

# *Bouquet of Sounds 2*

A USB Multimedia Album  
from MTI<sup>2</sup>

Just over ten years ago, the Music, Technology and Innovation Research Centre at De Montfort University released a double-CD audio album of works from staff and postgraduate students, entitled *Bouquet of Sounds*.

Now, coinciding with being promoted to an Institute, we again celebrate our diversity and depth in terms of sonic creativity with the release of the multimedia album *Bouquet of Sounds 2*.

The choice of USB format reflects both the growth of multimedia activity and the centrality of multi-channel audio composition at the Institute.

You can browse the selection or use the provided audio and video playlists with VLC or iTunes.

Video files are provided in MP4 or Quicktime format, H264 compression. Higher-quality versions for public presentation may be available from the individual authors. Stereo audio files are provided in AIF or WAV format.

Multichannel versions of the audio works by Peter Batchelor, Dave Holland and Simon Emmerson can be downloaded following the link provided in their respective folders on this USB drive. The 8-channel version of the subtitle movie for Leigh Landy's *Mezihlas – Přeshlas – Nahlas* is accompanied by detailed instructions on how to route these audio tracks using the multichannel-routing features of Macintosh OSX.

High-bandwidth files may need to be copied off of the USB stick to provide sufficient speed for playback.

**James Andean – *Déchirure* (2013)**  
[stereo audio]

*Déchirure*: a tearing, a painful separation. This piece involves a number of ‘déchirures’, both musical as well as figurative (personal separations: the plaintive cry of the distant train, etc.) although the only literal ‘tearing’ is saved for the final phrase. It is also a reference to the sound materials: through the act of recording, these have been ripped from the world and moment which birthed them, to be reappropriated through the creative act in the creation of this piece. This work was composed for the Presque Rien 2013 project, for which sounds from Luc Ferrari’s archives were made available to composers for the composition of new works.

*Déchirure* © 2013 James Andean (SOCAN) / Ymx média (SOCAN)

James Andean is a musician and sound artist. He is active as both a composer and a performer in a range of fields, including electroacoustic music, improvisation, sound art, and audiovisuals. He is a founding member of several groups and ensembles, including Rank Ensemble, LOS duo, and VCA. He has performed throughout Europe and North America and his works have been presented around the world. He is a Lecturer at MTI<sup>2</sup>.

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

**Asher Arnon – *Chromatic Automatic Pilot* (2015)**  
[video for installation]

A 9:33 minute’s flight and landing video documentation. While scanning the trajectory data, the grey-scale values of the landscape representation are transposed to sound via 72 sensors arranged in six rows of chromatic scales. During the sequence 18 different combinations of four notes are triggered and manipulated by the data they encounter.

Asher Arnon is a Senior Lecturer in Visual Communications and Interdisciplinary Studies at the Bezalel Art and Design Academy in Jerusalem. He has degrees in Graphic Design (B.Des) from Bezalel Academy and a MA degree in Architecture and Urban Culture from the Universitat Politècnica de Catalunya in Barcelona. He also studied in the jazz department of the Rimon School of Jazz & Contemporary Music in Israel and

plays the tenor saxophone. He is currently pursuing a PhD at MTI<sup>2</sup>.

**Simon Atkinson – *Three Modulations for Mute Synth II No. 2* (2014)**  
[stereo audio]

Number two in this cycle of works, this music was made in response to a request from colleague John Richards (Dirty Electronics) to create a fixed-medium composition exploring the sounds of the prototype of his MuteSynth II instrument. This is a hand-held, battery-operated noise-making device. Constructed from cheap electronic components, it embodies a ‘noise on a shoestring’, post-punk aesthetic. I attempted to achieve something sonically idiomatic that celebrated its distinctive bit-crushed sound world whilst pushing beyond what it could most obviously do (both technically, and in relation to its implied musical language and use in musical improvisation). I thus attempted to forge a ‘hybrid’ musical language through exerting a greater degree of compositional control over the aleatoric sound-making aspects of the instrument, and treated the task in a way meaningful to studio-based practice, developing a somewhat novel musical instrument/studio relationship. This was achieved through extensive use of the instrument’s miniature patch bay that enabled me to drive the instrument through iterations of specially created ‘control’ sounds that ran directly into an audio input and miniature sequencer clock source input; hence the concept of the pieces, modulation, as primary technique and concept of musical rhetoric.

This project features in the 2014 publication of the Mute Synth II instrument on an accompanying audio CD (Mute Records).

