EDITORIAL

The final issue of *Organised Sound* Volume 5 represents the first step in what one hopes will become a fruitful long-term collaboration with the International Computer Music Association (ICMA). Selected papers from workshops and panels that formed part of the 2000 International Computer Music Conference (ICMC2000, Berlin, 27 August – 1 September) form the theme for this issue. Of the ten workshops and four panels, papers are being published representing two from each category. Obviously not all of these categories could be represented in this issue. Furthermore, it was clear that many of these workshops and panels would be difficult to translate into the form of an article.

The workshops and panels presented at the ICMC2000 were:

Project Workshops:
Installation Techniques involving Digital Sound Synthesis: 'Rhyzome Café' (Ron Kuivila)
Soundscape and Multichannel Audio: Techniques Issues (Barry Truax)

Tutorial Workshops:
Spatialisation Techniques with Multichannel Audio (Olivier Warusfel)
Processes in Algorithmic composition (Rick Taube)
Cognition and Perception of Computer Music (Ian Whalley, Hendrik Purwins)
Computer Music Programming for the Web with JSyn and JMSL (Phil Burk, Nick Didkovsky)
Sensors for Interactive Music Performance (Yoichi Nagashima)
Networked Realtime Sound and Graphics Synthesis with SuperCollider (James McCartney)
Composing for Instruments and Interactive Electronics (Hugh Livingston)
Notation and Music Information Retrieval in the Computer Age (Carola Böhm)

Panels:
Aesthetic of Computer Music (Chair: Leigh Landy)
Content Retrieval of Music (Co-ordinators: Vincent Puig, Marcelo Wanderley)

Analysis/Synthesis Techniques (Chair: Matthew Wright)
Digital Audio Effects (Chair: Daniel Arfib)

Both Whalley and Purwins (and colleagues) contributed papers that were developed on the basis of the Cognition and Perception of Computer Music workshop. Whalley is interested in areas including that of emotional modelling and perception whilst Purwins' text represents a state-of-the-art overview of areas of study pertinent to this topic. Livingston has confined his submission to opportunities available to string instruments and interactive electronics and has included sound examples which can be found on the CD which accompanies this issue. Wright and all of his panel members have joined forces to present a comprehensive comparison of six sound analysis/synthesis systems – SNDAN, SMS, PartialBench, Loris, IRCAM's analysis/synthesis suite and MDRx – again including relevant sound examples. The aesthetics panel, part of an aesthetics day at the ICMC, the first of its kind, is represented by texts submitted by panel members Dominique Richard and Barry Truax. Richard's philosophical work introduces the Buddhist notions of *iki*, *wabi-sabi*, *sukiya*, *yugen* and *ma* onto the field of computer and electroacoustic aesthetics, supporting his views with notions from Heidegger. Truax's work questions the 'European' notion of aesthetics and asks several leading questions regarding proposed areas of investigation in this field. *Organised Sound* hopes to be able to feature articles in this area in the future and would encourage researchers to submit work (or papers) on related themes.

The Editors of *Organised Sound* would like to thank the ICMC2000 Organising Committee, especially its co-ordinator, Peter Castine and the member in charge of the papers, panels and workshops, Iannis Zannos. We are pleased to have been able to publish materials of aspects of the Berlin conference that did not form part of the proceedings.

The issue concludes with a review that maintains a German theme, focusing on what is called 'Klangkunst' (literally, 'sound art'). One of the questions raised in this review is, what does this word 'Klangkunst' actually mean?