Organised Sound compact disc

The *Organised Sound* Volume 7 CD contains both audio and video. Video material can only be viewed from a computer system. The CD will play all the audio tracks and sound examples in a standard audio CD player.

Complete Listing for Volume 7

Track number	Article author	Title
1	Hahn	Sound example 1
2	Hahn	Sound example 2
3	Hahn	Sound example 3
4	Hahn	Sound example 4
5	Weidenaar	*Hang time on Jones street*
6	Burtner	Example 1: *Portals of Distortion*
7	Burtner	Example 2: *Incantation S4*
8	Burtner	Example 3: *Split Voices*
9	Burtner	Example 4: *Noisegate 67*
10	Burtner	Example 5: *S-Trance-S*
11	Barrett	Sound example 1
12	Barrett	Sound example 2
13	Barrett	Sound example 3
14	Barrett	Sound example 4
15	Barrett	Sound example 5
16	Barrett	Sound example 6
17	Barrett	Sound example 7
18	Barrett	Sound example 8
19	Barrett	Sound example 9
20	Barrett	Sound example 10
21	Barrett	Sound example 11
22	Barrett	Sound example 16*
23	Barrett	Sound example 17
24	Barrett	Sound example 18
25	Barrett	Sound example 19
26	Barrett	Sound example 23
27	Menzies	Sound example 1: *bird, 1 sine, study*
28	Menzies	Sound example 2: *bird, 2 sines, study*
29	Menzies	Sound example 3: *bird, 3 sines study*
30	Menzies	Sound example 4: *spiro, some keys played separately*
31	Menzies	Sound example 5: *spiro, some pairs of keys*
32	Menzies	Sound example 6: *spiro, study1*
33	Menzies	Sound example 7: *spiro, study 2*
34	Menzies	Sound example 8: *spiro, study 3, in stereo*
35	Menzies	*lifeforms*, piece featuring spiro and bird
36	Schedel	*Rhythmicon*, Cowell. With the kind permission of Schillinger Collection, Archives Center, National Museum of American History, Smithsonian Institution.
37	John Mallia	Musical submission: *Smyrna Soundscape* (2000), see accompanying notes
38	Gabriele Proy	Musical submission: *Wien West Bahnhof*

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39	Steve Roden	Musical submission: *schindler house, a quiet, flexible background for a harmonius life*, see accompanying notes (excerpt)
Data	Bongers and Harris	*Inside-Out* composition, design and Video-Organ performance by Yolande Harris and Bert Bongers. Rebellious Flute performed live by Yolande Harris at Nau Coclea, Camallera, Girona, Spain. Commissioned by Clara Gari, Nau Coclea Summer Experimental Music Festival, July 2002. Video excerpt editing by Yolande Harris and Bert Bongers illustating paper entitled: *Approaches to creating interactivated spaces, from intimate to inhabited interfaces*

*Note about Barrett sound examples: Additional four-channel sound examples are not included on the CD since they require a specialised sound reproduction system. The additional examples and a full description of playback requirements can be downloaded from: http://www.notam02.no/~natashab/ambi_ex.html

***Smyrna Soundscape* (2000)**

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In 1922, Turkish troops under the command of Mustapha Kemal burned the ancient city of Smyrna to the ground. The majority Greek and Armenian populations became victims of rape and slaughter as they were forced out of the area in an act of ethnic cleansing.

Originally composed for an installation entitled 'Bloodlines: Remembering Smyrna, 1922' with visual artists Annee Spileos Scott and John Rexine, this electroacoustic soundscape uses the sound of the sea as a veil covering memories of Smyrna before the 1922 catastrophe. Greek music from the time period and other sounds associated with the area including cafes, fishing boats, markets and children are pulled to the foreground of the composition in sporadic collages of varying density and duration. The sounds move between natural and electronically manipulated otherworldly colours and the water is transformed into the fires of 1922. Through repetition, association and shifting contexts, the soundscape aims to evoke the feeling of nostalgia, loss.

Smyrna Soundscape received an award in the Bourges International Competition of Electro-Acoustic Music and Sound Art (France, 2000) and an honourable mention in the Luigi Russolo Competition (Italy, 2000).

John Mallia's compositions have been performed by artists in the US and abroad, including the Zeppelin Festival of Sonic Art, Barcelona, The Gaudeamus Festival, Amsterdam, Yo-Yo Ma, the AUROS Group for New Music, Phantom Arts, The Society for New Music, NY, The International Computer Music Association, The Society for Electro-Acoustic Music in the US, the Bourges Festival, France, and the Boston Microtonal Society. He was a winner in the Bourges, France International Competition for Electro-Acoustic Music and Sonic Art (1991, 2000) and has been composer-in-residence at the Groupe de Musique Experimentale Studio de Bourges. He received an honourable mention in the Luigi Russolo Competition (2000).

Mallia was co-Director of the Auros Group for New Music from 1992–1999 and, in that time, produced over seventy concerts of new music in the Boston area. He has written for diverse instrumental and vocal forces including solo works, large and small chamber works, orchestra, percussion, chorus and electroacoustic music. His recent electronic work explores the use of voice as a sound source and often involves collaboration with poets and visual artists. 'Bloodlines: Remembering Smyrna, 1922', a multimedia installation by Annee Spileos Scott and John Rexine including an electroacoustic soundscape by John Mallia, was recently exhibited at the Fuller Museum in Brockton, MA. Two collaborative installations ('Sight, Sound, Synapse' and 'Summons') with poet Dana Dalton and sculptor Jacques Abelman were featured at the Boston CyberArts Festival and the Brandeis Festival of the Arts.

Mallia has taught Electronic Music, Composition and Music Theory at the College of the Holy Cross, Clark University, Northeastern University, Brandeis University and is a Visiting Artist and Lecturer in Sound Art at the School of the Museum of Fine Arts, Boston.

schindler house
a quiet, flexible background for a harmonius life

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a quiet, flexible background for a harmonius life is the second from a series of recordings which were originally presented as site-specific sound works for the exhibition *in between architecture/in between outdoors* at the mak centre schindler house, Los Angeles, July–Sept 2001.

a quiet, flexible background for a harmonius life

My initial audio idea for the Schindler House was to build a piece around the singing of Schindler's 1912 text *a manifesto*. When I began the project, the presence of my voice seemed too much of a distraction for the space, so I moved on to other things. Dealing with the interior of the house was a big problem for me – everything I

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created seemed too busy and not nearly delicate enough – everything felt intrusive. While I was struggling, I began to think about the voice again. I returned to Schindler's *Manifesto* as a way of letting my thoughts drift, and the last line really struck me in terms of what I was struggling with for the interior space – 'it will be a quiet, flexible background for a harmonious life'.

I eventually sang this line through a ring modulator and looped it. The voice became a kind of insect-like presence; and thus through abstraction, the sounds of this last line sung over and over again attempt to create this quiet flexible background for a harmonious life within the house.

I decided to install the piece with headphones, since even at a very soft volume, the piece was still intrusive of the quiet existing audioscape of the house. I placed two sets of headphones in a small hallway, facing the windows between the RM Schindler studio and the Pauline Schindler studio. The windows face the rear courtyard and trees, and somehow I image that the headphones, the sounds, and the view through the old wavy glass enable one to drift in and out – hovering between the house and the exterior landscape.

Along with my ring-modulated voice, the piece also includes the sounds of rattling window panes; and the sound of an airplane flying over the house as recorded through a contact microphone attached to a wooden ceiling beam.

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