
EDITORIAL

In a society filled with individuals claiming ownership of new ideas, it is surprising to note how modest the reaction was to our 'call for papers' for this issue, which was to be primarily based on the theme, 'Breaking the Boundaries'. Perhaps this has to do with the number of people who believe that the new millennium will commence in January 2001. We have chosen two submissions to include in Volume 4(3) of *Organised Sound*. Barry Truax presents his thoughts on the current position of the electroacoustic community in the form of a letter to a twenty-five year old electroacoustic composer which highlights paradigm shifts that he sees evolving. Laurie Spiegel's 'Music as mirror of mind' describes another paradigm shift towards new musical models based on psychoacoustics, cognitive studies and subjective auditory experience.

We are pleased to be able to include some of the best presentations featured at the 1999 Euromicro conference that was held in Milan. We would like to thank Prof. David Howard for recommending these works to us. Johan Sundberg's keynote presentation concerns a review of music technology at the turn of the millennium

and presents his opinions upon how developments can be informed by basic research into musical performance. Unusually for *Organised Sound* we are presenting two more technical papers concerning audio processing techniques: George Tzanetakis and Perry Cook's 'MARSYAS: a framework for audio analysis' based on classification and temporal segmentation, and Bob Lawlor and A. D. Fagan's presentation of a new algorithm for music transposition. Alexander Truslit's work on motion types in music forms the foundation for M. Das, D. M. Howard and S. L. Smith's paper, 'The kinematic analysis of the motion curves through MIDI data analysis', which takes his theories into the digital domain, and presents interesting conclusions concerning acceleration archetypes within musical frameworks.

The annual CD's contents can be found in this issue. The CD itself has been sent along with the Volume 4(2) issue. It contains musical examples from previous articles in Volume 4 and a musical submission by Francis Dhomont. The programme note which presents his thoughts concerning the work *Phonurgie* is also presented in this issue.

Tony Myatt