Organised Sound compact disc

The *Organised Sound* Volume 9 CD contains both audio and video. Video material is in QuickTime format (Mac/PC). Please ensure that you have the most recent version of QuickTime to play these audio-visual files. The CD will play (aiff) audio tracks either on a standard audio CD player or on a computer with a CD player application installed.

Track number	**Article author (issue)**
1–12	**Bret Battey (9/2)**

'Musical pattern generation with variable-coupled iterated map networks'
Audio tracks 1–12: please refer to references in the article itself

13–15	**Andrea Polli (9/2)**

'Modelling storms in sound: the Atmospherics/Weather Works project'
Storm Sonifications (2003): In these examples, a storm, Hurricane Bob, 18 August 1991, that devastated the New York / Long Island area, is re-created through data and then through sound. The resulting turbulent and evocative compositions allow listeners to experience geographically scaled events on a human scale and gain a deeper understanding of the complex rhythms and melodies of nature. The model spanned from Florida to New York State, and was created for the duration of one day (the most intensive storm activity) and the resolution was 10 km. The sonifications were created at five levels of elevation and designed for the multi-channel system of Engine 27 in New York City (www.engine27,org).

Lead Scientist, Dr. Glenn Van Knowe, MESO, NY; Data Output Programming, Dr. Kenneth T. Waight, MESO, NY; Engine 27 Programming, Matthew Ostrowski.
13 – 4:03 60,000 feet (the top of the atmosphere)
14 – 3:53 18,000 feet
15 – 3:53 sea level

16–17 + Video	**Yon Visell (9/2)**

'Spontaneous organisation, pattern models, and music'
16 – (2002, 3 minutes, AIFF) – Hidden Markov model applied to the stochastic mixing of a pluritrack recording; from the short film of the same name, with Nathaniel Hamon.
17 – (2001, 1.5 minutes) – Hidden Markov model granular sound sequencing.
(Quicktime movie, 2003, 15 seconds) – syncoptic_snd_short_ex.mov
Responsive sound and light installation at FoAM Brussels (with Karmen Franinovic, Evelina Kusaite)

18–25	**Christopher Bailey (9/3)**

'An interface for "flat music"'
18 – 19 Examples 1a, 1b – please refer to references in the article itself
20 – 21 Examples 2a, 2b
22 – 23 Examples 3a, 3b
24 – 25 Examples 4a, 4b

Videos	**Edison Studio (9/3)**

'Collective composition: the case of Edison Studio' – Alessandro Cipriani, Fabio Cifariello Ciardi, Luigi Ceccarelli and Mauro Cardi

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(5 Quicktime movies) from the Edison Studio composition based on the film, 'The Last Days of Pompeii': Movie titles – Arbace, Glauco's bubbles, Nidia's end, Taverna, The Volcano (please refer to the article for further explanation)

The authors would like to acknowledge the permission of Cineteca del Friuli – Gemona (Udine), Italy for the use of excerpts from this film.

Video **Yolande Harris (9/3)**

'The Meta-Orchestra: research by practice in group multi-disciplinary electronic arts'
(Quicktime movie)

Video **Virgil Moorefield and Jeffrey Weeter (9/3)**

'The Lucid Dream Ensemble: a laboratory of discovery in the age of convergence'
(Quicktime movie) Chicago Union Station.mov (2004)

Video **Randall Packer (9/3)**

'*The Pavilion: Into the 21st Century*: a space for reflection'
(Quicktime movie) Pavilion21_4.mov

26–29 **Taina Riikonen (9/3)**

'Shared sounds in detached movements: flautist identities inside the "local-field" spaces'
26 – K. Saariaho: Laconisme de l'aile 8/1 (line/bar)
27 – K. Saariaho: Laconisme de l'aile 20/1–3
with thanks to Jasemuiikki / Edition Wilhelm Hansen Helsinki, © Kaija Saariaho
28 – K. Saariaho: Gates b. 110–115
with thanks to the Finnish Broadcasting Company (YLE), © Kaija Saariaho
29 – K. Saariaho: Noanoa, b. 35–37
with thanks to Ondine, © Kaija Saariaho

John Young's sound examples for the article, 'Sound morphology and the articulation of structure in electroacoustic music', published in *Organised Sound* 9/1 have not been included on this current Volume 9 CD-ROM. However, they can be heard at <http://www.mti.dmu.ac.uk/~jyoung/OrganisedSound9_1.htm>. These examples will be on next year's CD appearing with issue 10/3. Apologies to the author for the non-inclusion of the examples.

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