
EDITORIAL

The theme for this issue of *Organised Sound* is the Time Domain – a fundamental concern for composers, artists and engineers working with the musical application of technology. The range of material encompassed by this theme is vast. In fact many would say that it is impossible to divorce any aspect of musical work from its existence within the time domain. Consequently, time is likely to be the focus of future articles in *Organised Sound*.

Our interest in proposing time (in the broadest sense) as a topic for discussion was stimulated by some of the extraordinary work which has adopted simple time-based procedures to great musical effect. In addition, it allows us to present material which outlines some of the thought processes and organisational techniques used by composers/artists which should be of interest to readers with either musical or engineering backgrounds.

The articles presented in this issue feature a variety of time-related concerns. The Student Article is provided by Ambrose Field, currently working at the City University in London. He presents a Discovery Strategy for electroacoustic composition which considers how listeners perceive music through time, and changes in perception that can occur on repeated hearings of a particular work. Two other composers, Richard Povall and Michael Clarke, present a personal account of quite different experiences with time-related activities. Richard Povall describes a per-

sonal compositional investigation of real-time performance environments. He describes his application of commercial software products for motion sensing, video and audio playback along with his compositional approach to a workshop development of a work with other creative artists. Michael Clarke charts the development of synthesis techniques which operate at the interface of the time and frequency domains. He discusses several of his compositions and software developments, along with the development and application of a variety of synthesis and vocal synthesis techniques. Vesa Kankaanpää provides a musicological paper that discusses aspects of time displacement in Kaija Saariaho's work *Stilleben*. The Tutorial Article is an introduction to physical modelling techniques by Vesa Välimäki and Tapio Takala.

Moving outside the theme, Stephen Barrass looks at the application of psychoacoustic and perceptual research in support of new sound representations.

The themes of *Organised Sound* Vol. 2 will be as follows:

- No 1. The Electroacoustic Community
- No 2. The Frequency Domain
- No 3. Analysis and Synthesis

The Editors would welcome submissions related to these themes. Please send contributions to the Editors at the address given on the inside back cover.