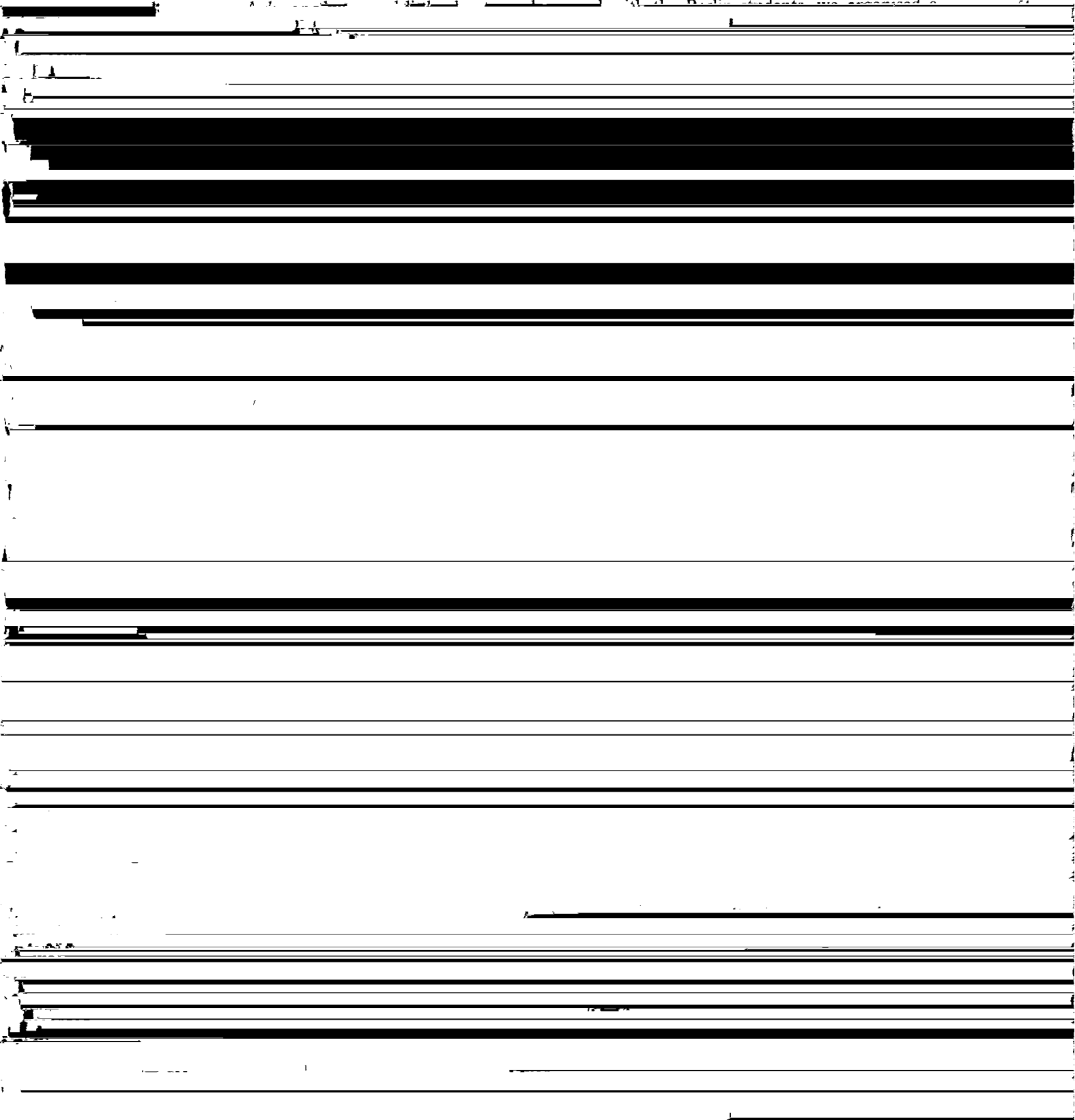


Editorial

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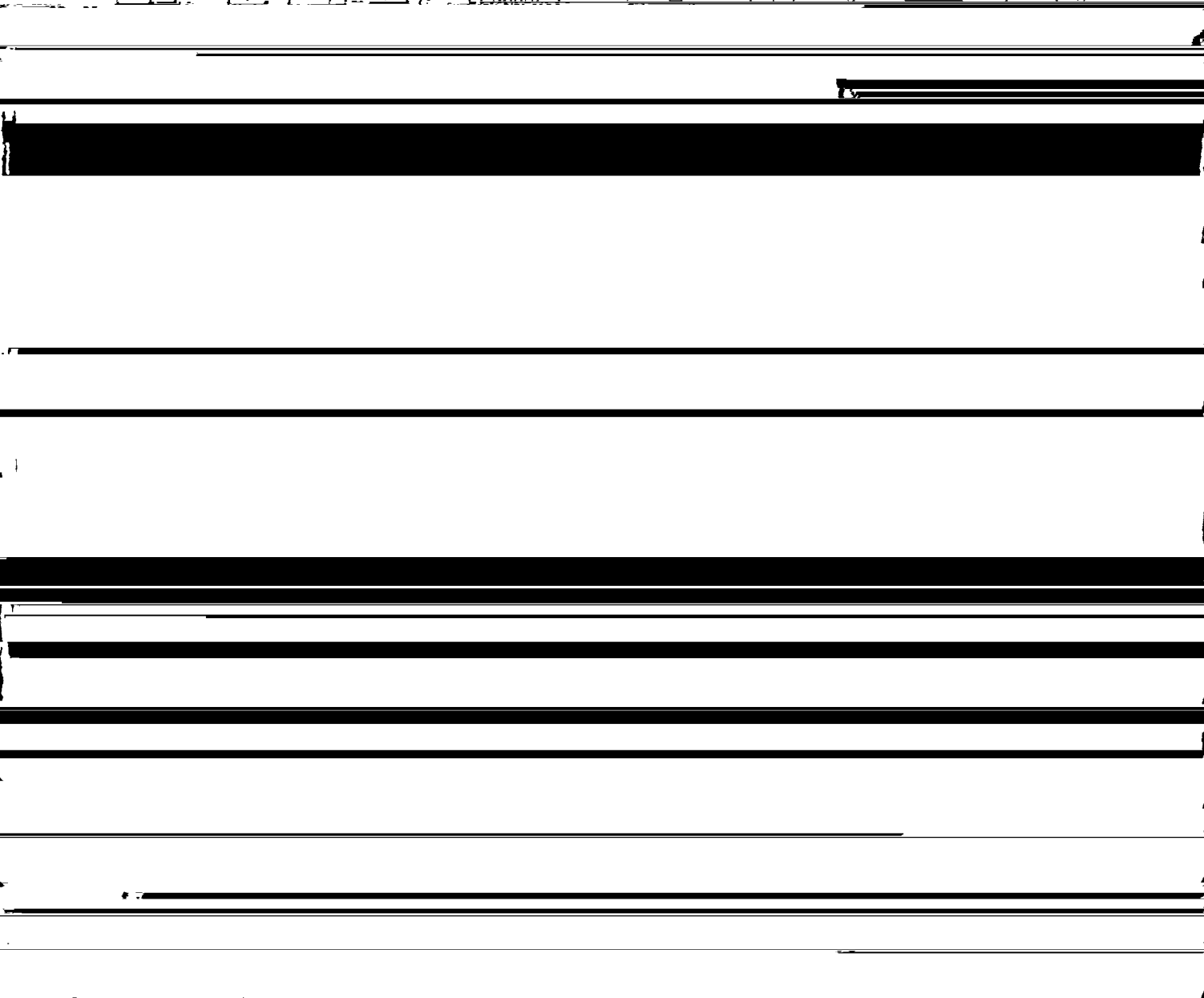
2	Electroacoustic compositional practice has had a varied	number of submissions for this issue, such that, in	51
3	and often troublesome relationship to the 'real world'. A	coordination with <i>Organised Sound</i> editor Leigh	52
4	dominant trend among acousmatic composers has been	Landy, a second issue in volume 23(1) is already in	53



Ludwig Koch, Tony Schwartz, Luc Ferrari and various proponents of the aural documentary as precursors to current work, and luckily samples of their work are becoming increasingly available. It has also been gratifying to note, particularly in the contributions to this issue, the recognition of R. Murray Schafer and the World Soundscape Project (WSP) at Simon Fraser University (SFU) in the 1970s, of which I was a member, as being seminal for the emerging practices of both acoustic ecology and soundscape composition (Truax 1996a, 2002, 2008). Perhaps not surprisingly at this remove, concepts that were developed there have received critical re-evaluation, particularly concerning Schafer's prescriptive ideals (Kelman 2010). Ingold's critique of the term 'soundscape' and other linguistic implications of sound-related language has been

