

Go Mobile

CJO Mobile (CJOm) is a streamlined
Cambridge Journals Online (CJO)
for smartphones and other
small mobile devices



- Use CJOm to access all journal content including *FirstView* articles which are published online ahead of print
- Access quickly and easily thanks to simplified design and low resolution images
- Register for content alerts or save searches and articles – they will be available on both CJO and CJOm
- Your device will be detected and automatically directed to CJOm via: journals.cambridge.org



CAMBRIDGE
UNIVERSITY PRESS

CAMBRIDGE

JOURNALS

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

CAMBRIDGE

JOURNALS

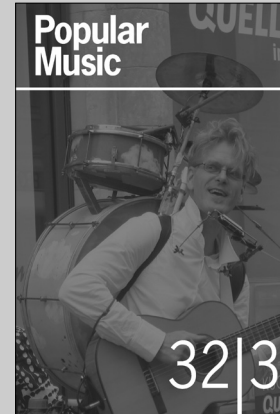
Popular Music

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

CAMBRIDGE

JOURNALS

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

CAMBRIDGE

JOURNALS

Tempo

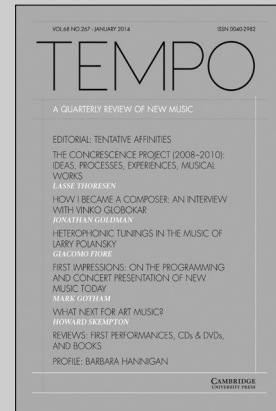
Editor

Bob Gilmore, *Amsterdam, The Netherlands*

Reviews Editor

Juliet Fraser, *London, UK*

TEMPO exists to document the international new music scene while contributing to, and stimulating, current debates therein. Its emphasis is on musical developments in our own century, as well as on music that came to prominence in the later twentieth century that has not yet received the attention it deserves. The articles and reviews cover the new music scene in all its complexity, featuring discussion of compositional trends, performance practices, listening practices, new music contexts and reception histories. TEMPO is sympathetic both to writing about new forms of creative practice (electronic, interdisciplinary, performance-based) and to writing that employs innovative methods of enquiry that differ from the aims of traditional musicology.



Tempo

is available online at:

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

**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/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.

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 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

The Sound of Cultures

CONTENTS

Editorial	107
Appropriation, Culture and Meaning in Electroacoustic Music: A composer's perspective <i>Steven Naylor</i>	110
Socio-Sonic: An ethnographic methodology for electroacoustic composition <i>Tullis Rennie</i>	117
In-Between Soundscapes of Vancouver: The newcomer's acoustic experience of a city with a sensory repertoire of another place <i>Ozgun Eylul Iscen</i>	125
Contemporary Practices of Extending Traditional Asian Instruments Using Technology <i>Jingyin He, Ajay Kapur and Dale A. Carnegie</i>	136
Instruments INDIA: A sound archive for educational and compositional use <i>Manuella Blackburn</i>	146
Awa Surfers: Riding the syncretic dynamics of sound art and traditional Japanese indigo <i>Norbert Herber</i>	154
Imaginary Spaces: New Malaysian performance contexts for intercultural exploration <i>Andrew Blackburn and Jean Penny</i>	164
Towards an Ethics of Creative Sound <i>James Andean</i>	173
International Perspectives on the Historic Intersections of Electroacoustic Music and the Radio Medium <i>Colin Black</i>	182
The Feeling Blend: Feeling and emotion in electroacoustic art <i>Gary S. Kendall</i>	192
Book Reviews	203
Sound and movie examples – issue 19(2)	210

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® C013436

CAMBRIDGE
UNIVERSITY PRESS