Sound and movie examples – volume 15 (issue 15/3)

This DVD contains both audio and video files. The DVD will play audio and audio-visual tracks either on a standard DVD player or on your computer. Full information related to this DVD can be found in the relevant articles.

Please note that all items are being placed online in the month of the appearance of each issue on the journal's website, be it in compressed formats, and can be heard/viewed without charge. Barreiro has provided both stereo and eight-channel files for his examples.

Examples from all previous volumes will also be placed online during the coming months. These can be found at: www.journals.cambridge.org/oso

Article Author

John Coulter (15/1)

Electroacoustic Music With Moving Images: the art of media pairing
16 Movie examples (all excerpts from unpublished works by John Coulter 2005–2009)
Movie example 1: early version of *Shifting Ground* (2005) – 0′51″
Movie example 2: *Shifting Ground* (2005) – 1′26″ (duration of work 17′00″)
Movie example 3: *Shifting Ground* (2005) – 0′47″
Movie example 4: *Shifting Ground* (2005) – 0′33″
Movie example 5: contraction of *Mouth Piece* (2008) – 1′06″ (duration of work 10′00″)
Movie example 6: early version of *Mouth Piece* (2008) – 0′43″
Movie example 7: experimental material from *Abide With Me* (2009) – 0′40″
Movie example 8: experimental material from *Abide With Me* (2009) – 0′21″
Movie example 9: early version of *Abide With Me* (2009) – 0′55″
Movie example 10: *Abide With Me* (2009) – 3′31″ (duration of work 11′00″)
Movie example 11: *Eyepiece* (2009) – 0′23″ (interactive installation)
Movie example 12: experimental material from *Eyepiece* (2009) – 0′24″
Movie example 13: experimental material from *Eyepiece* (2009) – 0′24″
Movie example 14: experimental material from *Eyepiece* (2009) – 0′24″
Movie example 15: experimental material from *Eyepiece* (2009) – 0′24″
Movie example 16: *Eyepiece* (2009) – 2′09″ (from live interactive session)

Lasse Thoresen with Andreas Hedman (15/2)

Form-Building Patterns and Metaphorical Meaning
1 Movie example
Movie example 1: Music from Åke Parmerud, *Les objets obscurs* (1991), 2′35″

Adam Basanta (15/2)

Syntax as Sign: The use of ecological models within a semiotic approach to electroacoustic composition
5 Sound examples
Sound example 1: Poisson distributed synthetic drops. Adam Basanta, *Free/Association*, 55″–1′14″
Sound example 2: Transformation of drops to dinner table. Adam Basanta, *Free/Association*, 1′46″–2′11″
Sound example 3: Transformation of breaking glass in to an underwater stream. Adam Basanta, *Free/Association*, 2′51″–3′31″
Sound example 4: Transformation of breaking glass in to birdsong. Adam Basanta, *Free/Association*, 3′56″–4′11″
Sound example 5: Adam Basanta, *Free/Association* – 9′37″ (full piece, of which Sound examples 1 to 4 are excerpts)

Daniel Barreiro (15/3)

Considerations on the Handling of Space in Multichannel Electroacoustic Works

9 Sound examples (both eight-channel and stereo versions)

Sound example 1: *Percursos Enredados* from 1′23″ to 1′45″ (a diffused and enveloping sound is set to interact with another sound that moves around the space) – 22″

Sound example 2: *Percursos Enredados* from 6′35″ to 6′42″ (example of sounds that 'fly' over the space) – 7″

Sound example 3: *Percursos Enredados* from 8′28″ to 8′42″ (long and slowly evolving sounds that do not tend to appear localised in the space) – 14″

Sound example 4: *Maresia* from 2′03″ to 2′16″ (wave that 'washes' through the audience and returns to the 'sea') – 13″

Sound example 5: *Maresia* from 8′38″ to 9′14″ (erratic movements of granular sounds superimposed to sounds of the waves) – 36″

Sound example 6: *Sons Adentro* from 0′38″ to 0′55″ (the erratic movement of the opening granular gesture is contrasted with resonant attacks that present an enveloping spatial character) – 17″

Sound example 7: *Sons Adentro* from 8′05″ to 8′35″ (the sounds of bouncing and rolling balls are superimposed to the sounds of the night, shifting the sonic image to an indoor space) – 30″

Sound example 8: *Sons Adentro* from 9′57″ to 10′07″ (the sound of a bird that 'flies' over the eight-channel setup is triggered by another sound) – 10″

Sound example 9: *Sons Adentro* from 5′59″ to 6′15″ (marbles and bouncing balls that roll inside the eight-channel configuration are some of the sounds that are set in motion by others) – 16″

Composer: Daniel Barreiro

Distribution of the sound files using the eight-channel loudspeaker setup:

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        Ch1        Ch2

   Ch3                   Ch4


   Ch5                   Ch6

        Ch7        Ch8
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