

OPEN CALL FOR SUBMISSIONS

SOUNDS OF SCIENCE

METHODS AND AESTHETICS IN AUDITORY RESEARCH PRACTICES

SEISMOGRAF.ORG/PEER

– ONLINE JOURNAL OF CONTEMPORARY MUSIC AND SOUND ART

Research in music and sound art is not only a matter of listening and experiencing auditory phenomena. Neither is it limited to the study of scores and graphic notations. Many scholars also gain their knowledge through practical creation and experimentation with music, sound and sound art. Some of these result in musical performances or sound art exhibitions in their own right, some have the character of experiments and can be represented as such, while yet others may be both.

This special issue of Seismograf calls for articles and audio papers on research into sound, sound art and music that reflect the process of gaining new knowledge in practice. Whether the practice is composing, producing, performing or analyzing, we ask for contributors to reflect upon when, how and what kind of knowledge that appears in the process of working with sonic material. How did a particular practice lead to a certain result, and what surprises, mistakes, unintended turns, unexpected discoveries, unintentional outcome appeared along the way, and what did it tell?

The call invites scholars from various disciplines: musical performance or production; composition or artistic research; research in the physicality of sonic material, its vibrational matter or process; or its social, psychological or physical consequences. What we are interested in, is the act of creativity and the practical dimension of the research process, and how it leads to new knowledge on the subject matter: Sounds of Science

EDITORS OF SPECIAL ISSUE

Henrik Frisk (Professor in composition, KMH, Stockholm)

Sanne Krogh Groth (Associate Professor in Musicology, Lund University)

SUBMISSION GUIDELINES FOR ARTICLES

DEADLINE	August 15th 2020
LENGTH	The editors recommend 4-8000 words, but shorter and longer contributions will also be taken into account.
ABSTRACT	Abstracts of 150-200 words are required for all articles submitted. The abstract has to carry the title, name of author(s), affiliation(s) and email address.
BIOGRAPHY	Biographies of max 100 words for all authors are required. Portraits are welcomed, but optional (please include photo credit)'. Biographies of max 100 words for all authors are required. Portraits are welcomed, but optional (please include photo credit)'. Biographies of max 100 words for all authors are required. Portraits are welcomed, but optional (please include photo credit)'.
LANGUAGE	Articles only in English are accepted.
MULTIMEDIA	Embedded videos, photos, sound files and links to online platforms are welcome. Copyrights need to be cleared by the authors.
KEYWORDS	Add five keywords.
STANDARD	Articles and bibliography have to follow Harvard standard.
SUBMISSION	The article is sent as a word file to sanne@seismograf.org by August 15th 2020 Additional multimedia material is uploaded to a dropbox folder holding the name of the 1st author.

SUBMISSION GUIDELINES FOR AUDIO PAPERS

DEADLINE	August 15th 2020
LENGTH	12-15 minutes
ABSTRACT	Abstracts of 150-200 words are required for all audio papers submitted.
BIBLIOGRAPHY	A written bibliography has to be attached following Harvard standard.
BIOGRAPHY	Biographies of max 100 words for all authors are required. Portraits are welcomed, but optional (please include photo credit).
LANGUAGE	Audio papers and abstracts only in English are accepted.
KEYWORDS	Add five keywords.
SUBMISSION	The production is send or uploaded to a dropbox as MP3 to sanne@seismograf.org no later than August 15th 2020

FORMAT OF AUDIO PRODUCTION

The production of the audio paper, is, like the regular conference paper, carried by a strong and clear scientific question or argument introduced by voice over or speak. The question or argument can be unfolded through a narrator's speak, through various voices through e.g. interviews. Besides this, the overall argument in the audio paper also has to be unfolded, discussed or framed through "pure" sounds such as sound effects, music, found sounds, sound souvenirs, soundscape recordings or compositions, all composed into a sort of sound scenography. It is important, that the sounds do not only illustrate and frame the speak in the audio paper, but also carries information that supports or questions the narrated content in itself.

Please visit <https://seismograf.org/fokus/fluid-sounds> for further thoughts on and examples of audio papers.

All submission – articles and audio papers - will undergo rigorous peer review, based on initial editor screening and anonymized refereeing by at least two anonymous referees. Submitted contributions have to be original and not been published or submitted elsewhere.

Articles and audio papers are submitted to sanne@seismograf.org

ABOUT SEISMOGRAF PEER

Seismograf Peer is a peer-reviewed online platform devoted to practical and theoretical issues in relation to contemporary music and sound art. Seismograf Peer covers a broad range of topics including sonic materialities, modes of listening, philosophy of sound and music, aesthetics, technology and audio visuality as well as performative, curatorial and archival matters related to the sonic arts.

Seismograf Peer encourages a wide spread of methodologies and theoretical discourses, ranging from the more established academic approaches such as sound studies, musicology, cultural studies and performance studies to artistic research, practice-based research, artist writing and media archaeology.

Seismograf Peer is hosted by Seismograf, a Danish magazine with a long and proud tradition of publishing essays, interviews and reviews by music journalists and critics as well as academics and composers, acting as an inspiring and important platform within the field. Seismograf Peer is a natural development of this tradition, acknowledging the demands of publication within universities, music academies and art schools.

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For more information please contact Seismograf/peer editor-in-chief
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