

# Organised Sound: An International Journal of Music and Technology

Call for submissions

Volume 16, Number 3

Issue thematic title:  
Sound, Listening and Place

Date of Publication: December 2011  
Publishers: Cambridge University Press

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In his provocative book, *Ecology without Nature: Rethinking Environmental Aesthetics*, literary ecologist Timothy Morton suggests that much ecocritical nature writing makes the same Romantic assumptions it seeks to critique. He posits that a properly ecological view of the environment must challenge aestheticised views of nature, and be immersed rather than observational. How can, and does, sound-based music 'rethink' environmental aesthetics? How can sound-based music, and writing on it, contribute to the ecocritical debate? What is sonic ecology in art?

This themed issue aims to move forward from the valuable foundations of early Acoustic Ecology and soundscape composition, considering related and different approaches sound-based music as ecological reflection of listening, sound and place.

Topics for investigation might include (as suggestions):

- Soundscapes and sonic psychogeography.
- Sonic activists, eco-activism in sound art and sound-based music.
- Field recording projects that address issues of ecology, environmental stewardship and sustainability in the light of collective, or personal, experience of sound in the world.
- Sound-based music as the 'transliteration' of recorded experience and memory of time and place.
- Artistic projects arising from phonography communities and online dissemination of both music and materials.
- Online soundscape experiences and compositions (interactive sound-based works, curated sound-based music, sound collections, field recording projects, listening projects, virtual environments)
- Consciousness-raising, through sound-based music, in relation to listening and place.
- Artist statements, personal and subjective, 'listening in the world'.
- Critiques and consideration of Acoustic Ecology.

As always, submissions related to the theme are encouraged; however, those that fall *outside* the scope of this theme are *always* welcome.

Deadline for submissions is 1 March 2011. Submissions may consist of papers, with optional supporting short compositions or excerpts, audio-visual documentation of performances and/or other aspects related to your submission that can be placed onto a DVD and the CUP website for "Organised Sound". Supporting audio and audio-visual material will be presented as part of the journal's annual DVD-ROM which will appear with issue 16/3 as well on the journal's website.

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SUBMISSION DEADLINE: 1 March 2011

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:

[journals.cambridge.org/oso/ifc](http://journals.cambridge.org/oso/ifc) (and download the pdf)

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

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

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