DVD information – Volume 13 (Issue 13/3)

Organised Sound publishes a DVD annually in its issue 3. As of the current issue, 13/2, Cambridge University Press is publishing all media examples online when the issue comes out. Furthermore, all media examples in volumes 1/1 to 13/1 will be appearing in the near future on the Cambridge Journals Online site. The following media examples are mentioned in this 'Global/Local' issue. They can therefore be found online and will also appear on the 13/3 DVD.

Alessandro Cipriani, Giulio Latini (13/2)

Global/Local Issues in Electroacoustic Music for the Cinema of the Real: A case study
4 Movie examples and 1 Sound example
Movie examples
Movie example 1: G. Latini, S. Di Domenico, M. Rovetto, *The Return of Tuuli*.
Music by A. Cipriani – 1′36″
Movie example 2: G. Latini, S. Di Domenico, M. Rovetto, M. *Al Nur (The Light)* –
Music by A. Cipriani and N. E. Fatty – 1′41″
Movie example 3: G. Latini *Lorenza Mazzetti. In the World of Silence*.
Music and sound scenario by A. Cipriani – 1′11″
Movie example 4: G. Latini *Lorenza Mazzetti. In the World of Silence*.
Music and sound scenario by A. Cipriani – 2′13″
Sound example
Sound example 1: A. Cipriani. *Sonografia n. 1: Catania* (Commissioned by RAI Radio-Tre) – 5′01″

Barry Truax (13/2)

Soundscape Composition as Global Music: Electroacoustic music as soundscape
3 Sound examples
Sound example 1: *Pendlerdrøm* (excerpt from 0′00′″ to 1′45″) – 1′45″
Sound example 2: *Pendlerdrøm* (excerpt from 6′00″ to 8′00″) – 2′00″
Sound example 3: *Pendlerdrøm* (excerpt from 10′45″ to 11′30″) – 0′45″

Rajmil Fischman (13/2)

Mimetic Space – Unravelled
14 Sound examples
Examples 1–5 F. Dhomont – *Espace/Escape* (1989). On *Mouvances-Métaphores*. Emperintes Digitales, IMED-9107 / 08-CD (1991)
The composer's and publisher's permission to reproduce these excerpts is gratefully acknowledged.
Sound example 1: First train horn to graduated continuant (1′47″–2′06″)
Sound example 2: Pitched graduated continuant: train horn connotations (3′25″–3″33″)
Sound example 3: Emergence of human voices (6′50″–7′10″)
Sound example 4: Emergence of pitched graduated continuants resembling pitch (7′59″–8′12″)
Sound example 5: Slowed-down unstable pitched continuants containing vowel-like formants (10′01″–10′22″).
Examples 6–11 K. Norman – *People Underground* (1991). On *London*. NMC Recordings, Sonic Arts Network, NMC D034 (1996).
The composer's permission to reproduce these excerpts is gratefully acknowledged.
Sound example 6: Extended section of virtually untouched field recordings (10′45″–13′28″)

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Sound example 7: Filtering: blur of sonic image (9′53″–10′28″)
Sound example 8: Surreal reverberation (4′08″–4′28″)
Sound example 9: Interjections of silence (8′41″–9′08″)
Sound example 10: First appearance and granulation of adult male's phrase (0′05″–0′14″)
Sound example 11: Slow looping of adult male's phrase (0′25″–0′34″)
Example 12 – C. Calon – *La disparition* (1988). On *Ligne de vie: récits électriques*. Emperintes Digitales, IMED-9001-CD (1990).
The composer's permission to reproduce this excerpt is gratefully acknowledged.
Sound example 12: *Le sommeil* (7′12″–10′04″)
Example 13 – R. Fischman – *No Me Quedo … (plantado en este verso)* (2000). On *… a 'wonderful' World*. EMF CD063 (2007).
Sound example 13: Beginning of fifth section (12′51″–13′46″)
Example 14 – T. Wishart – *Red Bird* (1977). On *Red Bird/Anticredos*. October Music, Oct 001 (1992).
The composer's permission to reproduce this excerpt is gratefully acknowledged.
Sound example 14: *Red Bird* excerpt (37′47″–38′40″)

Fabio Cifariello Ciardi (13/2)

