
Organised Sound compact disc

Complete Listing for Volume 3

Track number	Article author	Title
1	Robert Newcomb	<i>Daydreams of an Orange Cat</i> (1993, software v.0.63, duration 6'13")
2	Robert Newcomb	<i>Substratum</i> (1997, software v.0.7, duration 5'20")
3	Tsippi Fleischer	<i>The Gown of Night</i>
4	Tsippi Fleischer	Extract from the introduction of <i>Like Two Branches</i>
5	Natasha Barrett	Example 1(a)
6	Natasha Barrett	Example 1(b)
7	Natasha Barrett	Example 1(c)
8	Natasha Barrett	Example 2(a)
9	Natasha Barrett	Example 2(b)
10	Natasha Barrett	Example 3
11	Eduardo R. Miranda	<i>Sanctus-Benedictus</i> from <i>Requiem per una veu perduda</i> by Eduardo R. Miranda
11	Eduardo R. Miranda	<i>Agnus Dei</i> , from <i>Requiem per una veu perduda</i> by Eduardo R. Miranda
12	Music submission	<i>Au loin . . . bleu</i> by Elsa Justel

Programme note for *Au loin . . . bleu* (tape alone)

Realised at the Royaumont Foundation, France, 1997

Duration: 11'30"

First Performance: 14 November 1997 in the multimedia exposition 'Multilinear', Hannover, Germany.

Clouds of whispers fade away into the blue space, as fugitive wings hastening to a distant horizon.

The verb becomes the material of an unknown language that tries to communicate the sense of something lived, perfumed, something unreal and sensible.

The words, the phonemes, the vocal gestures are transformed into a musical flux enriched by the unique colours of each language. The speech is disguised into atmosphere, it expresses its essence fusing with music.

Thousands of samples of voices speaking in five different languages were regrouped to model the

musical 'paste'. In its expressive run, the language curve transports the articulation of musical objects. As in the oral expression, the music is inhabited by sounds which are more or less harmonics interwoven with other sounds of a nonharmonic character. The speech is underlined and broken by respiration and by multiple articulation noises. Natural noises were exploited to create the musical material. By means of *spectral analysis* of the material, the intimate substance of the voice sound was established. Transformations were then realised and *re-synthesis* techniques employed, such as *cross-synthesis*, *convolution*, *interpolation*, etc. In this way the different phonetic cells were developed into a variety of surfaces and textures.

A Macintosh Power PC was used running different programs, including Audiosculpt, Sound Hack, Waves and ProTools.

Elsa Justel