Organised Sound DVD

This volume of *Organised Sound* sees its first DVD; a CD or CD-R has been produced to accompany the first nine volumes. The Volume 10 DVD contains both audio and video files. The DVD will play audio tracks either on a standard DVD player or on your computer.

	Article Author (issue)
17 Sound Examples	**John Young (9/1)**

Sound morphology and the articulation of structure in electroacoustic music
(These examples were erroneously excluded from late year's CD)
Ex. 1 – 4"
Ex. 2 – 4"
Ex. 3 – 4"
Ex. 4 – 13"
Ex. 5 – 18" Denis Smalley – *Wind Chimes*: excerpts of this work reproduced by kind permission of empreintes DIGITALes
Ex. 6 – 42"
Ex. 7 – 22"
Ex. 8 – 1'04"
Ex. 9 – 42" Trevor Wishart – *Tongues of Fire*: permission for these excerpts granted by the composer
Ex. 10 – 1'11"
Ex. 11 – 1'10"
Ex. 12 – 1'16"
Ex. 13 – 1'48"
Ex. 14 – 6" Trevor Wishart – *Imago*: permission for these excerpts granted by the composer
Ex. 15 – 1'46"
Ex. 16 – 1'02"
Ex. 17 – 1'25"

6 Movies	**Matthew Burtner (10/1)**

Ecoacoustic and shamanic technologies for multimedia composition and performance
Siknik.mov, 1'07"
Siku.mov, 1'11"
Anugi.mov, 1'11"
Tingnivik.mov, 1'06"
Kunikluk.mov, 1'10"
Snowprints.mov, 2'32"

9 Sound examples	**Robert J. Gluck (10/1)**

eSaz: a non-Western instrument in the context of a live electronic performance system
Sound example 1: Unprocessed baglama saz, performed by Bob Gluck, 11"
Sound example 2: Granulated baglama saz, performed by Bob Gluck, 25"
Sound example 3: Comb filtered baglama saz, performed by Bob Gluck, 34"
Sound example 4: Octave doubled baglama saz, performed by Bob Gluck, 21"

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Sound example 5: Additive synthesis of sine tones; fundamentals triggered on baglama saz by Bob Gluck, 30"
Sound example 6: Physical model of flute sound performed by Bob Gluck using sensors on the neck of eSaz. This model, designed by Perry Cook, ported for Max/MSP by R. Luke DuBois and Dan Trueman, part of the PeRColate objects, 31"
Sound example 7: *Doina*, an Eastern European Jewish melody, performed on eSaz by Bob Gluck, processed by outboard fuzz box, 24"
Sound examples 8: A multi-layered mix of acoustic saz performance, with real-time recorded saz sounds and pre-recorded sound files, performed by Bob Gluck, 26"
Sound examples 9: A second multi-layered mix of acoustic saz performance, with real-time recorded saz sounds and pre-recorded sound files, performed by Bob Gluck, 24"

3 Sound Examples **Rodolfo Coelho de Souza (10/1)**

The use of Brazilian folk instrument sounds in a concerto for computer and orchestra
The use of original, transformed and synthesised berimbau sounds, 1'38"
Examples of the use of transformed cuica sounds, 1'54"
Examples of synthesised zunidores sounds, 57"

12 Sound Examples **Lydia Ayers (10/1)**

Synthesising Chinese flutes using CSound
Sound Example 1: Paixiao. *A Descending Phoenix* (Qian Zhaoxi 1989), 1'28"
Sound Example 2: Xun. *Ai Ying* (Zhou Liang Shan 1991), 27"
Sound Example 3: Koudi. *Morning in Miao Mountain* (Du Chong 1989), 40"
Sound Example 4: Xiao. *Autumn Reflection at the Dressing Table*, 1'05"
Sound Example 5: Dizi. *Pamir Spring*, Example 1 (Shi Jia Huan 1990), 33"
Sound Example 6: Dizi. *Pamir Spring*, Example 2 (Shi Jia Huan 1990), 9"
Sound Example 7: Dizi. *Zhonghua Liuban*, 51"
Sound Example 8: Dizi bird-like fragments from *Yazi's Dream*, 'Looking at Birds', 21"
Sound Example 9: Dizi fragments mixed with cat and birds from *Yazi's Dream*, 'Looking at Birds', 22"
Sound Example 10: End of *Ghost Shadow in Fragile Light*, part 1, 25"
Sound Example 11: Middle of *Ghost Shadow in Fragile Light*, part 2, 30"
Sound Example 12: End of *Ghost Shadow in Fragile Light*, part 3, 26"

4 Sound Examples **Christopher J. Keyes (10/1)**

Recent technology and the hybridisation of Western and Chinese musics
Sound example 1: Opening of *Li Jiang Etude No. 1*, 1'37"
Sound example 2: Chromaticism in *Li Jiang Etude No. 1*, 42"
Sound example 3: Opening of *Li Jiang Etude No. 2*, 2'08"
Sound example 4: Examples of the use of chromaticism within the pentatonic scale of the xiao – *Li Jiang Etude No. 3*, 1'37"

1 Sound Example **Ian Whalley (10/1)**

Traditional New Zealand Mäori Instruments, Composition and Digital Technology: some recent collaborations and processes
Pukera – Richard Nunns / Ian Whalley, 7'42"

