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# British Journal of Music Education

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# 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](mailto: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.

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*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:

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- 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](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.

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*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.

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## OFFPRINTS

Contributors will receive a PDF offprint of their article when it is published.

# Organised Sound

Sound, Listening and Place II

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