

Organised Sound

Organising electroacoustic music

CONTENTS

Editorial	79
Form-Building Patterns and Metaphorical Meaning <i>Lasse Thoresen with the assistance of Andreas Hedman</i>	82
A Multidimensional Approach to Relationships between Live and Non-live Sound Sources in Mixed Works <i>Mike Frengel</i>	96
The Musical–Narrative Dichotomy: <i>Sweet Anticipation</i> and some implications for acousmatic music <i>James Andean</i>	107
Conkers (listening out for organised experience) <i>Katharine Norman</i>	116
Syntax as Sign: The use of ecological models within a semiotic approach to electroacoustic composition <i>Adam Basanta</i>	125
‘Nature’ as an Organising Principle: Approaches to chance and the natural in the work of John Cage, David Tudor and Alvin Lucier <i>Matthew Rogalsky</i>	133
Complexity as Process: Complexity-inspired approaches to composition <i>Tom Davis</i>	137
A Rise–Fall Temporal Asymmetry of Intensity in Composed and Improvised Electroacoustic Music <i>Roger T. Dean and Freya Bailes</i>	147
Real-Time Timbral Organisation: Selecting samples based upon similarity <i>Arne Eigenfeldt and Philippe Pasquier</i>	159
Avoiding Extinction in the Instrument Zoo: A taxonomical and ontological approach to developing an understanding of the ecosystem of electroacoustic instruments <i>Bill Vine</i>	167
Book reviews	178
Sound and Movie Examples – Issue 15 (2)	182

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

Cover image courtesy of Bret Battey



Mixed Sources
Product group from well-managed
forests and other controlled sources
www.fsc.org Cert no. SGS-COC-005493
© 1996 Forest Stewardship Council

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 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.

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.

Leigh Landy
Organised Sound
De Montfort University,
Clephan Building
Leicester LE1 9BH, UK.
email: 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).

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 (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 or the focus of your discussion, 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.

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 complimentary copy of the journal and a PDF.