Since 2000, Simon Atkinson has lived and worked in Leicester, where he is an Associate Professor at De Montfort University. He is an original member of MTI, and for many years led the subject as it developed. Initially trained as a ‘classical’ musician, he became engaged with contemporary musics at a relatively young age, and his work is primarily in musical composition made possible through digital technologies. However, he has worked in a diverse and eclectic range of artistic projects, mediums and contexts over the years. He is committed to making a contribution to the wider understanding and appreciation of

contemporary musics, which influences the thrust of his scholarly work, as well as forming the impetus behind past work in concert production and promotion, cross-art form collaboration, and community arts. He was a founding member of the Scottish acousmatic group invisibEARts and he co-directs the Electroacoustic Resource Site (EARS) project. He studied composition with Denis Smalley at UEA, and completed a doctorate in music at University of Edinburgh. He has worked as a guest composer at EMS Stockholm and IUA/Phonos Foundation, Barcelona, and has visited Ionian University and KMH Sweden as an ERASMUS scholar. Recent work includes a commission for INAGRM (*Nocturne aquatique*) a commission for SEAMS (Society for Electroacoustic Music in Sweden), and a cycle of works called *interiorities* that explores lowercase aesthetics and feedback and noise material. He has also developed a long-term collaboration with live-digital dance practitioner Kerry Francksen with whom he has presented a series of collaborative intermedia performances.

**Peter Batchelor – Fuse (2013)**  
[stereo and 8-channel audio]

*Fuse* represents a coming together of sonic particles into effluvial, noisy clusters, and into notionally ‘whole’ real-world soundscapes, albeit soundscapes which themselves involve sonic effluvia (rain on a tin roof, fire crackling, accumulated shouts/vuvuzelas at a football match). These in turn dissolve into and meld (fuse) with each other, yielding sound evolutions and marriages impossible in the real world and facilitated entirely by spectromorphological similarities.

This piece belongs within a series of pieces collectively entitled *Kaleidoscope*. These take as their model the children’s toy in which reflected coloured beads in a tube of mirrors generate complex symmetrical patterns which change dramatically in density and texture as the tube is turned. The pieces consequently explore granular technique in peripheral, rotational, oppositional and envelopment spatial activities and relationships over the available loudspeakers.

Peter Batchelor is a Senior Lecturer in Music, Technology and Innovation. He studied with Jonty Harrison and Andrew Lewis and, having completed a PhD in composition at the University of Birmingham, joined the team at De Montfort in 2003. His music draws

strongly on the aesthetics and compositional concerns of the acousmatic tradition, which provides a springboard for investigating a variety of other genres and presentation formats for electroacoustic media including radiophonic documentary, live electronics and improvisation, multimedia and large-scale multi-channel installation work. More recently his interest has shifted towards site-specific public (sound) art, including the fabrication of aural landscapes and sonic illusion (*trompe l’oreille*). His work has received recognition from such sources as the Concours de musique electroacoustique de Bourges and the International ElectroAcoustic Music Contest of São Paulo and has been presented internationally.

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

**Bret Battey – Estuaries 2 (2017)**  
[video]

‘A complex, beguiling inquisition of geometry’s relationship to various types of space.’  
— Melbourne International Animation Festival

This is the second of Battey’s *Estuaries* audio-visual series, which can be viewed as a series of standalone works or ultimately as one large, multi-movement work. The works entail visualizing Nelder-Mead optimisation, a process used by mathematicians to find solutions to complex, multi-variable problems that cannot be addressed by solving equations. We see the results of many such routines searching for the brightest points in a source image. The music was created with his *Nodewebba* software, which interlinks pattern generators to create complex emergent behaviours. In *Estuaries 2*, randomly dispersed, spinning forms dialog with grid-based logic to create continual flow and rapid transformations.

Bret Battey is a Professor of Audio-visual Composition at MTI<sup>2</sup>. He creates electronic, acoustic, and audio-visual concert works and installations, with a focus on generative techniques. He has been a Fulbright Fellow to India and a MacDowell Colony Fellow, and he has received recognitions and prizes from Austria’s Prix Ars Electronica, France’s Bourges Concours International de Musique Electroacoustique, Spain’s Punto y Raya Festival and MuVi4, Abstracta Cinema of Rome, Amsterdam Film eXperience, the Texas Fresh Minds Festival, and the Red Stick International Animation Festival for his sound and image compositions.

He pursues research in areas related to algorithmic music, haptics, and image and sound relationships. He completed his masters and doctoral studies in Music Composition at the University of Washington and his Bachelors of Music in Electronic and Computer Music at Oberlin Conservatory. His primary composition and technology teachers have been Conrad Cummings, Richard Karpen, and Gary Nelson. He also served as a Research Associate for the University of Washington's Center for Digital Arts and Experimental Media.

<http://www.BatHatMedia.com/>

**Mike Blow et al – SoundImage Athens (2018)**  
[video]

Excerpts from a Sound and Image Workshop performance – an improvised score using field recordings and electronics exploring audiovisual correspondences and dislocations. Recorded live at Institut Français, Athens, June 18, 2018.

Photographers: Alexandre Christiaens (BE), Dušana Baltić (HR), Nai Wenhsu (TW), Blerta Kambo (AL)

Sound Artists: Mike Blow (UK), Giorgios Gargalas (GR), Timothy Isherwood (CA), Mohammed Rowe (UK)

Curation by Stéphane Charpentier and Alyssa Moxley for Temps Zero

Graphics by Void

Mike Blow's current interests concern setting up frameworks within which musical composition can occur through the influence of outside forces. The various realisations of this idea he terms 'automatic music'. Examples are interactive installations which respond to (or are played by) the audience, weather-driven work, and improvised performance. Automatic music encapsulates ideas of generative systems, self organisation and feedback which have been of interest to Blow since his master's study in artificial life in the early 2000's. He is also interested in multisensory effects, specifically the way sound can activate objects in the imagination of the audience, and much of his recent work (such as Aeolus' Cabinet and Colony) explores this territory. Blow has been awarded a PhD from the Sonic Art Research Unit at Oxford Brookes University under Professor Ray Lee (Director of Studies) and Professor Paul Whitty, and he cur-

rently holds the position of Senior Lecturer in Music Technology at MTI<sup>2</sup>.

