Organised Sound DVD

This volume's DVD contains both audio and video files. The DVD will play audio and audio-visual tracks either on a standard DVD player or on your computer. Full information related to this DVD can be found in the relevant articles.

Article Author (issue)

Simon Emmerson (11/3)

In what form can 'live electronic music' live on?
3 Sound Examples
Three audio examples from Tim Souster's *Spectral* (viola, live electronics, 1971) performed by the composer.
The opening of 'Aria' – 0′45″
The opening of 'Echo IV' – 32″
Extract from 'Decay' – 30″

1 Movie
An audio-visual example from Simon Emmerson's *Spirit of '76* (flute, accelerating delay, 1976). A mix of three audio extracts (early, middle, ending) accompanying extracts of the composer's video of the original tape delay process. Audio and video are not synchronised except the 'cut off' at the end. Performed by Nancy Ruffer (1983). Video by Simon Emmerson (2004). Composer's copyright – 1′23″

John Young (12/1)

Reflections on sound image design in electroacoustic music
24 Sound Examples
Example 1: Tui (native New Zealand bird), pitch shifted – 0′07″
Example 2: James Paul Sain, extract from *Coriolis Effect* (opening) – 0′40″
Example 3: John Young, extract from *Inner* (opening) – 0′24″
Example 4: John Young, extract from *Inner* (from 8′16″) – 0′43″
Example 5: John Young, extract from *Inner* (from 5′45″) – 0′16″
Example 6: Tongue twisters in Swedish and Japanese (material used in *Tongue*) – 0′16″
Example 7: Rhythmic 'skeleton' from *Tongue* – 0′06″
Example 8: Interleaved rhythmic 'skeletons' from *Tongue* – 0′10″
Example 9: John Young, extract from *Tongue* (from 2′03″) – 0′12″
Example 10: John Young, extract from *Tongue* (from 4′31″) – 0′49″
Example 11: John Young, extract from *Virtual* (opening) – 0′59″
Example 12: John Young, extract from *Virtual* (from 8′26″) – 1′00″
Example 13: Wind noise, processed as in *Virtual* – 1′06″
Example 14: Saxophone sounds –original and processed, as in *Trace* – 0′33″
Example 15: Hand claps, then interleaved with water splashes, as in *Pythagoras's Curtain* – 0′15″
Example 16: Rubbed balloon and tapped wine glass interleaved, as in *Pythagoras's Curtain* – 0′14″
Example 17: Interleaved door knock (close/distant), as in *Pythagoras's Curtain* – 0′09
Example 18: Rain splashes—original and granulated, as in *Liquid Sky* – 0′15″
Example 19: Envelope substitution applied to rain sounds, as in *Liquid Sky* – 0′24″
Example 20: Envelope substitution applied to mix of original and granulated rain sounds, as in *Liquid Sky* – 0′36″

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Example 21: Progressively processed water droplets, as in *Liquid Sky* – 0′15″
Example 22: Gesture/texture extension of processed water droplet, as in *Liquid Sky* – 0′11″
Example 23: Loose peak synchronisation of processed water sounds, as in *Liquid Sky* – 0′27″
Example 24: John Young, extract from *Liquid Sky* (from 11′49″) – 1′04″

Daniel Schachter (12/1)

Towards new models for the construction of interactive electroacoustic music discourse
1 Example
FlaX – 8′59″

Alla Zagykevych and Ivan Zavada (12/2)

Development of electronic music in Ukraine: emergence of a research methodology
8 Sound Examples
Hrabovsky, Leonid, *Concerto Misterioso* for 9 instruments (fragment) – 2′18″
Godziatsky, Vitaly, *4 Scherdzi domestiki* – 2′44″
Godziatsky, Vitaly, *The Career* – 2′11″
Steciuk, Ihor, *Shvydkoplynnosti No. 2 Prokofieva* (Vision No. 2 Prokofiev), electronic interpretation – 1′31″
Steciuk, Ihor, *Urbo* – 1′19″
Nesterov, Oleksandr, *Coloured Fluorography* (fragment) – 2′42″
Abakumov, Maxim, *Quartet* (fragment) – 2′51″
Zagaykevych, Alla, *Pagode* for tape and live electronics, G. Isaac on recorder (fragment) – 3′23″
All rights have been received.

Hasnizam Abdul Wahid (12/2)

Electroacoustic music studies: some thoughts and possibilities
3 Sound Examples
Affendi Ramli *Tales of the Whispering Bonanag* (fragment) – 4′49″
The piece was based on a musical instrument of a specific type from Trengganu, East Peninsula Malaysia known as *Bonang*. It consists of sets of tuned small bronzed gongs that produced a very bright sound. In the traditional Malay culture, the *Bonang* is sacred and it is believed to have supernatural power, and was regarded as the main instrument in any Gamelan repertoire.
Affendi Ramli *Mystic Shadow* (fragment) – 6′07″
The piece was composed from collections of instruments used in the most ancient theatre form in Malaysia, the *Wayang Kulit*.
Hasnizam Abdul Wahid *One Silent Night* – 4′16″
The steaming Borneo jungle is alive, and embraces you as you walk into it at night, the reverberating sounds of cicadas, frogs and bird calls engaged in a unique harmonic blend, throbbing with the wild beauty of the rainforest.
All rights have been received.

