design :: bret battey

CD TWO

01 Simon Emmerson *Fictions* (1999-2000, 13'49)
02 Peter Batchelor *Kaleidoscope: Arcade* (2004, 8'40) 🎧 *Binaural*
03-08 Rick Nance *Analogies of Control* (acousmatic version) (2005, 11'48)
09 Bret Battey *Rettocoagulant Vox* (2001, 11'34)
Stuart Dempster, trombone
10 Sophy Smith *Bed* (2007, 5'56)
11 Andrew Hugill *Island Symphony, movement 3* (1995, 10'40)
12 Ximena Alarcón *A to Z* (1998, 3'24)
13 Ron Herrema *Changing Weights* (2003, 6'23)

CD ONE

01 Simon Atkinson *Nocturne* (2001, 8'37)
02 Pierre Couprie *Jukurrpa - Quatre rêves* (2007, 10'51)
03 John Young *Sju* (1999, 7'24)
04 Leigh Landy *Oh là la radio* (2006/7, 8'48) 🎧 *Binaural*
05 Richard Hemmings *Hair Spider Stuck to Sock* (2002, 7'22)
06 Christopher Hobbs *Sudoku 49* (2007, 9'38)
07 Rob Weale *Circles of Strangers (Circle 3)* (2007, 10'35)
08 John Richards *Bite...Down (study3h)* (2001, 4'56)

Bouquet of Sounds
M   T   I

The Music, Technology and Innovation Research Centre (MTI) at De Montfort University (Leicester, UK, www.mti.dmu.ac.uk) has grown rapidly since being formed in 1999. Its current foci are composition/sonic art and electroacoustic music studies. Technological development work forms part of the centre's portfolio when serving specific musical goals. All MTI members are active musicians. The Centre is a founding member of the Electroacoustic Music Studies Network (www.ems-network.org), hosts the journal *Organised Sound* (Cambridge University Press) and the *ElectroAcoustic Resource Site* (EARS, www.ears.dmu.ac.uk) and has important exchange agreements with the University of Paris IV/Sorbonne, the University of Montreal and INA/GRM as well as a number of collaborations with other institutions around the globe. It also is associated with the University's new Institute of Creative Technologies (IOCT, www.ioct.dmu.ac.uk) which is directed by an MTI member (Hugill).

Composers include MTI staff members (Atkinson, Batchelor, Battey, Emmerson, Herrema, Hobbs, Hugill, Landy, Richards and Young), recent PhD graduates (Alarcón, Hemmings, Nance and Weale), postdoctoral researchers (Couprie and Weale) and IOCT members (Hugill and Smith).

This double CD collection has been created to celebrate the diversity of musical approaches involving technology emanating from the MTI. Our eclectic interests are reflected in this recording's title, *A Bouquet of Sounds*. It is fascinating how wide ranging the innovative forms of technological music found in this collection are, and yet there are things for listeners to discover that bind these works together. We hope our listeners find many 'flowers' in the bouquet to their liking, if not the whole bouquet.

— Leigh Landy, Centre Director (04.07)

CD ONE

01 :: Simon Atkinson *Nocturne* (2001, 8'37)

L'aile de la vue par tous les vents
Étend son ombre par la nuit

—Paul Éluard

02 :: Pierre Couprie *Jukurrpa - Quatre rêves* (Jukurrpa - Four Dreams) (2001) INA/GRM Commission (version 2 - 2007, 10'51)

Jukurrpa, a word used by Australian central and western desert tribes, means dream. One should not confuse this word with a nocturnal dream, the little dream. Jukurrpa is a parallel dimension that is always accessible by the initiate or the shaman. It allows them to be able to relate to the Beings of Creation and their ancestors so that they can obtain information, power or revelations.

Once upon a time, the world did not have a form. Ancestors arrived and they created Earth.
How?
By designing their dreams in the sand.
Félicie takes out her diary and a wooden crayon from her jacket. Bilma observes her without saying a thing, following her.
One must not damage our ancestors' dreams. We must protect the, protect the plants, animals, the people and their song. Jukurrpa tells us how to protect our land: from generation to generation, the history of our ancestors is recounted so that it never ever is forgotten.
How can you do this without ever writing anything down?
We do as our ancestors did; we design our dreams on the sand.
Félicie looks at Bilma with admiration.

—Félicie Dubois, l'Hypothèse de l'argile

[CD ONE, Continued]

03 :: John Young *Sju* (1999, 7'24)

Sju is based on the variable pronunciation of this Swedish word. There are two very distinct pronunciations of 'sju'—one strictly 'correct', another more 'colloquial'—but also a few shades in between. These distinctions provided me with interesting material, since the difference is mainly one of the initial brief noise component of the word—and even then, the articulations of different people generated a large range of subtly varied noise contours. In shaping the piece I used as a basic model the transition of this noise into pitch (the vowel component), especially the idea of pitched resonances forming a relatively static underpinning of texture, but prone to drift towards new sound shapes.

