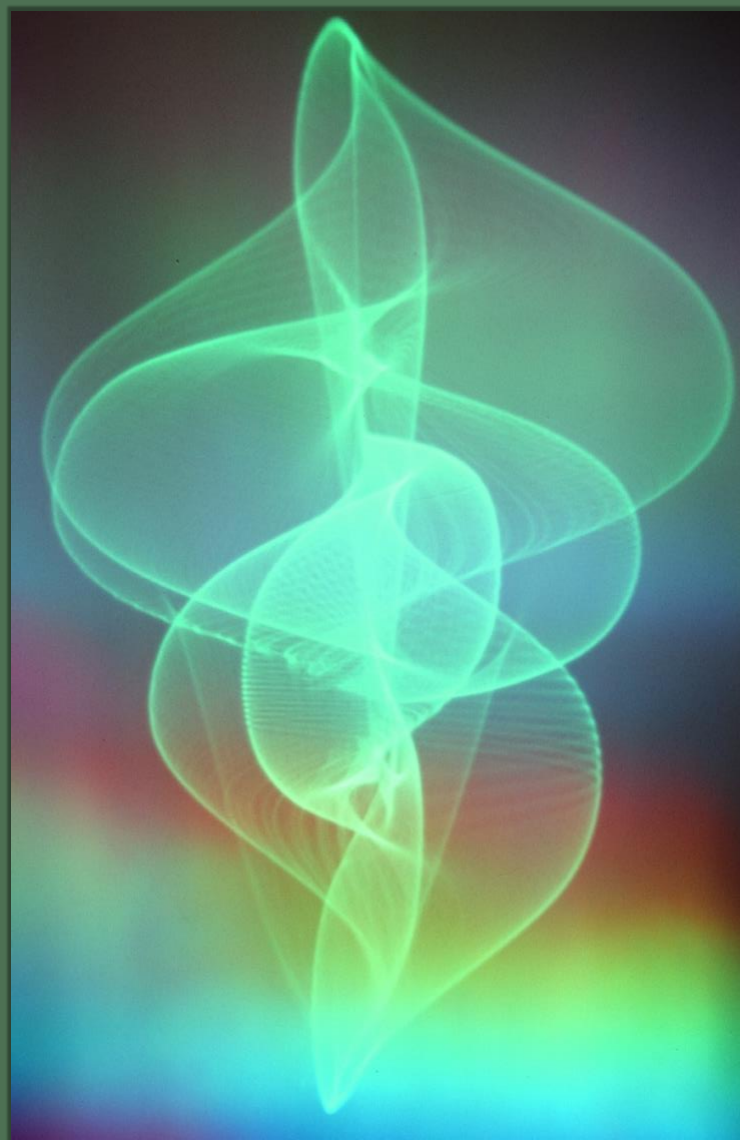


Journal SEAMUS

Spring/Fall 2019

The Society for Electro-Acoustic
Music in the United States

Volume 30, Number 1-2



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Information for Contributors

Interested contributors should submit manuscripts electronically. Microsoft Word is the preferred format. If another word processor is used, files should be saved in rich text format (RTF) with an accompanying PDF version. Main articles are generally 2,000 to 6,000 words.

Editing Guidelines Please use Times New Roman fonts with font size 12. Manuscripts should be formatted and prepared using *The Chicago Manual of Style*, 17th edition (2017) as a guide. References should follow Author-Date format. Specific citations should be provided in text in parentheses. Footnotes should be used sparingly and reserved for explanation beyond the text of the article. All references should be listed after the text of the article in a section

labeled “References.” Any computer code should be placed in fixed-width format to facilitate readability. Images, figures, musical examples, and other graphics should be sent as separate attachments for ease of layout. The approximate location of each graphic should be indicated in the text by a (sequentially numbered) label and a brief caption.

Graphics Any artwork, graphics, photos, and flowcharts should be sent as separate individual files. We recommend uncompressed graphic files such as TIFF at 300 dpi.

