

Marc Hannaford

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EMPLOYMENT

- 2020– Assistant Professor of Music (Music Theory), University of Michigan
2019–20 Lecturer in Music Theory, Columbia University

EDUCATION

- 2015–19 PhD, Music Theory, Columbia University, New York
Dissertation: “One Line, Many Views: Perspectives on Music Theory, Composition, and Improvisation through the Work of Muhal Richard Abrams”
Adviser: Dr. Ellie Hisama
- 2013–15 MA, Music Theory, Columbia University, New York
Thesis: “Bricolage as Improvisation: Preparation, Rough Edges, and *The Uncaring Wind*”
Adviser: Dr. Joseph Dubiel
- 2011–12 Master of Music Performance (Research), The University of Melbourne, Melbourne
Thesis: “Elliott Carter’s Rhythmic Language: A Framework for Improvisation”
Advisers: Dr. Elliott Gyger and Dr. Simon Barker
- 2004 Graduate Diploma (Composition), The Australian National University, Canberra
Thesis: “The Medium- and Large-Ensemble Compositions of Duke Ellington, Andrew Hill, and Carla Bley”
Adviser: Miroslav Bukovsky
- 2001–03 BMus (Jazz performance), The Australian National University, Canberra

RESEARCH INTERESTS

Music theory and analysis, identity politics, twentieth-century music, jazz, improvisation, performance, disciplinarity

PUBLICATIONS

Monograph

- 2027 *Black Musical Theorizing: Reimagining Musical Structure* (under advance contract, The University of Chicago Press, manuscript due August 2026)

Peer-Reviewed Journal Articles

- 2025 “Eric Dolphy’s and Yusef Lateef’s Synthetic Formations.” *Music Theory Online* 31 (2).
<https://www.mtosmt.org/issues/mto.25.31.2/mto.25.31.2.hannaford.html>

- 2023 “Adventures in Tonal Gravity: George Russell’s Analysis of Maurice Ravel’s ‘Forlane’.” *Music Theory Spectrum* 46 (1): 150–74.
<https://doi.org/10.1093/mts/mtad021>
- 2023 “Theory on the South Side: Muhal Richard Abrams’s Engagement with Joseph Schillinger’s *System of Musical Composition*.” *Journal of the Society for American Music* 17 (1): 43–67. <https://doi.org/10.1017/S1752196322000438>
- 2021 “Fugitive Music Theory and George Russell’s Theory of Tonal Gravity.” *Theory and Practice* 46: 47–81. <https://www.jstor.org/stable/27251596> [Winner of the Society for Music Theory’s 2023 Emerging Scholar Award (Article)]
- 2017 “Subjective (Re)positioning in Musical Improvisation: Analyzing the Work of Five Female Improvisers.” *Music Theory Online* 23 (2).
<http://mtosmt.org/issues/mto.17.23.2/mto.17.23.2.hannaford.html>

Peer-Reviewed Book Chapters

- 2026 “Analyzing Interaction in Free Improvisation: A Case Study from Musica Elettronica Viva.” In *Collective Improvisation and Instant Composition in Europe: 1960–1980*, edited by Gianmario Borio. Routledge. (forthcoming)
- 2026 “Affordances and Free Improvisation: An Analytical Framework.” In *Making Music Together: Analytical Perspectives on Musical Interaction*, edited by Garrett Michaelsen and Chris Stover. Oxford University Press.
- 2022 “On the Inside: Jazz Liner Notes as a Music-Theoretical Medium.” In *The Oxford Handbook of Public Music Theory*, edited by J. Daniel Jenkins. Oxford University Press

Reviews

- 2020 Review of *Making It Up Together: The Art of Collective Improvisation in Balinese Music and Beyond* by Leslie A. Tilley (University of Chicago, 2019). *Music Theory Online* 26 (4).
<https://mtosmt.org/issues/mto.20.26.4/mto.20.26.4.hannaford.html>
- 2017 Review of *Negotiated Moments: Improvisation, Sound, and Subjectivity*, edited by Gillian Siddall and Ellen Waterman (Duke University Press, 2016). *Women & Music: A Journal of Gender and Culture* 21: 202–8

