
Organised Sound compact disc

Complete Listing for Volume 6

Track number	Article author	Title
1	Dart, Elmsey, Whalley	<i>Drift</i> for viola and tape. John Elmsey (1994).
2	Dart, Elmsey, Whalley	<i>Interior</i> for ensemble and tape. Jack Body (1987).
3	Dart, Elmsey, Whalley	<i>He gives what he likes</i> , Matthew Suttor (1997). Appears on New Zealand Sonic Art 2000, University of Waikato. MDUW1200.
4	Dart, Elmsey, Whalley	<i>People, power and pollution</i> . John Rimmer (1999). Appears on New Zealand Sonic Art 2000, University of Waikato. MDUW1200.
5	Dart, Elmsey, Whalley	<i>Ga no Mita Mono (What the moths saw)</i> . Ian Whalley (1998). Commissioned by the Centre for Computer Music and Music Technology, Kunitachi, College of Music, Tokyo, Japan.
6	Dart, Elmsey, Whalley	Global hockets. Phil Dadson (1999). Appears on <i>From scratch: Global hockets live in Europe</i> . Scratch Records.
7	Minni K. Ang	Hsien-Lin Lee – <i>Gehu</i>
8	Minni K. Ang	Huey-Shean Huang – <i>Rhythm of the Jungle</i>
9	Minni K. Ang	Judy Nalini – <i>Salangay Oli</i>
10	Minni K. Ang	Ow-Wei Chow – <i>Constructing Zero</i>
11	Minni K. Ang	Fook-Ken Hor – <i>Night</i>
12	Minni K. Ang	Martha Lee – <i>Spikes</i>
13	Minni K. Ang	Chelsea Chin – <i>Mysterious</i>
14	Minni K. Ang	Chun-Liang Chan – <i>Who Am I</i>
15	Minni K. Ang	Minni Ang – <i>Synthetically Yours</i>
16	Minni K. Ang	EML – <i>Black</i>
17	Minni K. Ang	EML – <i>Center of Gravity</i>
18	Paul Rudy	<i>Degree of Separation “Grandchild of Tree”</i> for amplified cactus, digital effects and tape.
19	Bob Sturm	Sound example 1
20	Bob Sturm	Sound example 2
21	Bob Sturm	Sound example 3
22	Bob Sturm	Sound example 4
23	Bob Sturm	Sound example 5
24	Bob Sturm	Sound example 6
25	Bob Sturm	Sound example 7
26	Bob Sturm	Sound example 8
27	Bob Sturm	Sound example 9
28	Bob Sturm	Sound example 10
29	Bob Sturm	Sound example 11
30	Bob Sturm	Sound example 12
31	Bob Sturm	Sound example 13

Program Notes / Descriptions of Recorded Submission to Accompany ‘Recent and emerging work in music technology in Southeast Asia’ by Minni Ang

Genre: Electroacoustic

1. Hsien-Lin Lee – *Gehu*
2. Huey-Shean Huang – *Rhythm of the Jungle*
3. Judy Nalini – *Salangay Oli*
4. Ow-Wei Chow – *Constructing Zero*

Genre: Electronica

1. Fook-Ken Hor – *Night*
2. Martha Lee – *Spikes*
3. Chelsea Chin – *Mysterious*
4. Chun-Liang Chan – *Who Am I*
5. Minni Ang – *Synthetically Yours*
6. EML – *Black*
7. EML – *Center of Gravity*

Piece title: *Gehu*

Composer: Lee, Hsien-Lin, UPM Music Department
 Brief description: This electroacoustic piece uses elements of eastern mystical sounds, including various Chinese folk instruments. It was produced using the software Cool Edit Pro.

Piece title: *Rhythm of the Jungle*

Composer: Huang, Huey-Shean, UPM Music Department
 Brief description: This electroacoustic piece tries to paint a soundscape of the Malaysian rainforest. It was produced using Cool Edit Pro.

Piece title: *Salangay Oli*

Composer: Judy Nalini, UPM Music Department
 Composer’s description: The formal shaping and sounding content of this piece was influenced by sounds that are unique to Malaysian life. The work is founded on the idea of a scene at a ‘mamak stall’. Sounds that are indigenous to this environment were used. These sounds were then processed and mixed to give an overall picture of activity at its height and its fading off at the close of the day. As such, textural perspectives play a very important role in this piece. The title *Salangay Oli* is a Tamil word. *Salangay* is the anklet worn by Indian *bharathanayam* dancers (classical dancers), which jingles while the dancers dance. The sounds produced differ according to the way the dancer moves her legs. Sometimes a mixture of sounds can be heard. Another meaning of *salangay* is ‘sound’. *Oli* means ‘echo’. This piece has numerous accounts of echo/delay effects. The acoustic envelope is shaped like an echo, dying off towards the end.

