# EDITORIAL

The definition of genres within electroacoustic music, electronic music or computer music is extremely difficult. In recent times it seems that, for some, the term electroacoustic music has become a euphemism for acousmatic composition; computer music has so many different categories that it has become a generic term hardly used at all but replaced by interactive, algorithmic and the many other sub-genres which now predominate. This is probably a natural and expected evolution through the development and globalisation of technologies and the dissemination of aesthetics, but when *Organised Sound* issued a call for articles relating to the use and application of computers and technology in 'popular music', we may have, inadvertently, guaranteed that no one would understand what we meant. We had imagined that there were many people using what to date had been seen as largely academic research tools and applications and applying them in exciting ways to new forms of commercial experimental music and *electronica*. We had imagined that the potential of 'glitch', 'électroacoustique' or 'microsound' and the many other genres of contemporary *electronica* would yield articles about the desires, methods and techniques of young composers and laptop performers.

Possibly because the term 'popular music' is such a wide and imprecise definition of a musical genre, potential authors on related themes were not abundant. This issue contains some work relating to popular music, specifically the articles by Sophy Smith, which looks at compositional strategies of the hip-hop DJ, and Martijn Voorvelt, writing about the application of older technology by experimental pop musicians. Although our aim is to present up to sixty per cent of an issue's content on topics related to the theme, and forty per cent of articles on other themes, this issue does not conform to our usual structure.

Not that we are downhearted! We would like to thank all those contributors who submitted work on the theme. We have consequently made a determined effort to contact individuals working in technologically related areas of innovative commercial music to develop articles which represent the exciting developments in music creation and dissemination that have been enabled by new technologies, and which have in turn enabled new aesthetics and approaches to music dissemination. These will appear in future issues of *Organised Sound*, and we hope that they will form a continuing thread of material as technologically enabled/generated music reaches wider and wider audiences.

In this issue we have the good fortune to be able to feature some work originally presented as part of the Anais do XX Congresso Nacional da Sociedade Brasileira de Computação: VII Brazilian Symposium on Computer Music, Curitiba: Champgnat, 2000. The papers by Silvio Ferraz and Leonardo Aldrovandi, Damián Keller and Ariadna Capasso, and Eduardo Reck Miranda, James Correa and Joe Wright appear here in extended and developed versions from their conference incarnations. We would like to thank Carlos Palombini for bring these works to our attention and for assisting us during the pre-publication process.

Additional contributions from Rokus de Groot, who considers Jonathan Harvey's 'Quest of Spirit through music', and some pointed reviews from Ron Geesin, Richard Orton and Bret Battey complete this issue.