Encyclopedia Entries

- 2026 “Muhal Richard Abrams,” in *Dizionario enciclopedico universale della musica e dei musicisti* (DEUMM online). (forthcoming)

Edited Journal Articles

- 2025 “‘He Sees Beauty in that Everlasting Struggle for Truth’: Anthony Braxton’s Diagrammatics.” In *Darmstädter Beiträge zur Neuen Musik*, Special volume.
- 2020 “Stretching Boundaries: Improvised Interaction across Liminal Spaces.” *Sound American* 23: “The Alien Issue.” <https://soundamerican.org/issues/alien>

- 2019 “1984: John Zorn Completes Cobra.” *Sound American* 21: “The Change Issue.”
<https://soundamerican.org/issues/change>
- 2017 “Marc Hannaford: Improvisation Across Contexts and Domains.” *Loud Mouth*.
<http://musictrust.com.au/loudmouth/inside-the-musician-marc-hannaford-improvisation-across-contexts-and-domains/>
- 2016 “The Challenge of Comparing Improvisation Across Domains.” *American Music Review* XLV (2) (co-authored with Andrew Goldman).
<https://hisam.commons.gc.cuny.edu/american-music-review-archives/>

AWARDS

- 2025 Subvention Grant, the Society for Music Theory (to support monograph publication)
- 2025 Henry Russel Award, The University of Michigan (the University’s highest honor for faculty at the early to mid-career stages of their career)
- 2023 Emerging Scholar Award (Article), Society for Music Theory, for “Fugitive Music Theory and George Russell’s Theory of Tonal Gravity”
- 2023 Scholarship Award in Diversity, Equity, and Inclusion, School of Music, Theatre, and Dance, University of Michigan
- 2022 Faculty fellow, The Center for World Performance Studies, University of Michigan.
- 2019 Steve Larson Award, Society for Music Theory Jazz Interest Group, “Affordances and Free Improvisation: An Analytical Framework”
- 2018 Mason Fellowship in Music (for special recognition of academic achievement), Graduate School of Arts and Sciences, Columbia University
- 2018 Serwer Fund Award (for dissertation research), Columbia University
- 2012 Faculty of Arts Dean’s Commendation for Sessional Teaching, Monash University, Melbourne, Australia
- 2011 Dr. Philip Law Award for Outstanding Research, The University of Melbourne, Australia
- 2010 Marion Isabel Thomas Estate Award for research, Victoria College of the Arts and Music, Melbourne, Australia

PRESENTATIONS AND INVITED TALKS

Invited Research Talks

- 2025 “Yusef Lateef’s Music Theory and Archive,” Vanderbilt University Symposium on the Life and Work of Yusef Lateef
- 2025 “Roland Wiggins’s Legacy in Theory and Teaching, or How to Be Your Own Music Theorist,” University of Massachusetts Amherst, Research in Music lecture series