[www.evolutionaryart.co.uk](http://www.evolutionaryart.co.uk)

**William Brunson – Inside Pandora's Box (1991)**  
[stereo audio]

*Inside Pandora's Box* is conceived as a 'movie for your ears', like watching TV, channel flipping, with your eyes closed. It is composed of a network of loosely related scenarios that with a bittersweet double-edged irony paints a sound portrait of the television medium.

The title refers, of course, to the myth of Pandora, who allegedly opens a box placed in her trust releasing innumerable plagues and suffering into the world. A wide range of subjects are presented as false commercials, TV series, commentary, jokes, etc., imitating the manner in which fragments of our global village spill into living rooms via television. Viewed as shards excavated from the TV medium, I have tried to re-construct, not unlike a media archaeologist, a meaningful continuity although in a humorous and deliberately entertaining manner.

William Brunson (1953) is Professor of Electroacoustic Music and Studio Director at The Royal College of Music in Stockholm (KMH). He is best known for his electroacoustic music, which has been widely performed and received awards from Bourges Electroacoustic Music Competition, Luigi Russolo Foundation, National Endowment for the Arts, The emsPrize and Alpha Award (VICC). His music has been released on several cds, including the portrait *Movies for Your Ears*.

Brunson has lived in Sweden since 1980. He was artistic director at Fylkingen (1982-1987) and has worked for the Swedish Radio, Swedish Television and Royal Swedish Opera. He is currently researching narrative in electroacoustic music at MTI<sup>2</sup>.

**Simon Emmerson – Memory Machine (2009-2010)**  
[stereo and 8-channel audio]

*Memory Machine* is a 'concert installation' piece. It is a variable work which (in concert) will rarely be heard exactly the same twice. It is in part inspired by mediaeval and renaissance ideas of mapping places, images and other objects of memory onto an imagi-

nary stage in the mind – most especially as examined in Frances Yates's book *The Art of Memory* (1966). In some of these 'memory theatres' (in the early 17th-century writings of Robert Fludd, for example) there are five doors which act as 'loci' for the placing of memories. I have used this as a starting point for the spatialisation of the sound in this work. There are layers of memory, crossfades, unlikely combinations, distortions of time, interruptions. There are memories of soundscapes I have recorded over the past 35 years – a real aeolian harp being played in the wind, water sounds from streams and sea shore, the inside of a beehive. There are also memories of music which has some significance to me (it has some material in common with my fixed work *Resonances* (2007) – a Bourges Commission).

*Memory Machine* was composed for the Inventionen Festival Berlin 2010, substantially during my period as Edgar Varèse Visiting Professor at Technische Universität (2009-2010), with the support of the DAAD Berliner Künstlerprogramm. Played live, *Memory Machine* is generated by a Max/MSP patch which mixes and spatialises prepared material with some processing. The output is 8 channels of surround-sound audio. For this version the channels are spatialised for a standard 'ring of eight' loudspeakers. The basic cycle of the work is 12 minutes, and each repetition of the cycle will be a different mix (though recognisably the same piece). For this production a single cycle has been recorded.

Simon Emmerson is Professor of Music, Technology and Innovation at MTI<sup>2</sup>. Commissions include IMEB (Bourges), GRM (Paris) and Inventionen (Berlin) festivals; Darragh Morgan, Philip Mead, the Sond-Arte Ensemble (Lisbon), Carla Rees. Recordings of his works are available from Sargasso. Writings include *The Language of Electroacoustic Music* (Macmillan, 1986), *Music, Electronic Media and Culture* (Ashgate, 2000), *Living Electronic Music* (Ashgate, 2007), *The Routledge Research Companion to Electronic Music: Reaching out with Technology* (Routledge, 2018), and editor and contributor with Leigh Landy, *Expanding the Horizon of Electroacoustic Music Analysis* (CUP 2016). He was founder Secretary of EMAS (The Electroacoustic Music Association of Great Britain) in 1979 and a Trustee of its successor organisation 'Sound and Music' 2008-2013. In 2009-2010 he

was DAAD Edgar Varèse Visiting Professor at the TU, Berlin. Keynote addresses: ACMC 2011 (Auckland), ICMC 2011 (Huddersfield), Music Science Technology 2012 (São Paulo), WOCMAT 2012 (Taiwan), Audiomostly 2014 (Aalborg), Alternative Histories of Electronic Music 2016 (Science Museum, London). In November-December 2016 he was Visiting Professor and Composer at the Western Australian Academy of Performing Arts (Perth) and guest mentor composer at the Soundstream Emerging Composers Forum, Adelaide.

