
EDITORIAL

This issue of *Organised Sound* is devoted to a conference, 'Music without Walls? Music without Instruments', which took place at De Montfort University, Leicester, UK in June of this year. It was hosted by the university's Music, Technology and Innovation Research Group. As one can easily discover, given the conference's title, the goal of this meeting was to investigate vision and plans for the future. The three-day event included papers, musical events, installations, demonstrations and a plenary. All artists whose pieces were selected for the conference concerts were requested to present vision papers to accompany their performance.

A selection of papers and artists' vision papers has been made which form the content of this issue. The number of publishable papers was quite significant. Selection was particularly challenging given the exciting spread of subject matter covered by the conference. This ranged from various aspects of electroacoustic music and sonic art to new and potential Internet protocols for music-making, diverse technological developments, possible future scenarios in dance and popular music culture, introducing electroacoustic music in education, musicological and philosophical inquiries, the ecology of sound, and papers focusing on a wide scale of new

opportunities in our field. My own paper, which was intended to be an *acte de provocation* than a more typical academic treatise, has been reproduced here to set the tone.

Several issues arose as themes at the plenary session which we hope to return to in future biannual events: human communication in future musics, in particular those involving technology; the place of 'electroacoustic'/'sonic art' work; Why does much of this music remain so marginal? Does it deserve to be that way?; the potential for a greater involvement of community groups and eventually a 'youth track'. The concerts included some music theatre and video work, but were predominantly filled with electroacoustic music. One concert was curated by Barry Truax and featured octophonic music from Canada. The installations ranged from the sculptural (Rob Godman's interactive light-beam) to the networked (Randall Packer's *Telemusic #2*). Palle Dahlstedt's *Mutasynth* allowed users to initiate genetic experiments with sound, and Stephan Moore, Timothy Place and Scott Smallwood gave networked performances of their 'KromoZone' system. The conference website can be found at www.cta.dmu.ac.uk/mtirg/nowalls

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