- 2025 “Roland Wiggins’s (META) Music Theory: How to “Become your own Theorist,” Washington University in St Louis, Department of music lecture series
- 2023 ““Two Keys at Once?”: Andrew Hill’s Speculative Music Theory,” University of Chicago, Music department colloquium series
- 2023 “Affordances, Free Improvisation, Analysis, and Pedagogy,” Workshop on Creative Improvisation and Instant Composition: 1960–2023, IMPROCOMP Research Group, Rome, Italy
- 2023 “Black Fire, Judgment, and Points of Departure: Creative Practice and Music Theory in Andrew Hill’s Archive,” University of California, Irvine, Music department colloquium series
- 2023 “Yusef Lateef, Roland Wiggins, and Music Theory in Black American Music,” University of Melbourne, Australia, Musicology seminar series
- 2023 “Yusef Lateef, Roland Wiggins, and Imagining New Possibilities for Music Theory,” University of Wisconsin-Madison, Music theory department colloquium series
- 2022 “Music Theory in the Archives of Mary Lou Williams and Sonny Rollins,” University of Michigan, The Center for World Performance Studies lecture series
- 2022 “Fugitive Music Theory and George Russell’s Theory of Tonal Gravity,” Eastman School of Music, Music theory department colloquium series
- 2021 Invited panel discussion participant, “Chord-Scale Theory, Jazz Pedagogies/Practices, and Black Music Theory,” Society for Music Theory Jazz Interest Group, annual meeting for the Society for Music Theory, online
- 2021 “Analyzing ‘Come with Me, Child’,” symposium virtual lecture, *Anthony Davis’s X: The Life and Times of Malcolm X*, University of Michigan
- 2020 “The Association for the Advancement for Creative Musicians,” Invited virtual lecture, Wheaton College, MA
- 2019 “Muhai Richard Abrams’s Engagement with the Writings of Joseph Schillinger,” Graduate lecture series, Music Department, University of California, San Diego
- 2018 “Beyond Category: Muhai Richard Abrams’s Creative Universes,” H. Wiley Hitchcock Institute for Studies in American Music Lecture Series, Brooklyn College
- 2017 Invited panel discussion participant, “Music and Sound Studies: Intersections, Boundaries, and Opportunities,” co-organized by the Columbia University Music Department and Paris Sciences et Lettres, Columbia University
- 2016 “Academic Research and Creative Practice,” Invited seminar presentation, Research Methods for Advanced Undergraduates (Prof. Geoff Hughes), Music Department, Victorian College of the Arts and Music, Melbourne, Australia

Conference Presentations

- 2026 “Music Theory and Politics in the Work of Undine Smith Moore,” Annual meeting for the Society for American Music, Richmond, Virginia
- 2025 “Transcription and Gesture in Wadada Leo Smith’s Analysis of Anthony Braxton’s *Composition 113*,” Practioner-Centered Music Theory Conference, Ohio State University
- 2023 “The Music Theory of Undine Smith Moore,” Theorizing African American Music Conference, University of Colorado Denver
- 2023 “Mary Lou Williams’s Apartment: Sites of a Speculative Music Theory,” Combined annual meeting for the Society for Music Theory and American Musicological Society, Denver
- 2023 “‘He Sees Beauty in that Everlasting Struggle for Truth’: Anthony Braxton as Music Theorist,” 50+ Years of Creative Music: Anthony Braxton, Darmstädter Ferienkurse für Neue Musik, Darmstadt, Germany
- 2022 “‘Be Your Own Theorist’: Fugitive Music Theory in Conception and Practice,” Annual meeting for the American Studies Association, New Orleans
- 2022 “Yusef Lateef’s Encounter with Roland Wiggins,” Theorizing African American Music Conference, Case Western Reserve University, Denver
- 2020 “Fugitive Music Theory: Outlining a Genealogy of Diverse Practices and Practitioners,” Annual meeting of the Society for Music Theory, online
- 2020 “Reflections in Thought, Sound, and Feeling: Expanding Music Theory through the work of Roland Wiggins, Yusef Lateef, Eddie Harris, and Fred Anderson,” Rhythm Changes: Jazz Now!, Amsterdam, Netherlands (postponed due to COVID-19)
- 2020 “‘The Feeling of Improvisation’: The Dis/Abled Body, Race, and Improvisation in Muhal Richard Abrams’s Piano Duet #1,” Music Theory Society of New York State, New York (postponed due to COVID-19)
- 2019 “Fugitive Theory in Chicago and Beyond: Muhal Richard Abrams’s Engagement with the Writings of Joseph Schillinger,” Annual meeting for the American Musicological Society, Boston
- 2019 “Fugitive Theory in Chicago and Beyond: Muhal Richard Abrams, Joseph Schillinger, and Traditions of ‘Antidisciplinary In(ter)vention,’” Annual meeting of the Society for American Music, New Orleans
- 2019 “‘I Have Eight Million Heroes’: A Critical Examination of Influence and its Role in Jazz Documentation,” Documenting Jazz, Dublin Institute of Technology and Conservatory of Music and Drama, Dublin, Ireland

