INSTRUCTIONS FOR CONTRIBUTORS

AIMS AND SCOPE
Organised Sound is a fully peer-reviewed scholarly journal focusing on the rapidly developing methods and issues arising from the use of contemporary technology in fields such as multimedia, performance art, sound sculpture and electroacoustic composition. It is a forum for music scholars, composers, performers, computer specialists, mathematicians and engineers to share the results of their research as they affect musical issues. Young researchers will be particularly encouraged. Contributors are encouraged to submit accompanying sound examples and multimedia material for the DVD that will accompany the journal annually.

SUBMISSION
Submission of a paper to Organised Sound is held to imply that it represents an original contribution not previously published and that it is not being considered elsewhere. Papers are reviewed by at least two referees.

Manuscripts should be submitted electronically to the editors as Word files. The journal initials OS and 6 characters of the author surname, should be used as the file name, plus .doc, e.g OSjones.doc would be a file. The normal reproduction of halftones for printing is at 300dpi and line artwork at 1200dpi. Prose citations should be in English unless the original is of a particular importance, unpublished or inaccessible, in which case the original should be follow by a translation in square brackets.

ILLUSTRATIONS
Illustrations should be submitted as individual eps or tif files in separate files from the text and labelled similarly JonesF3.eps, etc. No author graphics programs can be handled. Colour files should not be submitted; the journal uses only black and white reproductions and all colour images should be converted to black and white before submission to check that all features are present when colour is not used. Very large files can be zipped. The normal reproduction of halftones for printing is at 300dpi and line artwork at 1200dpi. Low resolution illustrations may be rejected by the editor.

Please note that it is each author’s sole responsibility to gain copyright permission for images, sound and movie examples.

SOUND AND MOVIE EXAMPLES
Sound and Movie Examples should be submitted on CD or DAT at 44.1 kHz with Absolute Time Code (sound) or in any professional standard format (movie). The total duration for a given submission should normally not exceed 15 minutes (sound examples) or 8 minutes (movie examples). All media examples should also be made available online for peer review.

FOOTNOTES
Footnotes should be kept to a minimum. Essential notes should be presented in a typed list at the end of the article, double-spaced. Any acknowledgements should appear as the first note keyed to the article title by an asterisk (*). Note indicators in the text should follow punctuation.

BIBLIOGRAPHICAL REFERENCES
Bibliographical references should be given in parentheses in standard author-date form in the body of the text: (Lee and Devore 1968: 236). In subsequent citations, the first name only should be given with et al. added. A group of references within the text should be dated ordered, the earliest first.

A complete list of references cited, arranged alphabetically by author’s surname, should be typed double-spaced at the end of the article. This list must contain all the works cited in the text, and only those works.

Contributors are asked to standardise on basic conventions:

- make all journal numbers arabic
- do not use pp. before page numbers if the volume number is also given
- make the titles of published works ital (not bold) by underlining or using an appropriate word processor font
- do not use inverted commas around chapter titles in edited books, journal articles, and the titles of unpublished dissertations
- elide page numbers to the shortest pronounceable form: 56-7, 281-3, but 215-16
- include an ‘accessed on’ date when a specific article has been cited, but not for general websites (e.g. www.cambridge.org).

Examples of references:
Book, article, article in edited book, unattributed website, attributed website, proceedings article, hypermedia document, score.


Example of a discography entry:

Punctuation should follow standard British practice. Single quotation marks should be used with double reserved for quotations within quotations. Punctuation that is not part of the quoted material should be outside closing quotation marks, as should footnote indicators. Longer quotation should be indented left without quotation marks and double spaced. Prose citations should be in English unless the original is of particular importance, unpublished or inaccessible, in which case the original should be follow by a translation in square brackets.

Constructions and acronyms should have no full points (Dr, LAT), but abbreviations and their plurals should retain them (vol., vols., ed., eds.).

Tables should be clearly laid out on separate pages, numbered consecutively, and designed to fit the printed page. Vertical lines should not be used and horizontal lines should be used only at the top and bottom of the table and below column headings.

Captions should be on a separate page, double spaced. Indicate in square brackets in the typescript, or in the margin, approximately where in the text tables and illustrations should fall.

Subheadings should be typed with prefatory numbers indicating the level of importance. 1, 1.1, 1.1.1. No more than three levels of subheading should normally be used.

Quotations. Single inverted commas should be used except for quotations within quotations, which should have double inverted commas. Longer quotations of more than 60 words, or quotations which are of particular importance should be set off from the text with an extra line of space above and below, and typed without inverted commas.

Spelling. The journal employs British English spelling conventions.

Idiomatic English. We welcome and encourage submissions from non-native speakers of English. However, every effort should be made by non-native speakers of English to have their final draft checked by a colleague who is a native speaker of English. Manuscripts may be sent back to the author(s) if serious language deficiencies remain in the text.

PROOFREADING
First proofs may be read and corrected by contributors provided that they can guarantee to return the corrected proofs, by airmail when appropriate, within four days of receipt. Contributors should correct printers’ errors but not introduce new or different material at this stage.

OFFPRINTS
Contributors will receive a PDF offprint of their article when it is published.
CONTENTS

Editorial: Historical continuum, mimetic fissures 141
Salomé Voegelin and Thomas Gardner

Articles

Acousmatic Approaches to the Construction of Image and Space in Sound Art 148
Peter Batchelor

Developing a Phenomenological Approach to Music Notation 160
Rob Casey

Extending Musical Form Outwards in Space and Time: Compositional strategies in sound art and audiovisual installations 171
Adam Basanta

Corporeality of Music and Sound Sculpture 182
Vadim Keylin

Getting Out of the Black Box: Analogising the use of computers in electronic music and sound art 191
Damien Charrieras and François Mouillot

Acoustic Art Forms in the Age of Recordability 200
Gerald Fiebig

A ‘Sound Grammar’ for the City: The spatial and temporal dimension of Barber’s concerts 207
María Teresa and García Sánchez

Sound Pedagogy: Teaching listening since Cage 222
Adam Tinkle

Mimetic Instrumental Resynthesis 231
James O’Callaghan

Investigating Sound in Space: Five meanings of space in music and sound art 241
Frederico Macedo

Wavefront Aesthetics: Attuning to a dark ecology 249
Marie Højlund and Morten Riis

Dead Logics and Worlds: Sound art and sonorous objects 263
Martyn Hudson and Tim Shaw

Book Review 273

Sound and movie examples – issue 20(2) 276