
EDITORIAL

During the period 19–22 October 2005, a four-day conference took place in Montreal. It was the launch of a new annual series of conferences that are to be run under the auspices of the Electroacoustic Music Studies Network (EMS). This was the follow-up event to the ‘Electroacoustic Musics’ conference in Paris in 2003 that was the focus of *Organised Sound*’s issue 9(1). The Paris conference was initiated by the MTI Research Group, De Montfort University, and the MINT group of the Université de Paris – Sorbonne. Since that time the INA/GRM has joined these two organisations and the concept of EMS was born. The original idea was to host conferences every two years; however, by the time we all met in Montreal, there was sufficient interest and impetus to decide to hold an EMS conference on an annual basis. As the subject matter of EMS maps well onto the areas of interest of *Organised Sound*, the journal’s editorial board decided to publish a selection of EMS papers, at least in its initial years. All abstracts and the papers that are not included in this collection appear on EMS’s website: <http://www.ems-network.org>. Although EMS spans a wide space as indicated by its name, the conference theme for this initial event chosen by the conference hosts was ‘Sound in a Multimedia Context’.

Three universities in Montreal kindly offered to co-host the EMS05 conference: Concordia and McGill Universities and the Université de Montréal. This allowed participants to visit a host of venues including Concordia’s brand new ‘Black Box’ space, part of the Hexagram Institute of Research/Creativity in Media Arts and Technologies, and the equally new Tanna Schulich Recital Hall at McGill, which was the main conference venue. Concerts were also presented at the Salle Claude-Champagne at the Université de Montréal where the opening conference keynote talk, ‘Quelques préalables aux fondements théoriques des musiques électroacoustiques’ by Francis Dhomont, also took place. Like Montreal and its universities, EMS is currently a bilingual event as was the 2003 event in Paris. The Electronic Music Foundation was also represented as a member of the conference’s scientific committee.

Themes of the conference papers ranged from multimedia issues, to analysis, visual representation, terminology and placement, intention and access,

new historical perspectives, Schaefferian and post-Schaefferian theory and new perspectives, archiving and, finally, the aesthetics of preservation. There were daily concerts and sound installations were also presented.

This issue of *Organised Sound* contains a selection of papers reflecting the breadth of electroacoustic music studies. Articles focused on analysis, discourse and visual representation were presented during an entire day at EMS05; the fact that five authors appear here – Bossis, Couprie, Gayou, Lalitte and Zattra – reflects this. Articles from Dal Farra and Waters represent a selection of contributions concerning archiving, and from Emerson and Teruggi concerning preservation. The presentation articles will appear in the next issue. Godøy’s article is focused on a new application of Schaefferian theory, and Kendall’s and Van Nort’s contributions offer new historical and theoretical perspective to the studies of Varèse and noise, respectively. Finally, contributions by Weale and Higgins/Jennings take us into issues related to intention/reception as well as pedagogy and access. The editors of this issue sincerely hope that this selection offers readers a sense of the breadth of research related to the EMS brief in the hope that it evolves and grows in the coming years. Venues for the event until 2010 are: Beijing (Central Conservatory of Music) October 2006, Leicester (De Montfort University) June 2007, Paris (GRM) 2008, Buenos Aires (Universidad Nacional de Tres de Febrero) 2009, and Evanston, Illinois (Northwestern University) 2010.

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