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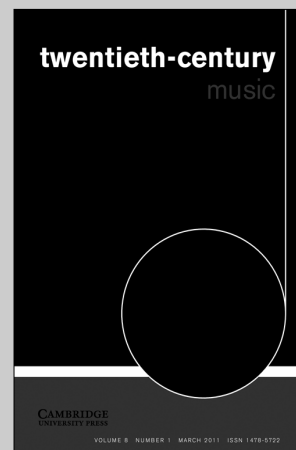
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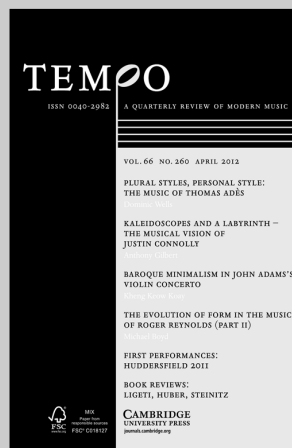
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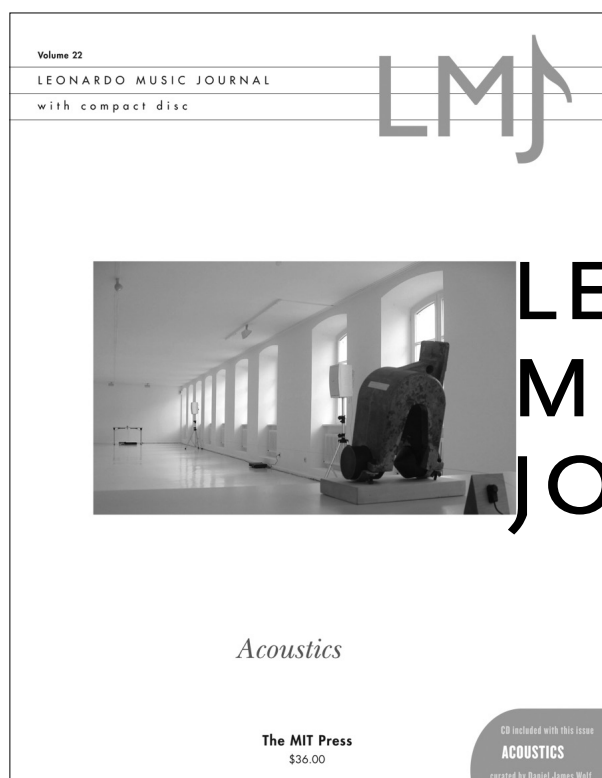
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Papers should not normally exceed 7000 words and should be preceded by an abstract of approximately 200 words.

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- Varèse, E. 1936. New Instruments and New Music. In E. Schwartz and B. Childs (eds.) *Contemporary Composers on Contemporary Music*. New York: Norton, 1967.
- ElectroAcoustic Resource Site (EARS). 2002. <http://www.mti.dmu.ac.uk/ears> (accessed 5 August 2009).
- Kunst, J. 1986. Social Cognitions and Musical Emotions. [http://www.joskunst.net/social\\_cognitions.html](http://www.joskunst.net/social_cognitions.html) (accessed on 5 August 2009).
- Young, J. 2002. The Interaction of Sound Identities in Electroacoustic Music. *Proceedings of the 2002 International Computer Music Conference*. Göteborg/San Francisco: ICMA, 342–8.
- Bossis, B. 2000. *Analyse de Mortuos Plango, Vivos Voco de Jonathan Harvey*. Hypermedia document. Paris: Médiathèque de l'IRCAM.
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# Organised Sound

Audiences and Participants

## CONTENTS

Editorial	1
'The Open Work': ecologies of participation <i>Guy Harries</i>	3
Lowercase Strategies in Public Sound Art: celebrating the transient audience <i>Peter Batchelor</i>	14
My Content/My Space/My Music <i>Alexandros Kontogeorgakopoulos and Olivia Kotsifa</i>	22
massMobile: towards a flexible framework for large-scale participatory collaborations in live performances <i>Nathan Weitzner, Jason Freeman and Yan-Ling Chen, Stephen Garrett</i>	30
Understanding Interpretation, Informing Composition: audience involvement in aesthetic result <i>Andrew Hill</i>	43
On Performing Electroacoustic Musics: a non-idiomatic case study for Adorno's theory of musical reproduction <i>Elizabeth Hoffman</i>	60
The Naturalised and the Surreal: changes in the perception of popular music sound <i>Ragnhild Brøvig-Hanssen and Anne Danielsen</i>	71
Schaeffer's Values, Henry's Monsters and Orchestral Noise Reduction <i>Jeffrey DeThorne</i>	81
Book Reviews	92
Sound and movie examples – issue 18(1)	98

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