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 sound examples and multimedia material for the online version of the journal.

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.

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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.

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 and Movie Examples should be submitted digitally in MP4 and M4V formats respectively. All media examples should also be made available online for peer review.

Footnotes should be kept to a minimum and presented using Word footnote not endnote facility.

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, chapter in edited book, article, online article, unattributed website, attributed website, proceedings article, email, letter, score.
Weidenaar, R. H. 1995. *Magic Music from the Telharmonium.* Metuchen, NJ: Scarecrow Press.
Hugill, A. and Amelides, P. 2018. Audio-only Computer Games: *Papa Sangre*. In S. Emmerson and L. Landy (eds.) *Expanding the Horizon of Electroacoustic Music Analysis*. Cambridge: Cambridge University Press, 355–75.
Noble, J., Bonin, T. and McAdams, S. 2020. Experiences of Time and Timelessness in Electroacoustic Music. *Organised Sound* 25(2): 232–47.
Martin, B. 2014. The Thing about Listening is… Compositional Approaches and Inspiration Using Spoken Word, Field Recordings and Electroacoustic Techniques. *eContact*! 16(2). http://econtact.ca/16_2/martin_listening.html (accessed 29 August 2016).
ElectroAcoustic Resource Site (EARS). 2002. www.ears.dmu.ac.uk (accessed 5 August 2009).
Kunst, J. 1986. Social Cognitions and Musical Emotions. 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.
Budney, G. 2015. Interview by the author(s), Cornell Lab of Ornithology, 5 October.
Falls, J. B. 2016. Email correspondence with author(s), 26 July.
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 follow 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.

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Volume 25 Issue 3

Organised Sound

On Phonosophy

CONTENTS

Editorial: On Phonosophy 271
Ken Fields, Marc Battier, Paul Rudy and Tyler Kinnear

On Phonosophy 274
Ken Fields

Music Thinking Process: Unfolding the creation of the piece *Résonances manifestes* 282
Hubert Gendron-Blais

Shanshui-thought in Experimental Music Practices: China and beyond 292
Jing Wang

Using Spiritual Intelligence as a Framework to Link Electroacoustic Music and Spirituality 302
Susan Frykberg

From Physical to Spiritual: Defining the practice of embodied sonic meditation 307
Jiayue Cecilia Wu

Swamp, Sound, Sign: Reflections on interspecies difference in compositional practice 321
William Bertrand

Revealing Sonic Wisdom in the Works of Cat Hope 327
Sam Mcauliffe and Cat Hope

Acousmatic-Creationism: A creative method for acousmatic music inspired by Chilean poet Vicente Huidobro's aesthetic theories 333
Alejandro Albornoz

The Acousmatic Gap as a Flexile Path to Self-Understanding: A case for experiential listening 344
Thembi Soddell

Postcritical Listening: Political affordances in participatory sound art 353
Vadim Keylin

Audiovisual Materialism 362
Mo H. Zareei

Book Review
Jøran Rudi 372

Sound and movie examples – issue 25(3) 379

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