The piece features the contrasts in pitches used in a continuously unfolding sonic structure. The dynamic changes are to a certain degree not abrupt but gradual,

while the texture is a thick polyphonic structure that gives way to a monophonic one. Regular and irregular rhythms are juxtaposed together. The use of space is not given much priority in this piece except for an occasional left–right panning. The idea is for the whole piece to be centred around the stall. Timbral complexity is achieved by layering the high-pitched sounds with low-pitched ones. At times, a low-pitched sound evolves into a high pitched sound, thus giving one the sense of continuity. The use of pitch is given priority in this piece. Sounds that would otherwise not go together are made ‘right’ by arranging for their pitch contents to coincide, hence giving a unifying force for what may otherwise sound like a cacophony of sounds. The basic rhythm is □□□□. This rhythm was used because it is the simplest rhythm associated with time.

Piece title: *Night*

Composer: Hor, Fook-Ken, UPM Music Department
 Composer’s description: Basically, only four chords are utilised in this composition. These chords are Dm, Gm, C#dim, A7. I try to describe my feelings about the night when I was still a child. Since I was the eldest, during my childhood I always slept in my own room alone. The footsteps were a sort of nightmare in my dream. The sound of the wind also always appeared in my dreams. The purpose of using only four chords in this song is to represent the one simple song that always recurred in my dreams.

Hardware used:

1. YAMAHA EX5, keyboard synthesizer
2. KORG Trinity, keyboard synthesizer
3. YAMAHA AN1X, analog physical modelling
4. Roland JP-8080, synthesizer module
5. AKAI S3200XL, digital sampler
6. YAMAHA GF16/12, mixing console
7. Roland VS1680, digital studio workstation, hard disk recorder
8. YAMAHA VL70-m, tone generator for YAMAHA WX5 wind controller
9. Roland A-880, MIDI patcher
10. Genuine Intel Pentium III PC. with Creative SB live! and SB 16

Software used:

1. Cakewalk Pro Audio 9
2. CoolEdit Pro 1.1

Piece title: *Spikes*

Composer: Martha Lee, UPM Music Department
 Composer’s description: A short composition consisting of three tracks, which are two tracks for ‘bottle blow’ and one for the glockenspiel. It is basically like a cycle, where certain motives are repeated, each time at a faster pace.

Piece title: *Mysterious*

Composer: Chelsea Chin, UPM Music Department

Composer's description: This is an introduction to man's appearance at the beginning of time. The presence is mysterious with a touch of Eastern sounds.

Piece title: *Who Am I*

Composer: Chan, Chun-Liang, UPM Music Department

Brief description: A play with Eastern, Western and electronic percussive sounds and rhythmic loops.

Piece title: *Synthetically Yours*

Composer: Minni Ang, UPM Music Department

Composer's description: The title of the song *Synthetically Yours* is an analogy for 'Sincerely Yours'. It is synthetic, because of the medium of the piece, which includes synthesizers and voice transformation. The piece begins with special effects: thunder, wind and rain, followed by a bass 'n' drums introduction before the entry of the voices. This symbolises the loneliness of the isolated individual, coming into the warmth of friendship. Three different sets of voices sing the lyrics above: a deep male voice, a female-male duo, and a robot voice, which raps out the lyrics. These different voices represent all sorts of different people, including artificial people in the form of the robot, who need friends. All voices are sung by the composer.

Hardware used:

1. Yamaha EX5, keyboard synthesizer
2. Yamaha CS1X, keyboard synthesizer
3. Roland VS880, digital studio workstation, hard disk recorder
4. Roland VS1680, digital studio workstation, hard disk recorder
5. Intel Pentium III PC. with Creative SB live! and SB 16

Software used:

1. Cakewalk Pro Audio 8
2. CoolEdit Pro 1.1

The following two pieces are contributions by the Electronic Music Lab at the National University of Singapore. These pieces were submitted by the Lab's Director, Mr Benjamin Ang. Unfortunately, no written descriptions of the pieces were submitted, nor were the real names of the composer's provided.

Piece title: *Center of Gravity*

Composer: Terabyte

Brief description: A pop/techno type of piece.

Piece title: *Black*

Composer: not listed

Brief description: Similar to the above, but only contains a few bars of music.