

CAMBRIDGE

NEW!

## Music Technology

Julio d'Escriván,

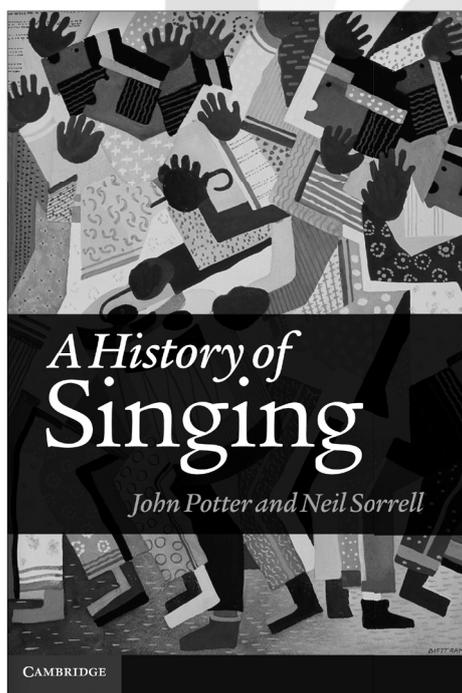
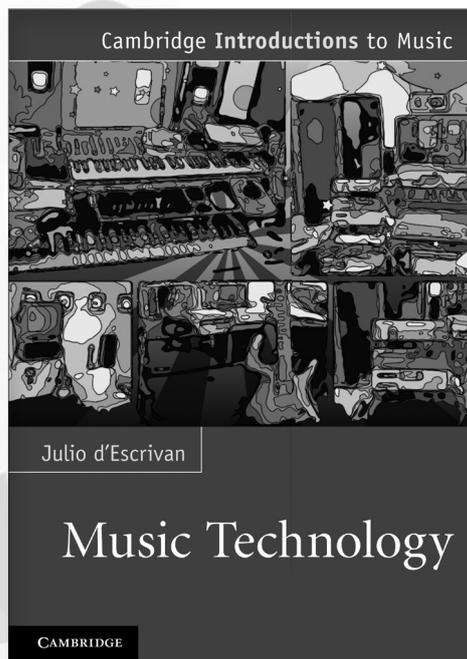
*Anglia Ruskin University, Cambridge*

Cambridge Introductions to Music series

ISBN: 9780521170420

PB – 2012 – 234 pages - \$27.99

Covers the most important contemporary trends in music technology



## A History of Singing

John Potter *and* Neil Sorrell,

*University of York*

ISBN: 9780521817059

HB – 2012 – 358 pages - \$120.00

“This isn’t just a good book for anyone interested in vocal music: it is an essential one.”

–*Literary Review*

Prices subject to change.

[www.cambridge.org/us](http://www.cambridge.org/us)



CAMBRIDGE  
UNIVERSITY PRESS

CAMBRIDGE

JOURNALS

# Popular Music

## Co-ordinating Editors

Nicola Dibben, *University of Sheffield, UK*

Keith Negus, *University of London, UK*

*Popular Music* is an international multi-disciplinary journal covering all aspects of the subject - from the formation of social group identities through popular music, to the workings of the global music industry, to how particular pieces of music are put together. The journal includes all kinds of popular music, whether rap or rai, jazz or rock, from any historical era and any geographical location. *Popular Music* carries articles by scholars from a large variety of disciplines and theoretical perspectives. Each issue contains substantial, authoritative and influential articles, shorter topical pieces, and reviews of a wide range of books.

Popular  
Music



29|2

## Popular Music

is available online at:

<http://journals.cambridge.org/pmu>

## To subscribe contact Customer Services

### in Cambridge:

Phone +44 (0)1223 326070

Fax +44 (0)1223 325150

Email [journals@cambridge.org](mailto:journals@cambridge.org)

### in New York:

Phone (845) 353 7500

Fax (845) 353 4141

Email

[subscriptions\\_newyork@cambridge.org](mailto:subscriptions_newyork@cambridge.org)

## Free email alerts

Keep up-to-date with new material – sign up at

[journals.cambridge.org/register](http://journals.cambridge.org/register)

For free online content visit:  
<http://journals.cambridge.org/pmu>



CAMBRIDGE  
UNIVERSITY PRESS

CAMBRIDGE

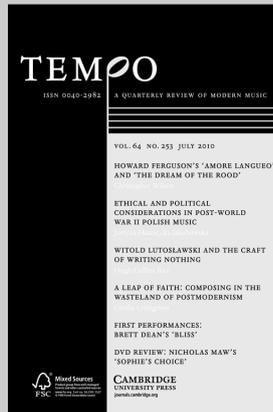
JOURNALS

# Tempo

## Editor

Calum MacDonald, Gloucestershire, UK

*Tempo* is the premier English-language journal devoted to twentieth-century and contemporary concert music. Literate and scholarly articles, often illustrated with music examples, explore many aspects of the work of composers throughout the world. Written in an accessible style, approaches range from the narrative to the strictly analytical. *Tempo* frequently ventures outside the acknowledged canon to reflect the diversity of the modern music scene. Issues feature interviews with leading contemporary composers, a tabulated news section, and lively and wide-ranging reviews of recent recordings, books and first performances around the world. Selected issues also contain specially-commissioned music supplements.



