

# Organised Sound

Performance Ecosystems

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*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 of accepted articles are encouraged to submit accompanying sound examples and other multimedia material for inclusion in the DVD that will accompany the journal annually.

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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.

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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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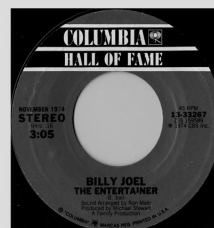
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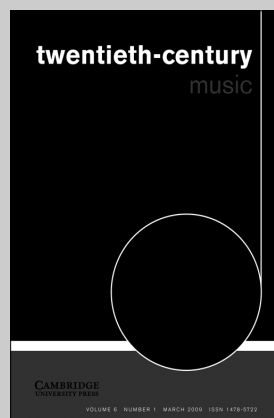
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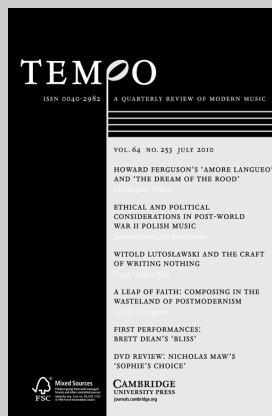
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