François Bayle (12/3)

Space, and more
5 Sound Examples
François Bayle, *L'Expérience acoustique: l'inconscient de la forme* (1969) in four sections: 1′16″, 2′45″, 2′34″, 2′30″
François Bayle, *Eros bleu* (1979, fragment) – 3′40″

Jean-Christophe Thomas (12/3)

Nature and the GRM
47 Sound Examples
1 Jean-Claude, Risset *Sud* (1985) Mvt 1 – 0′00″–1′21″
2 Denis Dufour, *Notre besoin de consolation est impossible à rassasier* (1989) Mvt 9 – 3′05″–4′11″
3 Michel Redolfi, *Desert tracks* (1988) Mvt 3 – 5′28″–6′03″
4 Pierre Schaeffer, *L'oiseau RAI* (1950) – 0′45″–1′21″
5 François Bayle, *L'oiseau moqueur* (1963) – 0′00″–1′30″
6 Iannis Xenakis, *Concret PH* (1958) – 0′00″–0′40″
7 Luc Ferrari, *Tête et queue du dragon* (1960) Mvt 1 – 0′00″–1′17″
8 François Bayle, *Labyrinthe* (1976) – 0′00″–0′51″

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9 Bernard Parmegiani, *La création du monde – Aquatisme* (1996) – 0′41″–1′23″
10 Bernard Parmegiani, *La création du monde – Moins l'infini* (1996) – 0′00″–1′13″
11 Bernard Parmegiani, *Dedans-Dehors – Métamorphoses* (1976) – 1′00″–1′48″
12 Luc Ferrari, *Hétérozygote* (1964) – 24′45″–26′00″
13 Bernard Parmegiani, *Dedans-Dehors – Métamorphoses* (1976) – 5′05″–6′20″
14 Jean-Claude Risset, *Elementa – Terra* (1998) – 5′40″–6′45″
15 Bernard Parmegiani, *Natures éphémères* followed by *Matières induites* (1975) – 3′58″–4′08″ *and* 0′00–1′07″
16 Bernard Parmegiani, *Points contre champs* (1975) – 0′00″–1′04″
17 Luc Ferrari, *Presque rien no. 1* (1970) Mvt 3 – 3′40″–4′42″
18 Luc Ferrari, *Presque rien no. 1* (1970) Mvt 1 – 1′45″–2′42″
19 Luc Ferrari, *Musique-promenade* (1969) Mvt 1 – 1′15″–4′10″
20 Jacques Lejeune, *Cantique des cantiques* (1989) Mvt 3 – 5′20″–6′20″
21 Évelyne Gayou, *Zaoum* (2003) – 10′20″–11′30″
22 Jacques Lejeune, *Blanche-Neige* (1975) Mvt 8 – 1′15″–2′03″
23 François Bayle, *Jeîta – Oracle 1* (1972) – 0′36″–1′10″
24 Lionel Marchetti, *La grande vallée* (1993) – 0′00″–1′15″
25 François Bayle, *L'oiseau triste* (1971) – 0′00″–0′45″
26 François Bayle, *Théâtre d'Ombres – Derrière l'image* (1988) Mvt 1 – 5′52″–6′50″
27 François Bayle, *Le sommeil d'Euclide* (1983) – 0′00″–0′55″
28 François Donato, *Annam* (1993) Mvt 8 – 0′00″–0′45″
29 François Bayle, *Jeita – Oracle* 2 (1972) – 0′57″–1′58″
30 Michel Redolfi, *Desert tracks* (1988) Mvt 2 – 5′20″–5′47″
31 Michel Redolfi, *Desert tracks* (1988) Mvt 4 – 2′00″–2′30″
32 Luc Ferrari, *Hétérozygote* (1964) – 12′00″–12′27″
33 Luc Ferrari, *Hétérozygote* (1964) – 5′45″–7′10″
34 Michel Redolfi, *Pacific tubular waves* (1988) Mvt 2 – 0′49″–1′40″
35 Christian Zanési, *Saphir, sillons, silence* (1998) –10′00″–11′23″
36 François Bayle, *Théâtre d'Ombres – Derrière l'image* (1988) Mvt 2 – 1′42″–2′14″
37 Jacques Lejeune, *Blanche-Neige* (1975) Mvt 8 – 0′00″–1′15″
38 Denis Dufour, *Notre besoin de consolation est impossible à rassasier* (1989) Mvt 1 – 0′00″–0′24″
39 Luc Ferrari, *Hétérozygote* (1964) – 16′15″–18′30″
40 Michel Chion, *Préludes à la vie – Libera me* (1989) – 1′17″–1′40″
41 François Bayle, *Jeita – Murmure des eaux, 3* (1972) – 0′30″–1′10″
42 Denis Dufour, *Bocalises: Coulée* (1977) – 0′00″–0′32″
43 François Bayle, *Jeîta: Rêverie de la multiplication* (1972) – 0′00″– 0′43″
44 Michel Chion, *La Tentation de Saint Antoine – le désert* (1984) – 0′00″–1′12″
45 Michel Chion, *La Tentation de Saint Antoine – le Nil* (1984) – 3′00″–4′05″
46 Daniel Teruggi, *Instants d'hiver* (1993) Mvt 7 – 1′11″–2′04″
47 Denis Dufour, *Messe à l'usage des vieillards – Kyrie* (1987) – 1′47″–2′38″

Philippe Mion (12/3)

Analytical Commentaries on *Les voix de Pierre Schaeffer* by Christian Zanési

1 Sound Example

Christian Zanési *Les voix de Pierre Schaeffer* (1996) – 16′47″

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