- 2018 “Affordances and Free Improvisation: An Analytical Framework,” Annual meeting of the Society for Music Theory, San Antonio
- 2018 “Fugitive Theory in Chicago: Muhal Richard Abrams’s Engagement with the Writings of Joseph Schillinger,” New England Conference for Music Theorists, Brandeis University
- 2018 “Affordances and Musical Improvisation: An Analytical Framework,” McGill Graduate Students’ Symposium, McGill University
- 2017 “‘You Do You’: Composition, Affordances, and Improvisation in the Music of Muhal Richard Abrams,” Rhythm Changes: Re/Sounding Jazz, Amsterdam, Netherlands
- 2016 “Trust and Subjective (Re)positioning: Analyzing the Work of Five Female Improvisers,” Rhythm Changes: Jazz Utopia, Birmingham, England
- 2015 “Improvisation as Political Power,” Crisis and Critique, The Institute for Comparative Literature, Columbia University
- 2015 “Planning to Improvise and Negotiating Polyrhythm,” Conference, The Improvising Brain II: Multiple Perspectives, Atlanta State University
- 2014 “Black Saturday, Planning, and Improvisation,” Inter-disciplinary festival and symposium, Improvising Across Borders, The Center for Improvised Arts, Performance and Research, Prague, Czech Republic
- 2012 “Processes to Assimilate Pulse Divisions of Five and Seven,” Annual meeting of The International Rhythm Studies Association, Svalöw, Sweden
- 2011 “Developing Elliott Carter’s Rhythmic Language, as Used in *90+*, for Use in Improvisation,” Annual meeting of The International Rhythm Studies Association, São Paulo, Brazil

ACADEMIC WORKSHOPS

- 2025 Workshop co-leader, Benjamin Patterson’s Early Compositions, for *Variations on a Theme: Benjamin Patterson’s Scores*, The Getty Museum, Los Angeles
- 2021 Workshop participant, Why Black Bibliography Matters, Rare Book School, online
- 2018 Selected participant, Emerging Scholars Program, Guelph Jazz Festival and Colloquium, International Institute for Critical Studies in Improvisation, Guelph, Canada
- 2018 Member and discussion participant, Jazz Study Group, Center for Jazz Studies, Columbia University
- 2017 Graduate student workshop participant, Music-Listener Intersubjectivity, led by Prof. Marion Guck, Annual meeting of the Society for Music Theory, Arlington

TEACHING AND ADVISING

Primary Advisor

- 2023–25 Yiqing Ma, PhD Dissertation: “Theorizing Vocal Timbre and Gendered Expression in Japanese Popular Music,” Department of Music Theory, University of Michigan
- 2024– Lydia Bangura, PhD Dissertation: “Florence Price, Marian Anderson, and Black Feminist Networks in Classical Music Communities,” Department of Music Theory, University of Michigan

Committee Member

- 2026– Danny Fratina, PhD in Composition and Music Theory, University of Pittsburgh
- 2025– Collin Felter, PhD in Music History and Music Theory, University of California Irvine
- 2024– Jerney Esquer, DMA in Music Composition, University of Michigan
- 2024–2025 Harrison McComb, DMA in Jazz and Contemporary Improvisation, University of Michigan
- 2022–25 Sylvie Tran, PhD Dissertation: “The American West in Musical Imagination,” Department of Music Theory, University of Michigan. (2025 winner of the Earl V. Moore Award in Music, given to graduating students in a music department at the University of Michigan who have exemplified the highest level of artistic achievement)
- 2021–22 Gabriel Condon, DMA in Jazz and Contemporary Improvisation, University of Michigan