## Tempo

is available online at:  
<http://journals.cambridge.org/tem>

## To subscribe contact Customer Services

### in Cambridge:

Phone +44 (0)1223 326070  
Fax +44 (0)1223 325150  
Email [journals@cambridge.org](mailto:journals@cambridge.org)

### in New York:

Phone (845) 353 7500  
Fax (845) 353 4141  
Email  
[subscriptions\\_newyork@cambridge.org](mailto:subscriptions_newyork@cambridge.org)

## Free email alerts

Keep up-to-date with new  
material – sign up at  
[journals.cambridge.org/register](http://journals.cambridge.org/register)

For free online content visit:  
<http://journals.cambridge.org/tem>



CAMBRIDGE  
UNIVERSITY PRESS

# 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.

Papers should be submitted by email to [os@dmu.ac.uk](mailto:os@dmu.ac.uk).

Leigh Landy

*Organised Sound*

De Montfort University, Clephan Building, Leicester LE1 9BH, UK.  
email: [os@dmu.ac.uk](mailto:os@dmu.ac.uk)

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

Please contact the editor if you have sound or movie examples. See further information concerning sound and movie examples below.

## MANUSCRIPT REQUIREMENTS

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 typical file name.

Where Mac files are submitted these should be .rtf files and similarly OSjones.rtf should be the file name.

Only final material should be submitted; no draft material is accepted. The author affiliation, full postal address and email address to which proofs should be sent should start the file. The contributor should keep a back-up file.

*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 Examples* should be submitted on CD or DAT at 44.1 kHz with Absolute Time Code. The total duration of sound examples for a given submission should normally not exceed 15 minutes.

*Movie Examples* should be submitted on CD or DAT in any professional standard format. The total duration of movie examples for a given submission should normally not exceed 8 minutes.

*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* should be given in parentheses in standard author-date form in the body of the text: (Lee and Devore 1968: 236). When a work is written by three or more authors, all names should be given in the first citation: (Fraser, Brown and Smith 1989). In subsequent citations, the first name only should be given with et al. added. A group of references within the text should be date 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 italic (*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](http://www.cambridge.org)).

Examples of references:

Book, article, article in edited book, unattributed website, attributed website, proceedings article, hypermedia document, score.

Weidenaar, R. H. 1995. *Magic Music from the Telharmonium*. Metuchen, NJ: The Scarecrow Press.

Davies, H. 1996. A History of Sampling. *Organised Sound* 1(1): 3–11.

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.

Sciarrino, S. 1992. *Perseo e Andromeda*. Milan: Ricordi, score 135358.

Example of a discography entry:

Smalley, D. 1992. *Wind Chimes* (1987). On *Impacts intérieurs*. Montreal: Empreintes Digitales, IMED-9209-CD.

*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 followed by a translation in square brackets.

*Contractions and acronyms* should have no full points (Dr, DAT), 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.

# Organised Sound

Composing Motion: A visual  
music retrospective

## CONTENTS

Editorial	97
From Sonic Art to Visual Music: Divergences, convergences, intersections <i>Diego Garro</i>	103
Consonance and Dissonance in Visual Music <i>Bill Alves</i>	114
Translation, Emphasis, Synthesis, Disturbance: On the function of music in visual music <i>Anton Fuxjäger</i>	120
The Evolution of Notational Innovations from the Mobile Score to the Screen Score <i>Lindsay Vickery</i>	128
The Oramics Machine: From vision to reality <i>Peter Manning</i>	137
Audiovisual Harmony: The realtime audiovisualisation of a single data source in <i>Construction in Zhuangzi</i> <i>Ryo Ikeshiro</i>	148
Depth Modulation: Composing motion in immersive audiovisual spaces <i>Ewa Trębacz</i>	156
Visual Music after Cage: Robert Breer, expanded cinema and Stockhausen's <i>Originals</i> (1964) <i>Andrew V. Uroskie</i>	163
<i>Musique Concrète</i> Thinking in Visual Music Practice: Audiovisual silence and noise, reduced listening and visual suspension <i>Joseph Hyde</i>	170
<i>Acousmate</i> : History and de-visualised sound in the Schaefferian tradition <i>Brian Kane</i>	179
Sound and movie examples – issue 17(2)	189

Cambridge Journals Online  
For further information about this journal  
please go to the journal web site at:  
[journals.cambridge.org/oso](http://journals.cambridge.org/oso)

Cover image courtesy of Bret Battey



MIX  
Paper from  
responsible sources  
FSC® C013436

CAMBRIDGE  
UNIVERSITY PRESS