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# Sound and movie examples – issue 21(3)

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Sound and Movie examples from this issue 21(3) can already be found online at the journal's website: [www.journals.cambridge.org/OSO](http://www.journals.cambridge.org/OSO). *Organised Sound* has discontinued its production of DVDs with volume 20.

## Anil Çamcı

Imagining through Sound: An experimental analysis of narrativity in electronic music

4 Sound examples

Sound example 1: *Birdfish* (2012) by Anil Çamcı – 4'40"

Sound example 2: *Element Yon* (2011) by Anil Çamcı – 3'34"

Sound example 3: *Christmas 2013* (2011) by Anil Çamcı – 2'16"

Sound example 4: *Diegese* (2013) by Anil Çamcı – 1'54"

## Isobel Anderson and Tullis Rennie

Thoughts in the Field: 'Self-reflexive narrative' in field recording

4 Sound examples

Sound example 1: 'Sound Diary: Los Yarumos Ecologic Park Forest, Manizales, Colombia' field recording (2014) by Tullis Rennie – 2'50"

Sound example 2: 'Getting Lost' composition (2015) by Isobel Anderson and Tullis Rennie – 8'50"

Sound example 3: 'Sound Diary: Searching for Home' field recording (2014) by Tullis Rennie (excerpt) – 1'12"

Sound example 4: 'Sound Diary: Searching for Lingerbay' field recording (2014) by Isobel Anderson (excerpt) – 1'28"

## Yannis Kyriakides

Hearing Words Written

3 Movie examples

Movie example 1: *Subliminal: The Lucretian Picnic* (2003) by Yannis Kyriakides – live recording from performance by ASKO Ensemble (excerpt from opening) – 5'38"

Movie example 2: *Dreams of the Blind IV: Car Radio* (2007) by Yannis Kyriakides – recorded by Ensemble MAE conducted by Bas Wieggers – 6'03"

Movie example 3: *The Arrest* (2010) by Yannis Kyriakides recorded by Ensemble MAE conducted by Bas Wieggers (excerpt from end) – 3'09"

(All compositions published by Donemus and released on DVD by Unsounds in 2012.)