

ORGANISED SOUND

Call for Submissions - Volume 27, Number 3

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Deadline for submission: 14 January 2022

This issue is devoted to recent developments of electroacoustic music in China. More widely, it is addressed to everyone who would like to share views on electroacoustic music in relation to Chinese culture and experience as a whole. The issue seeks to address themes such as recent developments and projects, international collaboration, the teaching of electroacoustic music in the Chinese world, education and experience of Chinese musicians in other parts of the world and electroacoustic music combined with traditional Chinese music instruments. We feel that this culturally focused theme is relevant at this point in time when political and media campaigns seek to distract with images of otherness and international division.

Since Chinese works have shown quite a diverse approach to electroacoustic music, it seems justified to solicit contributions from those who are actors in or have had experience with electroacoustic music in China, or who study how this music is apprehended in the Chinese world.

As is customary with *Organised Sound*, we encourage contributions of a musicological nature, such as analyses of pieces, reflection on trends and currents and papers which avoid the mere description of one's works and will consider topics beyond the theme of this issue, such as:

- Network music
- Visual music
- Interactive installations
- New interfaces
- Performance with traditional instruments
 - Music and dance
- Gender
- Intermedia
- Acousmatic music
- Spatialisation
- Historiography

Marc Battier founded the international EMSAN research project (Electroacoustic Music Studies Asia Network) in which Kenneth Fields and Annie Yen-Ling Liu have contributed. This issue will form part of EMSAN's work which, in the past, has included conferences, publications and a database.

Furthermore, as always, submissions unrelated to the theme but relevant to the journal's areas of focus are welcome at any time.

SUBMISSION DEADLINE: 14 January 2022

SUBMISSION FORMAT:

Notes for Contributors and further details can be obtained from the inside back cover of published issues of *Organised Sound* or at the following url:

<http://journals.cambridge.org/action/displayMoreInfo?jid=OSO&type=ifc> (and download the pdf)

Properly formatted email submissions and general queries should be sent to: os@dmu.ac.uk, not to the guest editors.

Hard copy of articles and images and other material (e.g., sound and audio-visual files, etc. – normally max. 15' sound files or 8' movie files), both only when requested, should be submitted to:

Prof. Leigh Landy
Organised Sound
Clephan Building
De Montfort University
Leicester LE1 9BH, UK.

Accepted articles will be published online via FirstView after copy editing prior to the paper version of the journal's publication.

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ORGANISED SOUND

征稿启示 - 第 27 卷，编号 3

专刊主题名称：今日的中国电声音乐

出版日期：2022 年 12 月

出版社：剑桥大学出版社

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本期刊物专门讨论中国电声音乐的最新发展。更广泛地讲，它面向所有希望就“与中国文化和经验有关的电声音乐”这一主题发表看法的人。本期旨在探讨以下主题：最新的发展和项目、国际合作、在中文世界的电声音乐教学、在世界其他地区的中国音乐家的教育和经验、结合传统中国乐器的电声音乐。我们认为，在政治和媒体运动试图以国际分裂和分化的影像分散人们注意力的当下，以文化为重点的主题尤为重要。

由于中国作品表现出了多种多样电声音乐的方法，因此，有个必要得到以下这些人的投稿：在中国从事电声音乐，有电声音乐经验的人或研究这种音乐如何在中文世界被理解的人。

按照 *Organised Sound* 的惯例，我们鼓励具音乐学性质的投稿：例如作品的分析，对趋势和潮流的反思而不是仅仅描述一个人的作品，本期主题之外的话题亦会被考虑，例如：

- 网络音乐
- 视觉音乐
- 互动装置
- 新界面
- 传统乐器演奏
- 音乐和舞蹈
- 性别
- 跨媒体
- 幻听音乐
- 空间化
- 历史与史观

马克·巴蒂耶 (Marc Battier) 创立了国际 EMSAN 研究项目 (亚洲电声音乐研究网络) ，肯尼思·菲尔兹 (Kenneth Fields) 和刘彦玲 (Annie Yen-Ling Liu) 对此做出了贡献。EMSAN 项目包括过往的会议、出版物和数据库，本刊将成为 EMSAN 项目的一部分。

此外，一如既往，随时欢迎您提交与主题无关、但与期刊关注领域相关的文章。

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提交格式：

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Prof. Leigh Landy
Organised Sound
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艺术与人文引文索引 (A&HCI) 中引用了 *Organised Sound*。

A&HCI 出版物针对艺术 (含音乐) ，具有与 SSCI 相同水平，因此可以列入 SSCI 列表。