### **Marinos Giannoukakis et al – *Fallen* (2018)** [video]

Marinos Giannoukakis: concept, a/v programming  
Maria Lappa: choreography  
Maria Sarof: performer

*Fallen* is an augmented butoh-influenced stage performance. Multilayered projections of choreographed two-dimensional particles, morphing between abstract and known forms, develop a subtle dialog with the performer, the mapped bodily projections and the persistent aural elements. The story itself references myths of fallen entities, interrogating through metaphorical use of symbols the notion of taboos as artefacts of a generic existential social fear and the role of the individual in this setting.

The performer on stage embodies, in an abstracted manner, the assumed dynamics of several case-study situations relevant to the theme, chosen by performer and composer each time, in the form of 'butoh-fu'.

The different media present during performance are shaped into one narrative, under the constraints of persistent, progressive trajectories, applied to their temporal evolution. Essentially all the representation media synergistically act as embodiments of energetic shapings rather than as a functional ontological presence.

As a narrative, *Fallen* can be openly interpreted. It attempts, through the abstractions of its specificities, to address and loosely guide a personal narrative for each audience member.

Marinos Giannoukakis studied electrical/electronic engineering and completed postgraduate studies in electroacoustic music composition and audio pro-

gramming technologies. He is currently completing his thesis at MTI<sup>2</sup> under the supervision of Prof Bret Battey, Prof John Young and Dr Dylan Menzies. His artistic research currently examines strategies for the creation of abstract transmedial narratives. More specifically he is developing an informal framework based on catastrophe theory (Rene Thom) and the study of topologies of points of catastrophes in media dynamics. In this regard, he has published an article summarising aspects of his practice in the journal *Organised Sound*, attempting to demonstrate possible mappings between morphological appreciation and meaning creation. He is interested in multidisciplinary. His works include various collaborations, and have been performed in electronic art conferences and venues around the world.

**Susanne Grunewald et al – Golden Turtle**  
(2013/2016)  
[video]

Video – Patricia Routh  
Cello – Audrey Riley

*Golden Turtle* was originally written for the Duong Dai Festival (Ho Chi Minh City, VN) for tape and bassoon. During the festival in 2013 the music was premiered, but because of a miscommunication, unfortunately not in its intended form.

In December 2016 the piece was rewritten and re-mixed for cellist Audrey Riley and visual artist Patricia Routh was asked to join the project to create the video art work. This version of *Golden Turtle* had its premiere in March 2017 at De Montfort University.

*Golden Turtle* tells the myth of how the Vietnamese King Le Loi was asked to return the magical sword 'Heaven's Will' to the Dragon King after winning the final battle against the Chinese Ming Dynasty in 1428. While out on a trip in his boat, King Le Loi meets the Dragon King's messenger, the turtle with the golden shell, Kim Qui. 'Heaven's Will' had already started to move on its own accord in its belt, signalling that it wanted to be returned to its master. King Le Loi, who knew that the power of the sword would only corrupt him, gratefully handed over the sword to the turtle, so that it could return the blade to the Dragon King, Long Voung.

Susanne Grunewald started her musical career at age seven, playing drums in a marching band. After her initial training as classical percussionist at the Conservatoire in Nuremberg, she changed to percussion world music at the Conservatoire in Amsterdam (NL), where she gained a Bachelor in Music. Always fascinated by different sound worlds around her, she continued her studies in Hilversum at the Hogeschool voor de Kunsten Utrecht (NL), specialising in sound design and composing for media (BAT, EMMA).

During and after her training in Hilversum she worked part-time for the Metropole Orchestra, the Grammy award-winning jazz, world- and film music orchestra, back then belonging to the Dutch broadcast stations, now an independent orchestra.

In the course of her education in the Netherlands she joined, among others, two major projects: one in Zambia (Africa) and one Ho Chi Minh City (Vietnam), where she spent several months each.

Currently she is working part-time as Technical Instructor Audio and Music for De Montfort University where she is also carrying out research for her PhD: further exploring sound worlds to blur boundaries between sound and music and examining the usability of sound-based music for the storytelling of entertainment film.

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Audrey Riley, cellist, studied at the Guildhall School of Music with Leonard Stehn and as an arranger and improvising cellist she has recorded for over three decades with numerous groups. She has been a member of contemporary music group Icebreaker since 1989, and its Managing Director since 2009. From 2001 until its closing in December 2011 she performed as cellist for the Merce Cunningham Dance Company in works by John Cage, Christian Wolf and Gavin Bryars, including *Bi-ped* and *One 8*, giving her the opportunity to work with, and learn from Takehisa Kosugi, Christian Wolf, John King, Bryars, Emanuel Pimenta and many other MDCDC composers.

She is currently engaged in PhD studies at MTI<sup>2</sup>, investigating performance practice and the musicians of the Merce Cunningham Dance Company. She is heavily involved in experimental and improvised mu-

sic. Recent performances include Audiograft Festival Oxford with Paul Whitty, improvised dance and music events with Craig Vear, James Woodrow and Sally Doughty, weekly performances at Leicester De Montfort University, pop-up and Fluxus events, improvisations with turntablist James Kelly, and performances investigating the works of John Cage.