3 Sound Examples **Stefania Serafin and Juraj Kojs (10/1)**

Computer models and compositional applications of plastic corrugated tubes
All examples taken from the composition, *Garden of the Dragon* (2003) for amplified cellopane, plastic corrugated tubes and electronics
An excerpt from the opening part (cellophane, 1'16")
An excerpt from the middle part (the real and virtual tubes, 2'02")
The complete composition, 9'10"

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15 Sound Examples **Kristoffer Jensen (10/1)**

Atomic noise
Geiger Noise, 10": In this sound, the probability of a pulse is increased from very low to high, corresponding to approximately between 9 to 9,000 pulses per second (figure 1)
Cymbal Noise, 16": In this sound, the number of sinusoids is increased from 5 to 4,000 (figure 2)
Atomic Noise, 9": This sound was created by the atomic noise model, with an average atom probability and a decreasing atom width (figure 3)
Atom Dice Noise, 1": This is atomic noise with average atom length and probability (table 1)
Atom Geiger Noise, 1": This is atomic noise with short atom length at a low atom probability (table 1)
Atom Cymbal Noise, 1": This is atomic noise with very long atom length at a low atom probability (table 1)
Atom Symbiosis Noise, 1": This is atomic noise with average atom length at a low atom probability (table 1)
Tone from Geiger Noise, 5": In this sound, created by the atomic noise model, the weight of the geiger harmonicity is increased from zero to very high (figure 4)
Tone from Cymbal Noise, 5": In this sound, created by the atomic noise model, the weight of the cymbal harmonicity is increased from zero to very high (figure 5)
Frozen Noise Repetition, 14": In this sound, a segment with a slowly decreasing length of a frozen noise is repeated (an extract of this can be seen in figure 6)
Crescendo Noise 1, 1": Average atom length, increased probability (figure 7, top-left)
Crescendo Noise 2, 1": High atom length, increased probability (figure 7, top-right)
Crescendo Noise 3, 1": Average atom probability, increased length (figure 7, bottom-left)
Crescendo Noise 4, 1": High atom probability, increased length (figure 7, bottom-right)
Etude Blanche, 5'42". Composed by Jensen-Georges, Kristoffer Jensen and Laurent 'Saxi' Georges, 2004. This is an *étude* that explores the limits of the atomic noises, mixing slowly evolving non-harmonic tones with ragged noise and repeated frozen noise, finally showing the possibilities of mixing a number of mainly unvoiced sources with varying degrees of pleasantness. By introducing some of the atomic noise types in the beginning of the piece, and furthermore retaining the focus through the slowly repeating frozen noise and other rhythmic structures, cues are given that enable the separation of the atomic noises. By using rather extreme atomic noises with varying degree of tonality, including, for instance, almost stationary sinusoids or near-tonal impulses, an effective dissociation between the tonality and sensory pleasantness is achieved.

1 Movie **Jøran Rudi and Bill Fontana (10/2)**

'From a musical point of view, the world is musical at any given moment' – An interview with Bill Fontana
Bill Fontana – *Landscape Sculpture with Fog Horns*, 3'04": permission received from the artist

4 Movies **Peter Bosch and Simone Simons (10/2)**

Our Music Machines
Aguas Vivas, Lonja del Pescade, Alicante, July, 2003, 1'24"
Último Esfuerzo Rural, Valencia, May, 2004, 1'21"
Krachtgever, St. Jakobkirche, Stralsund, July, 2003, 1'40"
Cantan un Huevo, Metrònom, Barcelona, December, 2001, 1'15"

15 Sound Examples **Natasha Barrett (10/2)**

Adsonore
Sound example 1a, 1"
Sound example 1b, 3"
Sound example 2a, 11"
Sound example 2b, 7"
Sound example 3a, 26"
Sound example 3b, 12"
Sound example 4, 11"
Sound example 5a, 4"
Sound example 5b, 4"
Sound example 5c, 3"
Sound example 6, 18"

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Sound example 7a, 9"
Sound example 7b, 6"
Sound example 7c, 14"
Sound example 8, 3'20"

1 Sound Example **Ros Bandt (10/2)**

Designing Sound in Public Space in Australia: a comparative study based on the Australian Sound Design Project's online gallery and database
The Listening Place (excerpt: 28'40"–33'25"), 4'45"
The Listening Place is a sound sculptural seat in Alma Park, East St Kilda, Melbourne, Victoria, Australia designed by Ros Bandt with the community, and commissioned by it. Stories from many of the park's users converge and retreat giving voice to the multi-cultural society and its many interest groups, the Tai Chi, the gay beat, the Russian poets, the dog walkers, the children, the Jewish synagogue community and many more. Sitting in the ancient olive grove, one is given the opportunity to listen, the feet on a bluestone plinth with the word listen inscribed in many different languages. These become audible through the stories of the community that waft up from the elegant in-ground speakers. It is hoped that new stories will be formed as the community changes.

1 Movie **John Freeman, Kristjan Varnik, Sekhar Ramakrishnan, Max Neuhaus, Phil Burk and David Birchfield (10/3)**

Auracle: a voice-controlled, networked sound instrument
Auracle demonstration, 5'35"

1 Movie **Mara Helmuth (10/3)**

Virtual musical performance and improvisation on Internet 2
Clotho – excepts, 2'31"

1 Movie **Ajay Kapur, Ge Wang, Philip Davidson, Perry R. Cook (10/3)**

Interactive Network Performance: a dream worth dreaming
Gigapop Ritual Concert, 18'56"

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