

CAMBRIDGE

JOURNALS

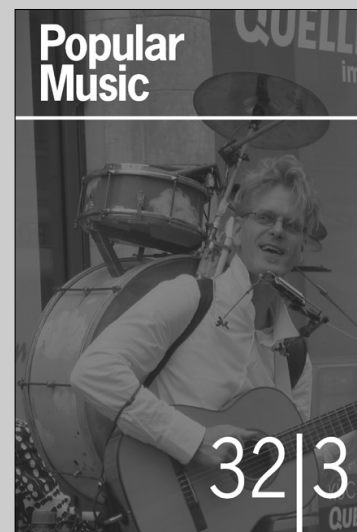
Popular Music

Co-ordinating Editors

Allan Moore, *University of Surrey, UK*

Sarah Hill, *Cardiff University, 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

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

in New York:

Phone (845) 353 7500

Fax (845) 353 4141

Email

subscriptions_newyork@cambridge.org

Free email alerts

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

journals.cambridge.org/register

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



CAMBRIDGE
UNIVERSITY PRESS

British Journal of Music Education

Editors

Regina Murphy, *Dublin City University, Ireland*

Martin Fautley, *Birmingham City University, UK*

Now indexed in the Thomson Reuters Arts & Humanities Citation Index and the Social Science Citation Index, *BJME* aims to provide stimulating and readable accounts of current international research in music education, together with a section containing extended and useful book reviews. It strives to strengthen connections between research and practice, so enhancing professional development within the field of music education. The range of subjects covers classroom music teaching, individual instrumental and vocal teaching, music in higher education, comparative music education, teacher education, and music in the community. *BJME* is fully refereed and contributors include researchers and practitioners from schools, colleges and universities worldwide.



British Journal of Music Education is available online at:
<http://journals.cambridge.org/bme>

**To subscribe contact
Customer Services****in Cambridge:**

Phone +44 (0)1223 326070

Fax +44 (0)1223 325150

Email journals@cambridge.org

in New York:

Phone (845) 353 7500

Fax (845) 353 4141

Email

subscriptions_newyork@cambridge.org

Free email alerts

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

journals.cambridge.org/register

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



CAMBRIDGE
UNIVERSITY PRESS

Twentieth-Century Music

Editors

Robert Adlington, *University of Nottingham, UK*

Julian Johnson, *Royal Holloway, University of London, UK*

Twentieth-Century Music disseminates research on all aspects of music in the long twentieth century to a broad readership. Emphasis is placed upon the presentation of the full spectrum of scholarly insight, with the goal of fostering exchange and debate between disciplinary fields. Individual issues may address a single theme, or encompass diverse topics and musical repertoires of current import. Our reviews section offers agenda-setting responses to newly published work.



Twentieth-Century Music is available online at:
<http://journals.cambridge.org/tcm>

To subscribe contact Customer Services

Americas:

Phone +1 (845) 353 7500

Fax +1 (845) 353 4141

Email

subscriptions_newyork@cambridge.org

Rest of world:

Phone +44 (0)1223 326070

Fax +44 (0)1223 325150

Email journals@cambridge.org

Free email alerts

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

journals.cambridge.org/register

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



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 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.

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 and Movie Examples should be submitted digitally in MP4 and M4V formats respectively. 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 should be kept to a minimum. Note indicators in the text should follow punctuation. Any acknowledgements should appear at the end of the article.

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.ears.dmu.ac.uk> (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 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

Sound and Narrative

CONTENTS

Editorial	177
Imagining through Sound: An experimental analysis of narrativity in electronic music <i>Anil Çamcı</i>	179
Narrative Modes in Acousmatic Music <i>James Andean</i>	192
Voice: The persistent source <i>Steven Naylor</i>	204
Acousmatic Storytelling <i>Panos Amelides</i>	213
<i>Thoughts in the Field</i> : 'Self-reflexive narrative' in field recording <i>Isobel Anderson and Tullis Rennie</i>	222
Hearing Words Written <i>Yannis Kyriakides</i>	233
Acousmatic Foley: Staging sound-fiction <i>Sara Pinheiro</i>	242
Museum City: Improvisation and the narratives of space <i>Franziska Schroeder</i>	249
Narrative in Form: A topological study of meaning in transmedial narratives <i>Marinos Giannoukakis</i>	260
Book review	273
Sound and movie examples	275

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



MIX
Paper from
responsible sources
FSC® C007785

CAMBRIDGE
UNIVERSITY PRESS