Local and Global Connotations in Sonic Composition
3 Sound examples
Sound example 1: Fabio Cifariello Ciardi *Altre Tracce* (1991, 1999) for solo clarinet, excerpt; Roberta Gottardi, clarinet – 55″
Sound example 2: Fabio Cifariello Ciardi *Altri Passaggi* (2005) for *zarb*, *daf* and electronics, excerpt; Mahamad Gavi-Helm, *zarb* and *daf* – 2′54″
Sound example 3: The voice of Ghulam Nabi's father, its automatic transcription and an excerpt of Fabio Cifariello Ciardi *Ab* (2007) for nine instruments; Icarus Ensemble; Erasmo Gaudiomonte, conductor – 1′00″

Trevor Wishart (13/2)

Globally Speaking
15 Sound examples
Sound example 1: Text concerning the division of labour, taken from Adam Smith's *The Wealth of Nations* spoken in a Glaswegian accent, the thematic material of the electro-acoustic piece *The Division of Labour* – 30″
Sound example 2: One of the surprising variations generated from the original text – 1′05″
Sound example 3: The 'recapitulation' of the original text, now incomprehensibly scrambled – 35″
Sound example 4: The opening of the piece *Angel*, that forms the second movement of *Fabulous Paris – a virtual oratorio*. This musical section based on the text 'and this is me when I was six' spoken by a 70-year-old woman reminiscing about her childhood. The example illustrates how the pitch content of the spoken line is used to control synthetic instruments, which accompany the speaker – 52″
Sound example 5: The same speaker, using the phrase 'This is when we used to go to concerts'. Again synthetic instruments are controlled by pitch material derived from the speaker's vocal line – 42″
Sound example 6: The same speaker: here we hear the phrase 'She di'n't spend years in bed; spent years in the house but not in bed' mirrored by sampled sounds following the speaker's pitch line (and derivatives of it) – 28″
Sound example 7: The stacked voices of traffic-accident announcements on the California freeways, which open the final movement of *Fabulous Paris – a virtual oratorio*. The example concludes with what appear to be the sounds of passing vehicle-sirens, with characteristic Doppler-shift – 2′03″
Sound example 8: The 'siren' material emerging later in the movement, and finally revealing itself to be the voice of a ranting demagogue (this is from a recording of Hitler) – 46″
Sound example 9: The cadence two-thirds of the way through the same movement. At its end, harmonically stacked filters are used to tune the noise mass of the city sounds, the chord shifting harmonically at the very end to lead us back to the original 'key' of the opening of the piece. (The opening is recapitulated in a telescoped and transformed manner after this point) – 1′55″
Sound example10: The 'frame tail' theme of *Globalalia*, constructed from a variety of syllabic types. These syllabic types will be elaborated in the individual 'stories' framed by the 'frame tail' – 37″
Sound example11: The frame tail recurs at intervals throughout *Globalalia*. This is an example of a highly time-compressed recurrence – 9″
Sound example12: Another example of a recurrence of the frame tail, here with internal imitation – 48″

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Sound example13: An example of one of the individual 'stories' from *Globalalia*. This is based on the voices of Japanese TV samurai actors, and develops the rasping quality of the stylised vocalisations they use – 2′03″

Sound example 14: Three sounds illustrate the special time-stretching process used in making Sound example 13. The first sound is an original recording; the two that follow are studio-generated variants – 6″

Sound example 15: Another example of the same process, which attempts to produce a results indistinguishable from real recordings. The first sound in the sequence is the original recorded material; the other sounds are studio-generated variants – 8″

Robert Gluck (13/2)

Between, Within and Across Cultures

5 Sound examples

Sound example 1: Alireza Mashayekhi – Concerto for Violin and Orchestra, op. 96 (1988), Movt. 2 0′00–2′15 (excerpt from a movement lasting 5′18″)

Sound example 2: Alireza Mashayekhi – *A la recherche du temps perdu*, Op. 111 (1994), Movt. 2 – 3′43″

Sound example 3: Alireza Mashayekhi – *Shur*, op. 15 (1968) 2′45–4′40 (excerpt from a movement lasting 6′34)

Sound example 4: Alireza Mashayekhi – *Chahargah II* for *tar*, violin, orchestra and tape, op. 40 (1999) 0′00″–2′42 (excerpt from a work lasting 10′30″)

Sound example 5: Alireza Mashayekhi – *Meta-X No. 1 (c)* for cello, tape and orchestra with Persian instruments (2001) 1′54–3′43 (excerpt from a work lasting 11′33″)

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