
EDITORIAL

The collection of papers in this issue of *Organised Sound* results from a call for material focused on the theme of music technology in Australasia (New Zealand, Australia and neighbouring Islands of the South Pacific) and South East Asia (Brunei, Burma, Indonesia, Cambodia, Laos, Malaysia, the Philippines, Thailand and Vietnam).

The request for submissions began by noting that along with increasing globalisation, each world region has its distinct characteristics, and that Australasia/South East Asia represents an exciting crossroads of established, traditional and new approaches. The questions authors were asked to address included: Are there distinct national or regional aesthetics in electroacoustic and computer music in this corner of the globe? Which developments in relevant areas of music technology are taking place or are about to take place in Australasia/South East Asia? Are they related to distinct aesthetic ideas, compositional procedures, technological applications, and/or technological developments? Are there environmental or cultural circumstances that influence computer music in this region?

Authors from different areas of the region submitted summaries of developments, cultural/economic backgrounds, events and approaches, written either individually or collectively. They also dealt with wider thematic and national issues as they saw fit. The selection of material chosen here attempts to cover most of the region and the themes that arose, although some geographical areas of Australia are neglected through a lack of material or it being insufficiently addressed to the central themes.

The responses to the questions are as diverse as the region itself, and together this collection captures some of the similarities, contradictions and differences that one would expect to emerge in a region that is complex, evolving and diverse. The 'big picture' is left to the reader to discern, and perhaps only the benefit of historical hindsight can begin to reveal it. As such, the collection acts as a snapshot of the region, with all the limitations and joys of a first-person approach to recording history.

The collection begins with Ang's coverage of 'Recent and emerging work in music technology in Southeast Asia', noting the development of a fledgling computer

music scene in parts of the region and the economic, religious and cultural factors that hinder its progress.

Two articles from New Zealand present contrasting aspects on developments in the country. Dart, Elmsly and Whalley look at current and emerging practices in the upper half of the North Island, and discuss Asian and Pacific influences on the idiom locally. Norris and Young trace the evolution of electroacoustic music in Wellington and the South Island, examining approaches to electroacoustic music composition and university-based facilities.

In contrast to academically based computer music, and drawing on his own extensive experience, freelance Australia-based composer Warren Burt looks at the changing contexts of computer music composition and production with reference to shifting sociological and technological factors in Australia.

This is followed by Hirst's history of the La Trobe University Music Department, Melbourne that closed down on 31 December 1999. He notes that throughout its history it attempted to provide an alternative to mainstream tertiary music education at the time by fostering creativity through composition, technology, improvisation and other types of alternative performance practices. Also from Melbourne, Dorin at Monash University presents a personal view on the application and relevance of generative processes to art production from a computer programmer's perspective.

Munro covers the Australian state of New South Wales in a wide-ranging discussion covering several academic institutions. An interview by Lyon with Australian, Sydney-based electronic and mixed media composing pioneer Ian Fredricks follows, expanding the background for the developments in the state. It is with deep sadness that we learnt during editing this issue that Ian Fredricks had passed away.

Vickery completes the survey with an overview of developments and events from Perth in the State of Western Australia, looking at the geographical influence on local composers' works.

Finally, as this is the first *Organised Sound* issue since Xenakis' recent death, David Worrall's article, written from a composer's perspective, is a touching tribute to one of the most innovative composers of his generation.

Concluding the issue is a book review by Damián Keller of Eduardo Reck Miranda (editor), *Música y*

nuevas tecnologías: perspectivas para el siglo XXI (Music and new technologies: perspectives for the 21st century).

Ian Whalley

This issue of *Organised Sound* marks the beginning of its second phase of existence. The first five years of the journal's life have focused upon establishing its presence and focus within the field of music and technology. We have tried and tested many ideas in content and format over this period and have been delighted with the many positive responses we have received from the community of artists, performers and engineers who form our readership. It has been particularly encouraging to see the international acceptance of *Organised Sound* as a vehicle for the publication of research from around the globe.

We would like to take this opportunity to thank everyone who has contributed to the journal over the past five years and to Cambridge University Press for its continued support in this interdisciplinary venture.

We begin Volume 6 with a new editorial structure. This has been designed to support, encourage and develop our international contributors through the inclusion of an editorial layer devoted to representatives from a number of geographical regions. We hope that this will bring an *Organised Sound* contact point closer to many contributors and that our regional Editors will be able to promote activity in the region within these pages.

In addition, we are delighted to have been able to establish an editorial post for a representative of the International Computer Music Association (ICMA) within the new editorial structure. Members of the ICMA can already receive discounted subscriptions to the journal. We look forward to being able to support the work of the association and its members in a productive collaboration.

It goes without saying that you, the reader, are also invited to make suggestions concerning the development of the journal.

The Editors