The Music, Technology and Innovation Research Centre (MII) at De Montfort University (Leicester, UK, www.mti.dmu.ac.uk) has grown rapidly since being formed in 1999. Its current loci are composition/sonic art and electroacoustic music studies. Technological development work forms part of the centre’s portfolio when serving specific musical goals. All MII members are active musicians. The Centre is a founding member of the Electroacoustic Music Studies Network (www.emsnetwork.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/GRC 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 MII member (Hugil).

Composers include MII staff members (Atkinson, Batchelor, Battey, Emmerson, Herrema, Hobbs, Hugil, Landy, Richards and Young), recent PhD graduates (Amaran, Hemmings, Nance and Wefale), postdoctoral researchers (Couprie and Wefale) and Ioct members (Hugil and Smith).

This double CD collection has been created to celebrate the diversity of musical approaches involving technology emanating from the MII. 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
Etend son ombre par le nuit
—Paul Éluard


Jukurpa, 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. Jukurpa 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.
Felicié takes out her diary and a wooden crayon from her jacket. Bisma observes her without saying a thing, following her.
One must not damage ancient ancestors’ dreams. We must protect the, protect the plants, animals, the people and their song. Jukurpa tells us how to protect our lands, from generation to generation, the history of our ancestors is recounted so that it never is forgotten.

How can you do this without ever writing anything down?
We do as ancestors did; we design our dreams on the sand.
Felicié looks at Bisma with admiration.
—Felicié Dubois, L’hypothèse de l’origine

**CD ONE (Continued)**

**03 :: John Young Su (1999, 7:24)**
Su is based on the variable pronunciation of this Swedish word. There are two very distinct pronunciations of Su, both strictly correct, and there are ‘colloquial’—but also a few shades in between. These distinctions provided me with interesting material, since the difference is mainly one of the initial breath and release 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 basis 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 Su as a kind of light-hearted Swedish competency test for English speakers—since there is no real equivalent sound in English. My indeterminate performance in that test, and my fascination with the bewitching nature of the sounds led me to try and capture and play with them.

Su is dedicated to everyone at EWS Stockholm, with special thanks to Inger, Göran, Paulina and her class, Perikles and Pivio. It was composed in the Electroacoustic Music Studies, Victoria University of Wellington and performed by EWS Stockholm, 4 February 2000. It was selected for the finals of the ARTS XII competition, Valencia, Spain.

[CD ONE Continues Opposite Side]
This piece, like many of my recent works, focuses on recycling sounds (fake appropriation, plundering, sampling, etc.). Oh là là radio is a GRM (Paris) initiative to encourage 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 might be familiar to French listeners, 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, lift it ever so slightly and repres- ent 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 unusual and vivid listening experience full of contrasting 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 open ended, but for a number of surprising transitions, the first of which occurs from 2:30 until 3:05, when the whole piece is replayed backwards and the listener jmingo them into a generous, gawp, helping of sonic jazzy-punk humour. The whole piece is a collage of music and concrete (numerous homemade samples subjected to absurd pitching and computer manipulation) before returning to a version of the opening boogie with a few extra samples piled on for added value. The track first appeared on the album Rock of Random by Evil Dick and the Banned Members, which you can find at bodemicmusic.com.

06 :: Christopher Höbbs 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 grid are played as a kind of extra-musical ‘score’ of loops within GarageBand with different numbers of repetitions and their placement within the overall time-frame of the piece. A selection of ten of these pieces has been released as a double CD by M的学习Culture (MCAMC06). 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 placement 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 wore for a gut full of poison, a pocket full of manner and a mind full of fear. But I knew the evening was gonna be awkward. We are the beautiful people. Overpowered by cigarettes and wine, I slipped a man a between my lips swallowed it down to soften the beast into the nearest circle of strangers.

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

Bite_Down explores the interaction between electroacoustic composition and real-time improvisation along a rather formalistic lines within GarageBand. The main 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, stood out from the others. The study is the only section of the piece that has continued to be central to my work, issues such as gesture, the ideograms 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 confines of our homes we can rarely understand what happens in the horror of conflict? The earth is scorched, the wind blows cold, fire destroys houses, the rain and yet there is no clean water to drink. The music in Frictions has been developed from the sounds of rattle, gourd instruments and maracas obtained in Zimbabwe and Brazil, as well as the sounds from a set of African drums.

Frictions was commissioned by the Groupe de Recherches Musicales (Paris) and the GRM as a commission on the occasion of the Salle Musisians, 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 Picinati.

Comé 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 whirling, darting, trampling and rolling is frantic and all energizing—a rage within the machine. Rackets are reeling, for no sooner has one game ended than more coins are pressed into the slot to start another.

03-05 :: Rick Nance Analogies of Control (acousmatic version) (2005, 11:48)

1. Bell Crawler (1:45)
2. Spilln (3:11)
3. 1999 (1:29)
4. 999 Parables (1:53)
5. Silver and the First Minute (1:09)
6. The Last Three Minutes (1:53)

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 of various metals being quickly cooled by solid carbon dioxide. Both are mixed and assembled together in studio. Without regard to their origins. After the movements were finished, the sets were separated into these tracks. A stereo pair made from the cello derivations, is for most to the audience, or, on the other hand, a stereo pair made from to the performances. He is directed to imitate the sounds he hears. His use of aural models in place of written scores results in a new approach to a open form. There is a version for instrumental performance, and an acousmatic version, presented as it was created in situ. It is the acousmatic face of the composition that is presented here.

09 :: Bret Batten Retrocogulant Vox for bass trombone and computer-realised sound (2001, 11:34) Stuart Dempster, trombone

Temposon! Chad Kirky commissioned Retrocogulant Vox in 1999. As a student of Stuart Dempster, Chad’s repertoire of extended trombone techniques (including didgeridoo technique, circular breathing, and pedal-tone voice) presented both a unique opportunity and a distinct challenge. Chad decided that an explosive 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 my ideas about representation and representation and the nature of the instrument and 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 part of the trombone part together, gradually adding a 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 :: Sophie 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 Drivers, which fuses live action, music and film. Five performers race through the fast lane, dancing the flying debris, as their lives literally fall apart around them. Drivers 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 deconstructing and superimposing on top of one another in a semi-improvised way to create a ‘soundtrack’ piece. 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 visit to a hospital ward, waiting for news of a loved one who has been involved in a car crash. The second is the live action sequence following the film, and depicts the same character trying to wake the patient from unconsciousness.

11 :: Andrew Huggil Island Symphony, movement 3 (1995, 10:40)

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

12 :: Ximena Alarcón A 10 (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 context, I perceived the sounds “ma” and “mb” as being like a very rhetorical kind of krisshh-krisshh. I recorded each character of the Spanish alphabet on a blackboard three times to discover each letter’s gesture. A t 02 follows the sequence of the letters in order, with variations in the number of times each character sounded. I selected the number of times that each should be played according to its sonic characteristics. Stacato, legato and staccato have been merged into a ‘staccato’ sounds, which were played through four mini-speakers on an empty blackboard, as if were a screen for the projection and evocation of memories of literacy.

13 :: Ron Herema 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 the 1950s and 60s, the interrelations of harmonic and melodic organisational forces, in Changing Weights, a series of nine chords intersects with slowly developing diatonic progressions. This becomes apparent when the chords are sounded like a very rhetorical kind of krisshh-krisshh. Finally, there exists also a tension between formalist and narrative approaches; a series of harmonic combinations is systematically generated from a harmonic structure that involves the musical idea of the song. In changing weights, the studio work was realised with the aid of Paul Berg’s computer software, AC Toolbox, using a dynamic probability function written at my request.