**Dave Holland – *Talasgair* (2018)**  
[stereo and 5.1 audio]

*Talasgair* was made from recordings made in Talisker Bay on the Isle of Skye. The main material consists of recordings made of the sea and barnacles on the rocks at low tide. While much of the material has been transformed, characteristics of the source sounds are present throughout. The rising and falling of waves is a major theme of the piece as are the ‘barnacle showers’ that appear throughout the second half. *Talasgair* was inspired by the grandeur and elemental rawness of the relationship between the landscape and ocean and is informed by memories of standing ‘on the shore where the great white mouth opens between two hard jaws’ (from Sorley Maclean’s poem *Tràighean*).

David Holland has a background in rock music but developed an interest in electroacoustic music when studying for a BSc in E-music at Coventry University, where he was awarded the Rolf Gehlhaar Award for electronic music composition. In 2010 he was awarded an AHRC scholarship for a Masters by Research at De Montfort University under the supervision of Leigh Landy. He then completed a PhD at De Montfort University in 2017 (funded by the AHRC as part of the Midlands3Cities Doctoral Training Partnership) in which he investigated whether heightened listening can be used as a pedagogical tool that can enable greater engagement with sound-based music through creative practice. In 2014 his piece *The Force* was a finalist in the Bangor Dylan Thomas Prize for Electroacoustic Composition at Bangor University. He currently teaches on Music Technology degrees at both De Montfort University and Coventry University (UK).

**Steve Jones – *Walking, eating, driving (excerpts)* (2016)**  
[video]

Mobile mediation allows roles to be interchangeable; it is the multifunctional nature of mobile media that brings all these aspects together on a single device. The questions that using a mobile provokes, and the kind of works undertaken, are taking me beyond the borders of music. *Walking, eating, driving* is an iPhone study, encapsulating the multifunctional nature of the Carry Principle. First, I walked along Redcar town’s seafront, listening and recording the sound of the surrounding environment with an app performance system of Samvada, Deregulator and TWRecorder, linked together in Audiobus.

Next I took the reverse direction as passenger in a car, shooting from the car window with the video in slow motion mode. What took eighteen minutes to walk one direction took only a few minutes by car, despite stops at pedestrian crossings. Temporally, both audio and video files neatly fitted together – the walk in real-time, the drive in slow motion. Keeping the gaps and interstices, the static shots are deliberately slow often to the point of stillness.

This iPhone study was made the day after the UK referendum on whether to stay or leave the European Union. Redcar had voted overwhelmingly to leave, and initially I felt hostility to the people around me. Putting the video and sound together however, I was struck by the tender interaction between people. Despite our differences, we still enjoyed the same pleasures – walking, eating and basking in the sunshine. This, then, is my attempt to reconcile with my country: a hymn to the British holidaymaker.

Steve Jones is a mobile-media artist and researcher, with a practice rooted in electronic dance music and DJ culture. His PhD research at MTI<sup>2</sup> is concerned with portable technologies, employing the ‘Carry Principle’ as a protocol for sound, music and performance. As a member of the proto-techno duo A Man Called Adam, his recordings range from early works on cult label Acid Jazz, Chicago’s house music label Prescription Records, to the multi-million selling Café del

Mar series. He expresses a firm belief in promoting inclusivity and creativity through the cultural adhesive of music and sound via mobile devices.

[steranko.tumblr.com](http://steranko.tumblr.com)

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

**Leigh Landy – Mezihlas – Přeshlas – Nahlas**  
(‘Radio – Voice – Overs’) (2017)



[8-channel or binaural audio, with translation video. For the binaural version – please use headphones]

(A commission from the programme PRemEdice, national Czech Radio; the 5th work in Landy’s *Radio Series*.) The *Radio Series*, like many of Landy’s works, focuses on recycling sounds. They all use diverse radio broadcast recordings from a single nation covering a short span of time as source material. In this case recordings were used from both national and regional Czech broadcasters spanning a very wide range of programmes. Sounds are exclusively presented in their original state. Landy’s role is simply to choose and re-compose material from the dozens of hours of broadcasts. One can focus on the content at any given moment or move on to listen to the sonic development choreographed in space, what Landy calls ‘sound theatre’. The piece seeks to take the known, tilt it ever so slightly, and re-present it as a sound-based artwork. This work is the first and only work in the series that is legal, as Czech Radio has the rights to all of its broadcasts. The idea was to combine universal aspects of our daily life found in radio and highly specific Czech ones. One of the Czech influences is that this work possesses a hint of Švankmajer-inspired surrealism as well as a mix of collage, rhythm, counterpoint and humour.

The other pieces in the *Radio Series* are: *Oh là la radio* (2007, 9’ – GRM commission); *To BBC or Not* (2008, 13’), *Radio-aktiv* (2011, 9’ – ZKM commission); *中国广播之声 – Chinese Radio Sound* (2013, 6’, made in collaboration with students from the Shenyang Conservatory); and *On the Éire* (2018, 11’20” – University of Ulster commission).

