

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

### *Bouquet of Sounds*

### *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 – Peshlas –* is accompanied by detailed instructions on how to route these audio tracks using the multichannel-routing features of Macintosh OSX.

*Déchirure* (2013)



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contemporary music, 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 INA-GRM ( ) a commission for SEAMS (Society for Electroacoustic Music in Sweden), and a

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/>

*et al SoundImage Athens (2018)*

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nary stage in the mind – most especially as examined in Frances Yates's book (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 (2007) – a Bourges Commission).

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.

gramming technologies He is currently completing

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.

### *Talagair* (2018)

was made from recordings made in Talisker Bay on the Isle of Skye. The main material consists of recordings made of the sea and barnades 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 'barnade showers' that appear throughout the second half.

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 ).

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 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).

### *Walking, eating, driving (excerpts)*

(2016)

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.

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 ho





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my custom instrumental setup, but for this piece I take

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sidian who released a commercial CD album (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)

*I Begin Where You End*

(2015)

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 MII<sup>2</sup>  
[www.nationaltrevor.com](http://www.nationaltrevor.com)

*Cross Filter Esk Frozen* (2015)

This recording started out as an experiment between an improvising cellist (Audrey Riley – see her bio above under Susanne Grunewald's entry) and a

*Three Spaces in Mid-Air* (2017)

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.