While visiting Sweden in 1998, two of the people I worked with enjoyed using 'sju' as a kind of light-hearted Swedish competency test for anglophones—since there is no real equivalent sound in English. My indifferent performance in that test, and my fascination with the bewitching nature of the sounds led me to try and capture and play with them.

Sju is dedicated to everyone at EMS Stockholm, with special thanks to Inger, Göran, Paulina and her class, Perikles and Fivos. It was composed in the Electroacoustic Music Studios, Victoria University of Wellington and premiered by BEAST, Birmingham, 4 February 2000. It was selected for the finals of the ARTS XXI competition, Valencia, Spain.

[CD ONE Continues Opposite Side]

04 :: Leigh Landy *Oh là la radio* **(2006/7, 8'48) INA/GRM Commission**

Binaural version of the 8-channel work; use headphones to listen to this piece. Binaural conversion by Lorenzo Picinali.

This piece, like many of my recent works, focuses on recycling sounds (aka appropriation, plundering, sampling, etc.). *Oh là la radio* is a GRM (Paris) initiative based on their desire for composers to plunder archives. In this case, diverse French radio programmes covering very few days over 2006 were used as source material. Other than the initial sound, which may be familiar to sonic art enthusiasts, all sounds were recorded from broadcasts during this period. The role I chose was simply to re-compose what was supplied. For those familiar with the French radio, many familiar voices and logos can be heard. The piece seeks to take the known, tilt it ever so slightly and re-present it as a sound-based artwork. Humour is one of its key elements. A follow-up British version is planned. As far as copyright is concerned… don't ask.

05 :: Richard Hemmings *Hair Spider Stuck to Sock* **(2002, 7'22)**

I wrote this colourful piece in 2002 with the main purpose of creating an unpredictable listening experience full of confusing little twists and turns. From a compositional standpoint, I drew upon a wide range of techniques, including some randomisation. Structurally, the opening half is very standardised, but this is to make way for a number of surprising transitions, the first of which occurs from 2'30 until 3'00, when the 'verse/chorus' security blanket is tugged away from the listener plunging them into a generous, if warped, helping of sonic slapstick humour. This comprises sections of musique concrète (numerous homemade samples subjected to absurd pitch-bending) and computer manipulated improvisation, before returning to a backwards version of the opening boogie with a few extra snippets piled on for added value. The track first appeared on the album *Rock 'n' Random* by Evil Dick and the Banned Members, which you can find at polemicmusic.com.

06 :: Christopher Hobbs *Sudoku 49* **(2007, 9'38)**

Sudoku 49 is one of a series of pieces I have been making since 2005 using Sudoku diagrams and Apple's *GarageBand* software. The numbers in the grids (1-16) are used to dictate choice of loops within *GarageBand*, their numbers of repetition and their placing within the overall time-frame of the piece. A selection of ten of these pieces has been released as a double CD by Experimental Music Catalogue (EMC 004, 2006). *Sudoku 49* is unlike the others in that a constant loop (a blues piano) is present throughout the track, playing its sequence eight times while the other loops come and go. The playback level of the track is determined by the blues loop, which should be barely audible.

07 :: Rob Weale *Circles of Strangers (Circle 3)* **(2007, 10'35)**

*i arrived at the gathering
already worse for wear
a gut full of jack
a pocket full of manerix
and a mind
teetering
i knew the evening was gonna be awkward
'cos the funk of beautiful people
overpowered the cigarette smoke
i slipped a manerix
between my lips
swallowed it down
to soften the beast
then slid into the nearest
circle of strangers*

08 :: John Richards *Bite_Down (study3h)* **(2001, 4'56)**

Bite_Down explores the intersection between electroacoustic composition and improvisation, and is part of a longer piece entitled *Four Studies for Double Bass* written in 2001. Listening back to the piece some years later, the third study, which I have retrospectively given the title *Bite_Down*, epitomizes a working practice and sound world that has continued to be central to my work. Issues such as gesture, the idiosyncrasies of the performer and the instrument, stark contrasts between acoustic and synthesised sounds, and the foregrounding of technological, often unwanted sound artifacts are all given emphasis.

CD TWO

01 :: Simon Emmerson *Frictions* **(1999-2000, 13'49) INA/GRM commission**

Earth, Air, Fire, Water: the four fundamental elements of nature. But from the comfort of our homes can we really understand what happens in the horrors of conflict? The earth is scorched, the wind blows cold, fire destroys houses, it rains and yet there is no clean water to drink.

The music in *Frictions* has been developed from the sounds of rattles, gourd instruments and maracas I obtained in Zimbabwe and Brazil, as well as fricative sounds from a set of African drums.

Frictions was commissioned by the Groupe de Recherches Musicales (Paris) and first performed on the acousmonium in the Salle Messiaen, Radio France in April 1999. It was revised in October-November 2000.

We might just hear the voices crying from afar if we listen hard enough. This work is dedicated to all innocent victims.

02 :: Peter Batchelor *Kaleidoscope: Arcade* **(2004, 8'40)**

Binaural version of the 8- or 12-channel work; use headphones to listen to this piece. Binaural conversion by Lorenzo Picinali.

