

than sealed off and left as undisturbed resting places, and as such they fascinate me. *Stoop* is a collection of 'camera perspectives' on the ritual participant, built from the sounds of the body in motion, filtered through the lens of the acousmatic."

Mostly known for his work in the field of acousmatic music, **Dominic Thibault** likes to explore a musical world which crosses stylistic borders. His work reflects interests in multi-media opera, theatre, pop music and ideas of the collective imagination. He says, "*Enfant Robot au cœur fondant* (French for *Child Robot with a melting heart*) is a mixed-music piece for pots, pans and tape. It was developed in collaboration with percussionist João Catalão. The piece, inspired by the first contact of a child with percussion through cooking utensils, explores concepts of musicality, virtuosity and innocence. The performers enact that child suddenly discovering its musicality in an imaginary electronic world."

Mark Bokowiec began creating work with interactive technologies in 1995 developing the first generation of the Bodycoder System, an on-the-body sensor interface that uses radio to transmit data. Together with Julie Wilson-Bokowiec, he has created and performed work with the Bodycoder System at various events and venues across Europe, the US and Canada and at artist gatherings including ISEA and ICMC. He says, "*Amera* was composed using sound-files derived from field recordings taken in various localities in Devon and Cornwall including the boat construction yard in Polruan and the funicular railway at Lynmouth. This material was then processed using a variety of techniques in MSP, particularly Phase Vocoding and Granular Synthesis to create a palette of sonic motifs. This material was then taken into the Absynth environment where it was reprocessed, modulated and orchestrated in real-time using a variety of custom-built hardware controllers to create a number of long sequences."

- Monty Adkins

In Search of the Miraculous

This disc emerges from a group of postgraduate researchers working in electroacoustic media and computer music at the University of Huddersfield's Centre for Research in New Music. The works display a great diversity in artistic practice and technical means, yet there are also common threads running through the collection: relations between the natural world and human ritual, the idea of sonic phenomena experienced as an embodied or spatialised presence, worlds of play and memory 'in search of the miraculous'.

Paulina Sundin's music is defined by harmony beyond traditional tempered scales, harmony drawn instead from the acoustic qualities found within everyday objects. She explores relationships and interactions of various sound spectra and scales in both her electroacoustic and instrumental works. She says, "In Håga in the Uppsala region of Sweden there is a so-called 'ringing stone'. Archaeologists believe that this ringing stone was perhaps used during religious ceremonies during the Bronze Age. A person would strike the ringing stone with another smaller stone to generate a resonant tone. Over many years' use the ringing stone has developed indentations and hollows, each with a particular sound character when struck. It is from the sound spectrum of these struck indentations that this piece is created. The overtones of the ringing stone were analysed and a musical scale created from them, a scale unique to the stone itself. The original source sound for the musical scale can be heard at certain points throughout the whole piece and in the melody that weaves its way through the piece. *Klangstenen i Håga* (The Ringing Stone of Håga) has been composed as 'absolute music', without any non-musical associations. Despite this, I have allowed myself to be inspired by the sound from the ringing stone of our ancestors in order to, with the help of modern technology, create an echo of the past."

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120.5 mm

120.5 mm

119.5 mm