Organised Sound compact disk

Complete Listing for Volume 2

Track number	Article author	Title
1	Marta Grabocz	Example 1, François Bayle – 2 excerpts from *Jeita* for tape: *Le vaisseau Nadir* *Oracle* (1970)
2	Marta Grabocz	Example 3, François-Bernard Mache – excerpt from *Volumes* for instrumental ensemble and 12 tape tracks – 3rd movement: *Sphees* (1960)
3	Marta Grabocz	Example 4, Fernand Vandenbogaerde – excerpt from *Libration* for tape (1983)
4	Marta Grabocz	Examples 6–8, Tristan Murail – excerpt from *Allegories* for chamber ensemble and synthesiser (1990). From CD Accord 200842, Ensemble FA conducted by Dominique My
5	Marta Grabocz	Example 9, Marc Battier – excerpt from *Toca* for marimba and electronic sounds (1993), performed February 17th 1997 at the University of North Texas by Hsin-Yi Wu
6	Rajmil Fischman	Sound example 1
7	Rajmil Fischman	Sound example 2
8	Rajmil Fischman	Sound example 3
9	Rajmil Fischman	Sound example 4
10	Rajmil Fischman	Sound example 5
11	Rajmil Fischman	Sound example 6
12	Rajmil Fischman	Sound example 7
13	Rajmil Fischman	Sound example 8
14	Rajmil Fischman	Sound example 9
15	Rajmil Fischman	Sound example 10
16	Rajmil Fischman	Sound example 11
17	Didier Guigue	Musical submission. *Vox Victimæ* (two movements)
18	Rajmil Fischman	Mike Vaughan – *Crosstalk* for tape
19	Horner and Beauchamp	Original voice tone
20	Horner and Beauchamp	Original voice resynthesised with 63 harmonics
21	Horner and Beauchamp	Original voice resynthesised with 32 harmonics
22	Horner and Beauchamp	Original voice with amplitude and frequency variations smoothed
23	Horner and Beauchamp	Original voice with amplitudes replaced by rms equivalents
24	Horner and Beauchamp	Original voice with frequencies set to fixed harmonics
25	Horner and Beauchamp	Original voice again
26	Horner and Beauchamp	Trombone tone
27	Horner and Beauchamp	Voice envelopes scaled for trombone spectrum
28	Horner and Beauchamp	Trombone envelopes scaled for voice spectrum
29	Horner and Beauchamp	Cello and bass clarinet offspring #1
30	Horner and Beauchamp	Cello and bass clarinet offspring #2
31	Horner and Beauchamp	Cello and bass clarinet offspring #3
32	Horner and Beauchamp	Rubbed glass tone

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Track number	Article author	Title
33	Horner and Beauchamp	Original trumpet chords
34	Horner and Beauchamp	Rubbed glass and trumpet chords offspring #1
35	Horner and Beauchamp	Rubbed glass and trumpet chords offspring #2
36	Horner and Beauchamp	Rubbed glass and trumpet chords offspring #3
37	Horner and Beauchamp	Chinese pipa tone
38	Horner and Beauchamp	Chinese pipa and rubbed glass offspring

Notes for Musical Submissions

Vox Victimæ for tape by Didier Guigue

Duration: 7′42″, 12′32″ (total time: 20′14″). Composed at the composer's home studio, Joao Pessoa (Brazil) and mixed in September 1997 at the Estudio de Musica Electroacustica of the Instituto Villa-Lobos, Rio de Janeira (Brazil). The production of this piece was supported by the Estudio de Musica Electroacustica of the Instituto Villa-Lobos. Thanks to its director Vania Dantas Leite, and the Rio University's Escola de Musica (the Estudio's host) for their support and encouragement.

As a whole, this piece refers to the determinist pessimism which goes through all the work of the Brazilian poet Augusto dos Anjos (1884–1914). *Vox Victimæ* is one of the poems I chose as a reference. The way I worked with obscured or defocused pianistic timbres, the handling of time and periodicity of events, the ineluctable determinism of interpolation as a time process, transfers to the musical domain my own reading of the poet's obsessions.

All low-level material (pitches) are generated by a collection of algorithms which provide controlled sequences of interpolated pitches, chords or harmonic complexes from B to A (the first part of the piece) to B (the 2nd part).

The main sound source is the WaveStation's piano sample, edited in such a way that the attack transients, filter cutting, and effect parameters are able to be MIDI-controlled in real time (mainly through sysex messages). Secondary sources are complex inharmonic structures (programmed within the WaveStation) and string orchestra sounds (played by a sampler).

The first part mainly consists of four chord sequences, from B to A. Each chord is modulated by one or more of the following parameters: amplitude, filter opening, velocity of attack transient, reverb, stereo delay combined with pitch shift effect (from 5% to 99% of a perfect fifth).

The second part consists of six sequences, altering pitch and chord progressions. Positive or negative correlations are established between the pitch progressions and the linear directionalities of both amplitude (crescendo or diminuendo) and sound focusing/defocusing (by a reverb/chorus increment or decrement), the nonlinear directionality of the tuning rate's progression (from 1/8 to 5/4 of a tone), and the global tempo progression (increasing or decreasing).

There is a 'stand alone' version of the first part, for piano and tape, named *Profile to A*. The score is available from the composer. Further details are available from http://www.liaa.ch.ufpb.br/~dguigue

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