I would like to acknowledge Michal Rataj for the invitation to create this work, Ian Mikyska for his grammatical, cultural and musical tips and Tim Hall for making the translation movie.

This piece has also appeared on the DVD *R{A} DIO{CUSTICA} Selected 2003-2017 – Czech Radio recordings* (2017)

Leigh Landy holds a Research Chair at De Montfort University (Leicester, UK) where he directs MTI<sup>2</sup>. His scholarship is divided between creative and musical work. His compositions include several for video, dance and theatre and have been performed around the globe. He has worked extensively with the late playwright, Heiner Müller, the new media artist, Michel Jaffrennou and the composer-performer, Jos Zwaanenburg and was composer in residence for the Dutch National Theatre during its first years of existence. He has also been the artistic director of *Idée Fixe – Experimental Sound and Movement Theatre*. His publications focus on the studies of electroacoustic music, including the notion of musical dramaturgy, contemporary music in a cross-arts context, access and the contemporary time-based arts, and devising practices in the performing arts. He is editor of *Organised Sound: an international journal of music technology* (CUP) and author of eight books including *What’s the Matter with Today’s Experimental Music?*, *Understanding the Art of Sound Organization* (MIT Press) and *The Music of Sounds* (Routledge, 2012). More recently his ebook *Compose Your Words* was published (Intelligent Arts, 2014), as was the co-edited book (with Simon Emmerson), *Expanding the Horizon of Electroacoustic Music Analysis* (Cambridge University Press, 2016). At the time of creating this recording he is completing the book *On the Music of Sounds and the Music of Things* with John Richards. He directs the ElectroAcoustic Resource Site (EARS) projects and is a founding director of the Electroacoustic Music Studies Network (EMS).

[www.llandy.dmu.ac.uk](http://www.llandy.dmu.ac.uk)

**Takuro Lippit – *drumming 2018*** (2018)

[stereo audio]

*Drumming* is an on-going project in which I work with extracts of drum solos taken from free jazz and free improvisation records. In *drumming 2018* I return to recordings that I have used in countless performances in the last 10 years – Max Roach on *Birth and Rebirth* (1978) with Anthony Braxton and Takeo Moriyama with the Yosuke Yamashita Trio on *Clay* (1974). Previous drumming projects were mostly one-takes with



my custom instrumental setup, but for this piece I take an iterative process where a recording is made and then manipulated on the turntable or processed on a synthesiser and tape echo repeatedly until the source material is unrecognisable. At the end the original recordings is revisited but as a field recording in the rain. I hope this piece touches upon the many levels of 'liveness' in my practice and the fact that we cannot separate the act of listening and playing in recorded sounds.

dj sniff (Takuro Mizuta Lippit) is a musician and curator in the field of experimental electronic arts and improvised music. His musical work builds upon a distinct practice that combines DJing, instrument design, and free improvisation. He has released 12 DJ mixes and 4 albums, which include collaborations with Evan Parker, Otomo Yoshihide, Martin Tetreault, and Paul Hubweber. He was Artistic Director of STEIM in Amsterdam between 2007-2012 and Visiting Assistant Professor at the School of Creative Media City University Hong Kong between 2012-2017. He is now based in Tokyo and is Co-Director of AMF, a festival that aims to bring together experimental music practices in Asia. He is pursuing a PhD at MTI<sup>2</sup>.  
[www.djsniff.com](http://www.djsniff.com)

**Francesc Martí – Speech 2 (2015)**  
[video]

*Speech 2* is an experimental audio-visual piece created from a series of old clips from the US broadcast public affairs interview program *The Open Mind*. This piece is a reflection on the action of communicating, highlighting its limitations, and can be labelled as 'text-sound art', or 'text-sound composition' in an audio-visual framework.

Technically, in this piece the author has been experimenting with how granular sound synthesis techniques, in particular synchronous granular synthesis, and pseudorandom number generator algorithms can be used for audio-visual creative works. The original movies are cut, mixed, manipulated and reassembled, generating new images and sonorities. All of the piece's sounds and images come from that series of clips. In other words, no other sound samples or images have been used to create the final result.

Francesc Martí is a mathematician, computer scientist, composer, sound and digital-media artist born in Barcelona and currently living in the UK. He has a bachelor's degree in Mathematics from the Autonomous University of Barcelona, and two master's degrees, in Digital Arts and in Computer Programming. He also obtained a scholarship for furthering his studies in Music Technology at IRCAM (Paris). Simultaneously, he studied music at the Conservatoire of Sabadell. In 2014 he started his project 'Granular synthesis video', with which he has already participated in more than 50 exhibitions and concerts around the world. Currently, he is pursuing his PhD in new media art at MTI<sup>2</sup>.

[fmarti.xyz/about-francesc-marti/](http://fmarti.xyz/about-francesc-marti/)

**Robin Parmar – Tender Glance (2014/2018)**  
[stereo audio]

*Tender Glance* is an excerpt from an improvised performance at Sonic Vigil 8 (St. Anne's Church, Cork, 2014). Field recordings were combined with material added in the moment using a variety of transducers feeding a custom Reaktor patch. This practice reflects my listening position in a phenomenological field of tensions and flows.

