
Sound and movie examples – issue 19(2)

Sound and Movie examples from issue 19(2) can already be found online at the journal's website: www.journals.cambridge.org/OSO. Examples for the whole volume will be supplied on DVD with issue 19(3) when it is published in late 2014.

Steven Naylor

Appropriation, Culture and Meaning in Electroacoustic Music: A composer's perspective

9 Sound examples

Sound example 1: Common Loon call, from *Loon Calls*, iLife Sound Effects (Animals). Apple Inc. (2007) – 0'13"

Sound example 2: Opening section, from *Bitter Orchids* – 0'49"

Sound example 3: Lisu flute, from *Bitter Orchids* – 0'19"

Sound example 4: Altered koto samples, from *Irrashaimase* – 0'23"

Sound example 5: Altered shakuhachi samples, from *Irrashaimase* – 0'18"

Sound example 6: Traffic light song, from *Irrashaimase* – 0'30"

Sound example 7: Store greeters, from *Irrashaimase* – 0'22"

Sound example 8: Unaltered song excerpt, from *Home* – 0'18"

Sound example 9: Transformed vocal material, from *I wish* – 0'55"

Ozgun Eylul Iscen

In-Between Soundscapes of Vancouver: The newcomer's acoustic experience of a city with a sensory repertoire of another place

4 Sound examples

Sound example 1: Recording of crossing the border recorded by a participant – 0'38"

Sound example 2: Recording of singing in German recorded by a participant – 0'59"

Sound example 3: Recording of the installation recorded by the author – 4'58"

Sound example 4: Recording of wind chime recorded by a participant – 0'49"

Manuella Blackburn

Instruments INDIA: A sound archive for educational and compositional use

7 Sound examples

Sound example 1: Heavy transformation processes disguising both the cultural and instrumental origin from *Javaari* (2013) by Manuella Blackburn – 0'16"

Sound example 2: Isolated single sitar plucks from *Javaari* (2013) by Manuella Blackburn – 0'17"

Sound example 3: Isolated sitar neck scrapes from *Javaari* (2013) by Manuella Blackburn – 0'05"

Sound example 4: Identifiable tabla rhythm from *Javaari* (2013) by Manuella Blackburn – 0'09"

Sound example 5: Electroacoustic material forming a supportive backdrop to the activity of the sarod from *New Shruti* (2013) by Manuella Blackburn – 0'38"

Sound example 6: Electroacoustic material synchronising rhythmically to mirror the sarod line from *New Shruti* (2013) by Manuella Blackburn – 0'48"

Sound example 7: Repeating sitar loop acting as an onset for a sustained drone from *Javaari* (2013) by Manuella Blackburn – 0'20"

Herber, Norbert

Awa Surfers: riding the dynamics of sound art and traditional Japanese indigo

13 Sound examples

- Sound example 1: An artist speaking about a shade of the darkest blue that cannot be dyed any further says, 'I feel like the color is inhaling me', by Norbert Herber (2014) – 0'40''
- Sound example 2: Speaking about Awa Indigo in general, a dyer says it 'calls out to the soul of the Japanese people', by Norbert Herber (2014) – 0'05''
- Sound example 3: With the hope that a family tradition will continue, an indigo processor says 'The work is done by the two of us [my son and me]. My grandmother passed it [the knowledge of indigo production] on to my mother [who passed it on to me]. Now I hope to pass it on to my son', by Norbert Herber (2014) – 0'12''
- Sound example 4: Stomping or winnowing dried indigo plants, by Norbert Herber (2014) – 0'16''
- Sound example 5: Harvesting in the indigo field, by Norbert Herber (2014) – 0'12''
- Sound example 6: Single drop recorded beneath the dye vat surface, by Norbert Herber (2014) – 0'12''
- Sound example 7: Dye dripping into the vat, by Norbert Herber (2014) – 0'15''
- Sound example 8: Dye drip melodies, first in isolation then in the context of the entire work, by Norbert Herber (2014) – 0'50''
- Sound example 9: Rhythmic ceramic vat stir, by Norbert Herber (2014) – 0'09''
- Sound example 10: Rhythmic ceramic vat stir with processing, by Norbert Herber (2014) – 0'17''
- Sound example 11: Rhythmic ceramic vat stir with processing and detuning. Listen for the brief drops in volume to mark new sections in which the pitch of the stirring sound is noticeably lower, by Norbert Herber (2014) – 2'06''
- Sound example 12: Granulated clock chimes playing *Yuyake-Koyake*, by Norbert Herber (2014) – 0'59''
- Sound example 13: *I am Ai, We are Ai* excerpted installation recording from the opening day, by Norbert Herber (2014) – 8'47''