Undergraduate Supervisor

- 2019 Supervisor, Isaac Jean-Francois, senior thesis on Julius Eastman, Columbia University

Independent Studies

- 2025–26 Rhythmic Techniques in Contemporary Improvisation, Graduate level, Kenji Lee, Fall and Winter semesters, University of Michigan
- 2025 Critical Approaches to Transcription, Graduate level, Ingrid Racine and Michael Malis, Winter semester, University of Michigan
- 2023 Post-Tonal Theory for Composition, Graduate level, Jeremey Esquer, Winter semester, University of Michigan
- 2021 Readings in Black American Music, Undergraduate level, Juan Gonzalez Valdivieso, Fall semester, University of Michigan
- 2020–21 Musical Performance and Gender, Undergraduate level, Allison Taylor, Fall/Winter semesters, University of Michigan

- 2020–21 Black American Music and Pedagogy, Undergraduate level, Samuel Dunlap,
Fall/Winter semesters, University of Michigan
- 2019 Julian Eastman and Black Aesthetics, Undergraduate level, Isaac Jean-Francois,
Fall/Spring semesters, Columbia University

Courses for Music Majors (multiple dates)

- Analytical History of Jazz, University of Michigan
- Core undergraduate Music Theory (Writing Skills 1–4), University of Michigan and Columbia University
- Introduction to Post-Tonal Analysis (undergraduate and graduate), University of Michigan
- Theory and Analysis of Jazz and Improvisation, undergraduate/graduate elective, University of Michigan and Columbia University
- History and Aesthetics of Black Experimental Music, University of Michigan and Columbia University
- Music Theory in Black American Culture, undergraduate/graduate elective, University of Michigan

General Music Courses

- Introduction to Music Theory (for non-music majors), University of Michigan
- Introduction to Music Analysis (for non-music majors), University of Michigan
- Masterpieces of Western Music, Instructor, semester-long historical survey, Columbia University

Invited Teaching Lectures/Workshops

- 2025 Workshop, “George Russell’s Lydian Chromatic Concept of Tonal Organization,”
undergraduate class taught by Prof. Ben Geyer, Mt. Holyoke College
- 2023 Seminar visit and discussion, Analytical Perspectives on Black American Music,
undergraduate/graduate seminar taught by Prof. Jonathan Gomez, University of
Southern California
- 2022 Lecture demonstration, “George Russell’s Chord Scale Theory,” Jazz Improvisation,
undergraduate class taught by Prof. Dariusz Terefenko, Eastman School of Music
- 2022 Seminar visit and discussion, Advanced Music Theory II, undergraduate seminar
taught by Prof. Philip Ewell, Hunter College
- 2021 Seminar visit and discussion, Proseminar in Music Analysis, undergraduate seminar
taught by Prof. Marcelle Pierson, University of Pittsburgh
- 2021 Seminar visit and discussion, Proseminar in Music Theory, graduate seminar taught
by Prof. Ellie Hisama, Columbia University
- 2021 Seminar visit and discussion, “African American Theories,” graduate seminar taught
by Prof. Steven Rings, University of Chicago

- 2020 Presentation, “Intersectional Perspectives on Music,” Excellence in Entrepreneurship, Career Empowerment & Leadership (EXCEL) Lab, University of Michigan
- 2019 Presentation, “Understanding Polyrhythms,” Undergraduate lecture series, Music Department, University of California, San Diego
- 2017 Lecture, “The Life and Music of Thelonious Monk,” History of Jazz taught by Prof. Chris Washburne), Columbia University
- 2017 Lecture, “Chromatic Modulation,” Music Theory IV, undergraduate class taught by Prof. Ellie Hisama, Columbia University
- 2017 Lecture, “Neo-Riemannian theory,” Music Theory III, undergraduate class taught by Prof. Anton Vishio, Department of Music, William Paterson University