Robin Parmar is a media artist whose compositions and installations have appeared internationally. In 2018, Silent Records (USA) released his seventh album *Division By Zero* under the name 7PRS. Recent awards include the Invisible Places residency (The Azores, 2017) and an Arts Council Bursary (2017). Research interests include psychoacoustics, audio synthesis, radiophonics, post-punk music, and science fiction. Robin is currently completing a doctorate in field recording and philosophies of place at MTI<sup>2</sup>. He is on the board of the Irish Science, Sound, and Technology Association (ISSTA).

[robinparmar.com](http://robinparmar.com)

**Amit Patel – Rhythm and Noises (2017)**  
[stereo audio]

If I could make jazz it would sound like this. It was created using the Cobra Synth, a light-sound object housed on the back of a beer mat. *Rhythm & Noises* is playful and quirky, and asks many questions: 'Can noise be rhythmical?' 'Can noise have beats?' and finally 'Can noise have loops?' The piece plays

homage to and is inspired by other electronic dance music styles including IDM, drum and bass, dubstep and techno.

Amit D Patel, aka Dushume, is an experimental noise artist/musician from Leicester who is influenced by Asian underground music and DJ culture. His work focuses on performing and improvising with purpose built do-it-yourself instruments, and how looping techniques, re-mixing and re-editing approaches can shape studio works. Lack and loss of control are central to his work. He is currently undertaking a PhD entitled *The workbench, studio and live practice: new modes of electronic music making* at MTI<sup>2</sup>.

[www.dushume.co.uk](http://www.dushume.co.uk)

**John Richards – Dirty Electronics – Part 1 (Reykjavik)**  
(2016)

[stereo audio]

Studio mix of 'crushed' Mute Synth II and miscellaneous sound material. Public making Iceland.

John Richards is a Reader in Music at MTI<sup>2</sup>. He explores performing with self-made instruments and the creation of interactive environments. He has worked with many leading improvisers and musicians in the field of live electronics. Since 2003, John Richards has been exploring the idea of Dirty Electronics that focuses on face-to-face shared experiences, ritual, gesture, touch and social interaction, as well as directing the Dirty Electronics Ensemble. The group have performed specially commissioned pieces by Merzbow, Pauline Oliveros, Howard Skempton (founder member of the Scratch Orchestra), Gabriel Prokofiev and Nicholas Bullen (ex-Napalm Death and Scorn). Other notable collaborations include working with Rolf Gehlhaar (original Stockhausen group), Chris Carter from Throbbing Gristle, Keith Rowe and STEIM (Amsterdam).

[www.dirtyelectronics.org](http://www.dirtyelectronics.org)

**Neal Spowage – New Track of Unknown Terra II**  
(2015)

[video]

People and objects form part of a distributed creative system, regardless of the scale of the object. We are not observers but an intrinsic part of our environment where our thinking processes extend beyond

our brain and body into our surroundings and interact with its contents. They make us smart, they provide us with creative material and they have unique meaning to each of us as individuals.

Any environment with which a person can interact will be indeterminate in nature, as we do not have absolute control over its condition. Industrial ruins are the type of places that magnify this indeterminacy since they exist on the fringes of ordered 'civilised' space. They are complicated and multi-layered environments with which one can collaborate.

This project explored several topics regarding how the performer subverts, collaborates, interacts and composes with a space. To realise this work Neal built a post-digital performance instrument called The Beast, which is an array of reclaimed speakers in a concave dish that amplifies the sound of itself being dragged over terrain. He took The Beast to a disused hollow cooling tower whose reverberant properties augmented The Beast's acoustic feedback while it was dragged around the space, thus creating an interaction between it and the structure. The industrial ruin was a disordered and dangerous space with detritus from previous human occupations including metal sheets, fire extinguishers and pallets in unexpected places. Vandalism, spent rocket launchers and demolition debris littered the derelict. This disordered space became an intrinsic part of the instrument-specific work. The feedback was continuous so Neal's contributions as the performer developed into disruption, manipulation and, by wearing a dress shirt and tailcoat, subversive physical presence. This meant that rather than playing The Beast and the tower he was negotiating and interacting with them, placing himself in situ as an intrinsic human object.

Neal Spowage is an artist and associate of The Dirty Electronics Ensemble in Leicester, Agony Art in London, the DAP LAB at Brunel and the SOMA project in Birmingham. He designs and builds sculptural electronic musical instruments then composes and performs works for them using the disciplines of dance, video art and performance art. Neal's interests include collaborative relationships, negotiating expertise between disciplines, interaction, objects as totems, junk sculpture, ritual, choreography and gender dynamics in performance. He is also an experienced rock mu-

sician who released a commercial CD album, *SUGAR* (2009), on Resurrection Records with the Screaming Banshee Aircrew. He currently teaches on Music Technology degrees at De Montfort University.

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

**Si Waite / National Trevor – *I Begin Where You End* (2015)**

[stereo audio]

*I Begin Where You End* explores the use of indeterminacy in the composition and performance of popular music. An algorithmic method was used to select sound samples and a grid-based, interactive-generative system controlled with a Novation Launchpad was used to arrange them. While this version combines real-time and studio-based techniques, live versions vary in that they are wholly controlled by the interactive system.