Andrew Hill initiates the discussion with key questions about what constitutes real-world sound and how context can be implicated in the listening and compositional process. As all field recordists recognise (Drever 2017), the recorded sound may evoke images of place and context, but they are never a transparent or neutral representation, and they are always dependent on the listener's interpretation and experience. Hill concludes that the resulting 'constructed context' is a dynamic interplay between composer and listener that is in fact liberating for both parties. Charles Underriner takes us even further by proposing the 'audio reality effect' (following Barthes's literary version) where a recording might not only suggest mimesis and evoke a listener's own experience, but also create an 'alternate reality' that seems equally

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my view, the neologisms introduced and used by Schafer (e.g. soundscape, schizoacoustic, soundmark,

instability of reality'. A number of submissions have proceeded from

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215 format for public presentation, increasingly located in
216 galleries, and Felipe Otondo describes two pilot
217 projects that explore the spatial and temporal aspects
218 of rural and urban field recordings in relation to
219 soundscape ecology, including listener responses as to

Akiyama, M. 2010. Transparent Listening: Soundscape Composition's Objects of Study. <i>RACAR</i> 35(1): 54–62.	252 253
Demers, J. 2010. <i>Listening Through the Noise: The Aesthetics of Experimental Electronic Music</i> . Oxford: Oxford University Press.	254 255 256