PEDAGOGY PRESENTATIONS AND WORKSHOPS

Presentations

- 2023 “Interactive Panel Discussion on Inclusive Curriculum,” Excellence in Entrepreneurship, Career Empowerment & Leadership (EXCEL) Lab, School of Music, Theatre, and Dance, University of Michigan
- 2019 “Composing Effective Syllabi,” Invited pedagogy presentation, Professional development workshop for first time instructors and teaching assistants organized by graduate students, Department of Music, Columbia University
- 2017 “Teaching a Music Theory Class in a Job Interview Setting,” Invited teaching demonstration, Professional development workshop on teaching music theory at a campus interview organized by Professors Zosha Di Castri and Ellie Hisama, Department of Music, Columbia University

Pedagogy Workshops

- 2019 Inclusive Teaching Seminar for Faculty, Center for Teaching and Learning, Columbia University
- 2018 “Provocative Teaching and Social Media” (Parts 1–3), Center for Teaching and Learning, Columbia University
- 2018 “Syllabus from Scratch,” Center for Teaching and Learning, Columbia University
- 2017 Innovative Teaching Summer Institute (a three-day interdisciplinary teaching development program for selected participants), Center for Teaching and Learning, Columbia University
- 2016 Workshop in Inclusive Teaching, Center for Teaching and Learning, Columbia University

- 2016 Feminist & Queer Pedagogy Workshop, Institute for Research on Women, Gender, and Sexuality, Columbia University
- 2016 Workshop in Slow Teaching, Center for Teaching and Learning, Columbia University

SERVICE

Editorial Boards

- 2024– *Music Theory Online*, flagship journal in music theory
- 2024– *Black Music, in Theory*, a new journal published by University of Michigan Press
- 2019–20 *Sound American*, an artist-led journal dedicated to interdisciplinary perspectives
- 2014–19 *Current Musicology*, graduate-student journal, Department of Music, Columbia University

Conference Organizing and Program Committees

- 2022 Committee member, Theorizing African American Music conference, Case Western Reserve University
- 2021 Program committee, Documenting Jazz conference, Edinburgh
- 2020 Organizing committee, Improvisation and Time: Perspectives across Disciplines conference, Columbia University, (moved online due to COVID-19)
- 2019 Organizing committee, New Materialist Approaches to Sound conference, Columbia University
- 2015 Graduate Assistant, Women, Music, Power conference, Columbia University

Conference Session Chair

- 2025 Theorizing African American Music, “Black Futures, Media, Memory”
- 2024 Society for American Musical annual meeting, “New Perspectives on Duke Ellington”

Reviewer

- 2020– Peer reviewer, *Music Theory Online*, *Jazz & Culture*, *Jazz Perspectives*, *Music Theory Spectrum*
- 2021 Book manuscript reviewer, University of Chicago Press
- 2021 Book proposal reviewer, Routledge

Department-Level Committees

- 2024–25 Faculty adviser, Midwest Graduate Music Consortium conference
- 2024–25 Committee member, Graduate student admissions, Department of Music Theory, University of Michigan

- Multiple Chair or committee member, Music theory qualifying exams, Department of Music Theory, University of Michigan
- Multiple Committee member, Music theory pedagogy certificate, Department of Music Theory, University of Michigan
- Multiple Coordinator, Graduate student professional development workshops, Department of Music Theory, University of Michigan
- 2015–16 Assistant organizer for colloquium Series, Columbia University Music Department

School- and University-Level Committees

- 2025– Committee member, Henry Russel Awards Committee, University of Michigan
- Multiple Department representative for music theory, Council of Departmental Representatives (CDR), University of Michigan
- 2020–21 Committee member, Diversity, Equity, and Inclusion Faculty and Staff Action Team, School of Music, Theatre, and Dance, University of Michigan