Si Waite (National Trevor) is a songwriter and Lecturer in Music and Sound at Staffordshire University, with a particular interest in interactive systems for popular music composition and performance. He is pursuing a PhD at MTI<sup>2</sup>.

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

**Craig Vear – *Cross Filter Esk Frozen* (2015)**

[stereo audio]

This recording started out as an experiment between an improvising cellist (Audrey Riley – see her bio above under Susanne Grunewald's entry) and a responsive processing environment. We were interested in exploring how the Kyma sound engine could be used to enhance the performance practices of an instrumentalist, and how it could expand the sonic potential of her instrument. If we succeed, then the sound processing would feel part of the performer and her instrument; if we failed, then it would operate like a sound effect. I'm pleased to say that we succeeded. On a technical level the live sound of the cello is cross-filtered (convolved) with a hydrophone recording of water running underneath a frozen layer. In a poetic sense the sound of the cello is shone through this frozen stream, out of which emerges a sound world that has qualities of cello and qualities of icy water.

Craig Vear is a composer and musician working predominantly in contemporary, experimental, improvised and electroacoustic music. For over 30 years he has created music with computers for the concert hall, multi-media installation, new media and stage. His digital scores are published by Composers Edition. He is Professor of Digital Performance and Music at De Montfort University.

[www.ev2.co.uk/vear/](http://www.ev2.co.uk/vear/)

**Virginie Viel – *The stones can speak* (2018)**

[stereo audio]

This piece has been composed with sounds recorded at the VICC (Visby International Centre for Composers) in 2017 and commissioned by Dante Tanzi to participate in the Awakenings concert series. The piece refers to the legend of the Dame Blanche of Tonneville in Normandy. It is said that the ghost of a young woman dressed entirely in white sometimes appears in the area of Tonneville to mislead travellers...

I thank Sten Melin and Jesper Elen of the VICC for their warm welcome in Visby.

On Sundays, hidden by the shadow of the Moon,  
She perpetuates a ritual that never comes to an /  
end...

Again and again... she wakes up without a body  
And warns all creatures that time will come...

We wish soon, they respond

And she replies later,

But as time goes by, they are all gone...

Virginie Viel is a composer of electroacoustic music and a visual artist (photography and video). Since 2014, she has been a PhD researcher at MTI<sup>2</sup>. She investigates the impact of her practice in visual arts on her compositional practice. She is an active member of Sèneçon, a collective of composers based in Brussels and also a member of the Belgian organisation FeBeME-BeFEM. She collaborated with various artists and composers on musical and audio-visual projects in France, Belgium and Greece. Her work has been exhibited and played in Europe, America, Japan and Australia.

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

## John Young – *Three Spaces in Mid-Air* (2017)

[stereo audio]

I - 00'00" II - 03'14" III - 07'48"

Form, writes Nicholas Bourriaud, is 'structural unity imitating a world'. I have responded to this idea with *Three Spaces in Mid-Air*, which is designed as a continuous work in three discrete sections. Each explores the idea of spectral space through interaction and coalescence of sonic strata, as three-dimensional objects 'suspended' before the listener. The work's three sections also address the compression of form, each aiming to embody the atmosphere of a self-contained 'world'—evoking implications of direction, tension and release while balancing states of stasis and motion. *Three Spaces in Mid-Air* was premiered on June 21, 2017 at the Project(ion) Room, Brussels and gained second prize in the 2017 Destellos Competition, Mar del Plata, Argentina.

John Young is a composer whose output includes multi-channel acousmatic pieces, large-scale radiophonic work and music combining instruments and electroacoustic sounds. His music focuses on the use of computer technology to transform, disassemble and reassemble sounds in innovative ways to create sonic drama and musical development. This involves fusion of sounds recorded in natural environments with more abstract sounds developed through electroacoustic processes, drawing on the capacity of 'real-world' sound to evoke novel imagery and natural points of reference for listeners. Some of his recent work has used oral history and archival recordings in a narrative-based approach to electroacoustic music.

He is Professor of Composition at MTI<sup>2</sup>, having previously been Senior Lecturer and Director of the Electroacoustic Music Studios at the Victoria University of Wellington, New Zealand. He studied at the University of Canterbury, graduating MusB with first class honours and PhD in musicology. His research has been funded by the UK Arts and Humanities Research Council, The Swedish Institute, Arts Council England and Creative New Zealand. John has received numerous international awards, including First Prize in the 1996 Stockholm Electronic Arts Award (Sweden) (for his work *Inner*), First Prize in the 34th Bourges International Electroacoustic Music and Sonic Art Competition (France, 2007) (for *Ricordiamo Forli*) along

with a Euphonie d'Or (2010) of the Bourges Competition for that same work. Further awards have come from Argentina, Brazil, Spain, Belgium, Italy, Austria and the Czech Republic. For more details, see [electrocd.com/en/bio/young\\_jo/discog/](http://electrocd.com/en/bio/young_jo/discog/)