
Sound and movie examples – issue 23 (3)

Sound and Movie examples from this issue 23 (3) can already be found online at the journal's website: www.journals.cambridge.org/OSO. *Organised Sound* has discontinued its production of DVDs with volume 20.

Christian Blom

Music as Organised Time: A strategy for transmedial composition and a questioning of the relation between music and sound.

4 Movie examples

Movie example 1: *The Singer* (2016) by Christian Blom – 3'37"

Movie example 2: *Stick, String and Light* (2016) by Christian Blom – 5'34"

Movie example 3: *Composition for Light, Movement and Sound* (2016) by Christian Blom – 21'57"

Movie example 4: *al Khowarizmis Mekaniske Orkester* (2011) by Christian Blom – 6'30"

5 Sound examples

Sound example 1: *Al Says* (2016) by Christian Blom – 3'13"

Sound example 2: *Bring Me That Horizon* (2016) by Christian Blom – 4'35"

Sound example 3: *How to Draw a Line* (2016) by Christian Blom – 2'23"

Sound example 4: *Night in the Algorithm* (2016) by Christian Blom – 2'37"

Sound example 5: *Music by Proxy* (2016) by Christian Blom – 2'51"

Joan Riera Robusté

Filling Sound with Space: An elemental approach to sound spatialisation

14 Sound examples

Sound example 1: Sine wave radiated successively from different directions – 21"

Sound example 2: Continuum consisting of short note durations and long time intervals – 34"

Sound example 3: Sound quality, rhythm and texture variations occurring when a continuous tone passes through different sound-space densities – 57"

Sound example 4: Long continuous tone consisting of successive (identical) eight-note groups with the same sound signal, frequency, and note duration – 21"

Sound example 5: Five successive eight-note groups consisting of a 408 Hz triangle wave, with a note duration of 3 ms, and time intervals of 250, 125, 65, 30 and 15 ms respectively – 23"

Sound example 6: Homogeneous continuum, consisting of consecutive (identical) eight-note groups with synchronous (same) time intervals between notes and note groups – 39"

Sound example 7: Heterogeneous continuum, consisting of consecutive (identical) eight-note groups but with asynchronous time intervals between notes and note groups – 52"

Sound example 8: Eleven polyphonic sound objects created using four short mesostructures, all using eight-note groups with the same sound material (sine wave), frequency (159 Hz), and note duration (1 ms), but different time intervals (0, 6, 23 and 92 ms) – 1'03"

Sound example 9: Sound objects that result from playing different amounts of identical five-note groups, each one consisting of sine waves with five of the following frequencies: 53, 159, 212, 318, 477, 795 and 954 Hz, with note durations of 1, 6, 11, 23 or 46 ms, and different note and note-group time-intervals – 56"

Sound example 10: Five-note groups with note durations of 1 and 6 ms – 1'27"

Sound example 11: Five series of approximately eight individual eight-note groups, consisting of a 408 Hz sine wave, with note durations of 250, 130, 60, 30 and 15 ms respectively, and time intervals of 0 ms – 3'22"

Sound example 12: Electronic piece *Topos* – 3'07"

Sound example 13: Example showing how sound spatialisation increases the level of depth and diffusion of the sound field, which vary depending on the amplitude level of the primary sounds (excerpt of the piece *Musical Situation I* (2'54")) – 4'47"

Sound example 14: Two sections of the piece *Polyphonic Continuum*: the first consists of three continuums with frequencies of 53, 318 and 477 Hz; the second includes five continuums with frequencies of 53, 212, 318, 477 and 795 Hz – 3'38"