting and augmenting ‘contracted’ musical forms of classical, folk, jazz, blues and other traditional forms and using everyday instruments in diverse ways to be inspiring, and full of possibilities...”*

***~ Suzie Hardgrave. Theater Artist.  
On collaboration on “Elizabeth Taylor is My Mother” (Australia, 2015)***

*“I have been consistently impressed by both Piotr's attitude towards his masterpieces and his pursuit of perfection in sound design and music. His professional and interpersonal skills have allowed him to develop productive working relationships with me and the whole production team.*

*As the music director of theatre production, I affirm that Piotr possesses solid music composition skills which have enabled him to create an enchanting ambience with tension by exerting his creativity...”*

***~ Zeke Li. Artistic Director.  
On music for “Gan Eden” (Hong Kong, 2014)***

*“As a multi-instrumentalist specialising in world music, Piotr is renowned for his work in theatre, cinematography and cross-disciplinary art forms. He is a highly-skilled performer on a number of instruments, and in recital, I have witnessed and been very impressed by his technical command and expressive handling of the hurdy-gurdy, as well as his creative approach to composing for this unique instrument.*

*His compositional output is a testimony to his skill in incorporating a range of compositional tools drawn from Western art music into an aesthetic based in diverse traditions of world music. As a result, he is developing a most exciting and original compositional voice and contributing to the re-vitalization of the contemporary music scene in Melbourne...”*

***~ Dr Johanna Selleck. Honorary Fellow, University of Melbourne***