Come behind the neon façades of the one-armed bandits and pinball machines and into the very hearts of the machines. Among the gears and levers, the whistling, darting, ratcheting and rolling is frantic and all encompassing—a rage within the machine. Respites are fleeting, for no sooner has one game ended than more coins are pressed into the slot to start another.

This piece is a celebration of the arcade experience in its myriad forms. It continues the *Kaleidoscope* series in which the aim is to place the listener within the sound source.

03-08 :: Rick Nance *Analogies of Control* **(acousmatic version) (2005, 11'48)**

1. *Bell Crawler* (1'45)
2. *SlipIn* (3'01)
3. *Skimming* (2'29)
4. *999 Parables* (1'53)
5. *The First Minute* (1'09)
6. *The Last Three Minutes* (1'31)

There are two sets of sample sources here. One is of cello, both being performed upon (Craig Hultgren improvisations), as well as its dismembered parts being played with in the studio. The other set is of various metals being quickly cooled by solid carbon dioxide. Both are melded together in studio without regard to their origins. After the movements were finished, the sets were separated into three tracks. A stereo pair made from the cello derivations is for diffusion to the audience and the other, the cooling metals are directed to the performer's headphones. He is directed to imitate the sounds he hears. This use of aural models in place of written scores results in a new approach to open form. There is a version for instrumental performance, and an acousmatic version, presented as it was created in the studio. It is the acousmatic face of the composition that is presented here.

09 :: Bret Battey *Retrocoagulant Vox* **for bass trombone and computer-realised sound (2001, 11'34) Stuart Dempster, trombone**

Trombonist Chad Kirby commissioned *Retrocoagulant Vox* in 1999. As a student of Stuart Dempster, Chad's repertoire of extended trombone techniques (including didgeridoo technique, circular breathing, and pedal-tone vowels) presented both a unique opportunity and a distinct challenge. Chad requested specifically that we work closely together on an ongoing basis to create a trombone part that would reflect both of our identities. My own intent was to use the piece as an opportunity to work through some of the ambiguity I felt about extended instrumental technique. I sought to integrate the extended technique with relatively direct melodic and rhythmic gesture. My working method, then, was to develop the computer part and the trombone part in parallel in a multi-track sound editor, sketching the trombone part primarily by manipulating recordings of Chad playing various textures, techniques and ideas. Then Chad and I interpreted this audio sketch, translating and refining it into playable notation.

10 :: Sophy Smith *Bed* **(2007, 5'56) produced and mastered by Tim Dickinson**

This piece forms part of the soundtrack for Motionhouse Dance Theatre's 2007 touring production *Driven*, which fuses live action, music and film. Five performers race in the fast lane, dodging the flying debris, as their lives literally fall apart around them. *Driven* presents life as a series of significant moments, seductive decisions to be made and their physical consequences. The soundtrack was created in collaboration with the artistic director and filmmaker and aims to combine seamlessly these components, whilst conveying and supporting the emotional landscape, in a similar way to film scores. This particular piece is part of two consecutive sections. The first is a film projected onto the stage which depicts an individual's late-night wait in a hospital corridor, waiting for news of a loved one who has been involved in a car crash. The second is live action sequence, following the film, and depicts the same character trying to wake the patient from unconsciousness.

11 :: Andrew Hugill *Island Symphony*, **movement 3 (1995, 10'40)**

This is the third movement of *Island Symphony*, which treats Looe Island as a compositional map in four different dimensions. This movement maps the contemplative and spiritual aspects of the island.

12 :: Ximena Alarcón *A to Z* **(1998, 3'24)**

As a starting point for this work, I took a memory from childhood in which I was taught that "m" and "a" make the sound "ma". However, in my sonic experience with blackboard and chalk, this combination of characters sounded like a very rhythmical kind of krssshhh-krssshhh. I recorded each character of the Spanish alphabet on a blackboard three times to discover each letter's gesture. *A to Z* follows the sequence of the letters in order, with variations in the number of times each character sounds. I selected the number of times that each should be played according to its sonic characteristics. Silences, pauses and fades were intended to provide a 'stage presence' to sounds, which were played through four mini-speakers on an empty blackboard, as if it were a screen for the projection and evocation of memories of literacy.

13 :: Ron Herrema *Changing Weights* **(2003, 6'23)**

On one level, *Changing Weights* can be seen as a work that mediates traditional and contemporary musical techniques. Whereas in music from past ages we see intersections of harmonic and melodic organisational forces, in *Changing Weights*, a series of ninth chords intersects with slowly developing probability functions. Within the emergent pointillistic texture, fragmentary melodies appear. A similar traditional/contemporary tension exists between the familiar harp timbre on the one hand and, on the other, the sense of its articulation exceeding human performability. Finally, there exists also a tension between formalist and narrative approaches: a series of harmonic combinations is systematically generated from a harmonic superset, yet the music follows a clear dramatic trajectory. *Changing Weights* was realised with the aid of Paul Berg's computer software, *AC Toolbox*, using a dynamic probability function written at my request.

WWW.MTI.DMU.AC.UK