
Organised Sound compact disc

The *Organised Sound* Volume 8 CD contains both audio and video. Video material is in QuickTime format (Mac/PC). 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)**
1–9 **Taina Riikonen (8/1)**

Kaija Saariaho's *NoaNoa* for flute and electronics

- 1 – Bars 3–5. Flautist Camilla Hoitenga. Neuma CD 450-87.
- 2 – Bars 3–5. Flautist Camilla Hoitenga. BIX CD 307.
- 3 – Bars 3–5. Flautist Petri Alanko. Finnish Radio Broadcast Recording.
- 4 – Bars 61–3. Flautist Camilla Hoitenga. Neuma CD 450-87.
- 5 – Bars 61–3. Flautist Camilla Hoitenga. BIX CD 307.
- 6 – Bars 61–3. Flautist Petri Alanko. Finnish Radio Broadcast Recording.
- 7 – Bars 46–51. Flautist Camilla Hoitenga. Neuma CD 450-87.
- 8 – Bars 46–51. Flautist Camilla Hoitenga. BIX CD 307.
- 9 – Bars 46–51. Flautist Petri Alanko. Finnish Radio Broadcast Recording.

10–16 **Anne Sivuoja-Gunaratnam**

Lohn by Kaija Saariaho (ONDINE ODE 906-2). Dawn Upshaw, soprano. Courtesy of ONDINE.

- 10 – Bars 42–58.
- 11 – Bars 1–21.
- 12 – Bars 114–19.
- 13 – Bars 174–8.
- 14 – Bars 360–5.
- 15 – Bars 390–407.
- 16 – Bars 432–54.

17 **Cindy Cox (8/1)**

Hysteria for trombone and tape. Cindy Cox, music, John Campion, text, Abbie Conant, trombone, William Osborne, recording engineer.

18–21 **Theda Weber-Lucks (8/1)**

- 18 – *Palimpsiesta* by Fátima Miranda ©, from 'ArteSonado'. Madrid: El Europeo (Lcd19).
- 19 – *Averschuw* by Jaap Blonk ©.
- 20 & 21 – *Mundrundum* by Jaap Blonk ©.

22–23 **Sabine Schäfer/Joachim Krebs – Ralf Nuhn/John Dack (8/2)**

- 22 – Schäfer/Krebs © – *SoundMilieu III* of 'Sonic Lines n' Rooms'
- 23 – Schäfer/Krebs © – *SoundMilieu IV* of 'Sonic Lines n' Rooms'

24–27 Brian Belet (8/3)

24 – Sound introductory section of *Still Harmless [BASS]ically*, with computer processing initiated with a WaitUntilFreq Sound that waits for the bass B4 harmonic (488.89 Hz). Three Kyma algorithms simultaneously use the bass amplitude as control input data: granulation grain size and grain duration, harmonic resonator frequency, and granulated harmony feedback.

25 – Beginning of *Lyra*, with computer processing initiated with a WaitUntilAmp Sound. Kyma algorithms include five-part echo feedback, wave shaper, granulation cloud, and random lyric Sounds all using live violin input for real-time processing.

26 – Middle section of *Lyra* with random lyric algorithm whose vocoder bandwidth is controlled by the violin amplitude.

27 – Ending *Lyra* gesture. The beginning algorithms are used again along with a double random loop playback, ring modulation (violin – violin product), and a resynthesized violin cloud whose frequency is inversely modulated by the violin amplitude.

28–38 Theodore Lotis (8/3)

Sound examples from Denis Smalley – *Base Metals* (2000), taken from the empreintes DIGITALes CD ‘Sources/scenes’, IMED 0054, www.empreintesDIGITALes.com.

28 – 0.00–0.26

28 – 0.26–0.33

30 – 9.07–10.28

31 – 8.09–9.04

32 – 7.51–8.10

33 – 1.31–3.03

34 – 4.51–5.21

35 – 10.30–11.49

36 – 2.28–3.03

37 – 6.08–6.25

38 – 12.07–end.

Video Barry Truax (8/1)

Androgyne, Mon Amour by Barry Truax with Robert Black and Walter Kubanek.

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