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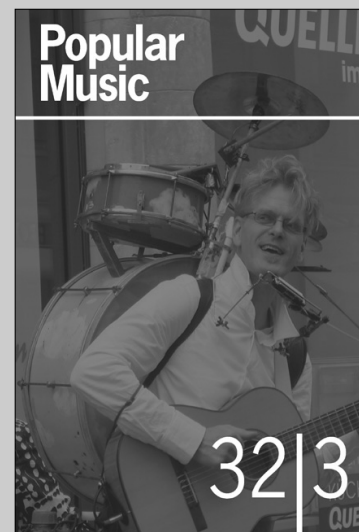
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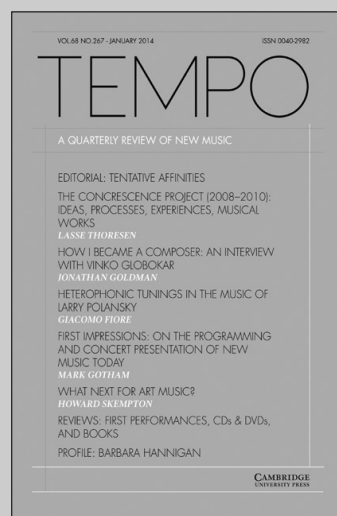
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TEMPO exists to document the international new music scene while contributing to, and stimulating, current debates therein. Its emphasis is on musical developments in our own century, as well as on music that came to prominence in the later twentieth 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.



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*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.

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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).

Leigh Landy

*Organised Sound*

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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.

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Where Mac files are submitted these should be .rtf files and similarly OSjones.rtf should be the file name.

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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.ears.dmu.ac.uk> (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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Contributors will receive a PDF offprint of their article when it is published.



Volume 21 Issue 1

# Organised Sound

Style and Genre in Electroacoustic Music

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