Discipline-Level Committees

- 2021–22 Committee member, Award for Diversity Course Design, Society for Music Theory
- 2020–23 Committee member and chair, Award for Excellence in Jazz Scholarship, Jazz Interest Group, the Society for Music Theory,
- 2020 Committee member, Komar Award for best student paper, Music Theory Midwest conference, (moved online due to COVID-19)

Symposium Organizer/Coordinator

- 2022 Symposium organizer, *Eileen Southern and “The Music of Black Americans”: A Celebratory Round-table*, online, University of Michigan
- 2021–22 Three-part symposium series co-organizer, *X: The Life and Times of Malcolm X*, online, University of Michigan

Group Organization

- 2020– Co-founder and organizer, Engaged Music Theory Working Group
- 2015–19 Co-founder and organizer, The Comparing Domains of Improvisation Discussion Group, Columbia University Center for Science and Society and Department of Music. <http://blogs.cuit.columbia.edu/improvisation/>
- 2018 Graduate assistant, For the Daughters of Harlem: Working in Sound, A multi-year project inviting girls and young women of color from Harlem high schools to engage with music, Organized by Professors Ellie Hisama, Zosha Di Castri, Miya Masaoka, and Lucie Vágnerová, Columbia University Music Department

PERFORMANCE AND CREATIVE PRACTICE

Selected Awards and Grants

- 2017 Arts Project Grant, Australia Council for the Arts
- 2013 “Best New Work” for “Anda Two,” Australian Performing Rights Association’s Arts Awards
- 2013 Freedman Fellowship [for excellence in jazz performance], Music Council of Australia
- 2012 “Best Original Release,” for *Sarcophile*, Australian Jazz “Bell” Awards
- 2010 “Best Classic Jazz Album,” for *Homage*, Australian Jazz “Bell” Awards

Selected Recordings

- 2024 *Rotary Perceptions*, Marc Hannaford, Marchon
- 2022 *These Worlds Are All In The Same Place*, Marc Hannaford, Marchon
- 2020 *Both are True*, Webber/Morris Big Band, Greenleaf Music
- 2020 *Rectangles*, Anna Webber, Out of Your Head Records
- 2019 “Fainter, Stronger,” on *Hear and Now*, The Monash Art Ensemble, FMR Records
- 2014 *Can You See With Two Sets of Eyes?*, Marc Hannaford, Marchon
- 2013 *Lost in the Stars* (Music by Mary Lou Williams and Karlheinz Stockhausen), The Allan Browne Trio, Jazzhead
- 2012 *Sarcophile*, The Marc Hannaford Trio, Marchon
- 2012 *Ordinary Madness* (feat. Tim Berne), Marc Hannaford, Marchon
- 2007 *The Garden of Forking Paths*, Marc Hannaford, Extreme Music

Selected Performances (acoustic piano unless indicated otherwise)

- 2023 “The Horror of the Avant Garde,” bespoke piano concerto composed by Joseph Franklin (reviewed: <https://stellercreative.com/review-the-horror-of-the-avant-gardes/>; documentary: <https://vimeo.com/907848212>)
- 2022 Hannaford/Bishop Dectet Plays Anthony Braxton, Edgefest, Kerrytown Concert House
(https://www.youtube.com/live/OTZy3Wa8W5c?si=YRa_FSWHfFSc_434&t=5286)
- 2019 Marc Hannaford Trio, Australian national tour, various venues
- 2019 Ingrid Laubrock Quartet, John Zorn’s Stone Commissioning Series, National Sawdust, New York
- 2019 Ingrid Laubrock plays Anthony Braxton, The Stone, New York

2018 Tony Malaby Quartet (feat. William Parker), Arts for Art Concert Series, The
Clemente Soto Véléz Cultural and Educational Center, New York