Submission All submissions, including articles, reviews, review proposals, and items for *Tips and Tricks* should be emailed to the Editor-in-Chief, Drake Andersen: journal@seamusonline.org.

About SEAMUS

Founded in 1984, The Society for Electro-Acoustic Music in the United States (SEAMUS) is a non-profit national organization of composers, performers, and teachers of electro-acoustic music representing every part of the country and virtually every musical style. Electro-Acoustic music is a term used to describe those musics, which are dependent on electronic technology for their creation and/or performance. Many members of SEAMUS, like Jon Appleton, the guiding light in the conception of the Synclavier, are recognized world leaders in their fields. All are dedicated to the use of the most advanced technology as the tools of their trade.

SEAMUS seeks to provide a broad forum for those involved or interested in electronic music. Through its journal, newsletter, national meetings, and its national archive at the University of Texas, SEAMUS seeks to increase communication among the diverse constituency of the relatively new music medium.

The Society's objectives include:

- To encourage the composition and performance of electro-acoustic music
- To develop a network for technical information and support
- To promote concerts and radio broadcasts of electro-acoustic music both in the US and abroad
- To create an exchange of information through newsletters and other means of communication
- To establish and maintain a national archive and information center for electro-acoustic music
- To attract a wide diversity of members and supporters
- To advocate licensing and copyright concerns

SEAMUS strives to address not only relevant technology but also the non-technical issues pertinent to the electro-acoustic music community. In a field usually dominated by technical concerns, it is refreshing to hear paper sessions devoted to aesthetics, collaboration, education, and of the ethical and social issues facing electro-acoustic musicians. The provocative sessions provide fuel for lively discussions during the national meetings.

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From the Editor

I am pleased to announce the publication of Journal SEAMUS Volume 30 as a double issue. This volume represents a significant step forward in realizing the journal's potential as a digital-only publication. The included articles make extensive use of multimedia content, much of which can be accessed simply by clicking on the hypertext links within the text. We hope that this new approach to accessing supplementary content will encourage even greater engagement with the work in this issue—and in issues to come.

We are committed to continually explore new modes of presenting our members' work as we work through the Journal backlog and begin to look towards future issues. This is probably a good place to add that if you have an idea for an article that takes advantage of our new, digital format in an interesting way, we want to hear about it! Feel free to submit your manuscript at any time by following the instructions on this page: <https://seamusonline.org/journal-seamus/>. Or if you'd like to pitch something that's still in progress, that's fine, too—just drop us a line at: journal@seamusonline.org. We'll be happy to discuss any projects you have in mind!

I would like to express my appreciation for all of the SEAMUS members who contributed cover art for future journal issues in response to our call. For Volume 30, the Journal team has elected to feature a photograph by 2022 SEAMUS Award laureate composer Maggi Payne. Maggi's striking image, which dates back to the mid-1970s, reminds us of the rich legacy of technologies that generations of SEAMUS members have used to make art—both sonic and otherwise! We look forward to featuring other members' art in future issues.

I am proud to say that this issue showcases the diversity of thought, method, and specialization that characterizes all of SEAMUS's activities, and which Journal readers have long come to expect and appreciate. I hope you enjoy Journal SEAMUS's Volume 30, featuring an overview of Marc Evanstein's innovative framework for computer-assisted composition in Python, Michael Rhoades's creative examination of several classes of kinetic relationships between sonic and visual elements devised in his lustrous artistic language, Christopher Tignor's comprehensive account of his elegant Arvo Pärt-inspired harmonization system for live performance, and David M. Luftig's richly documented reporting on the archival holdings of the Experimental Music Studios at the University of Illinois.

As always, thanks are due to the Journal SEAMUS staff, as well as to the SEAMUS leadership and members who have offered their support to the Journal's operations in countless ways, both large and small. That includes readers like you!

Drake Andersen, Editor-in-Chief

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