

## *Abstracts*

Trevor Wishart

*Encounters in the Republic of Heaven*

The composition of the 8-channel electro-acoustic work *Encounters in the Republic of Heaven* is discussed in some detail; how the initial poetic and technical impetus for the work led to the defining and creation of an appropriate form to combine storytelling and sonic organisation; the problems and practicalities of recording, selecting and editing appropriate source materials; and the sound-processing and musical organisation of the materials.

Keywords: electroacoustic composition, acousmatic music, sonic organisation, from recording to sound-processing.

Albert Mayr

*Listening and media: some aspects of the relation between the technical world and the soundscape*

The paper attempts to look at the, partly conflicting, relations between the technical world and the new sensitivity toward the sounds of everyday life. The possibility of storing these sounds and making them available without limits of space and time has greatly increased the possibility of studying and using them but, perhaps, has also made us less aware of central aspects of the soundscape, i.e. that it is highly variable and rarely repeats itself. In the last part of the paper some artistic works are examined in which everyday sounds play various roles.

Keywords: acoustic environment/soundscape, new sonorities/new sound pollution, R. M. Schafer, L. Russolo, experimental sound art.

Giorgio Klauer

*En Plein Ear. Sonic postcards from a busy summer*

This article examines the realization of a piece for 17 instruments (small orchestra with divided strings) and electronics and illustrates: the context of conception; the methodological, cultural, aesthetic setting; the compositional techniques and the development of form; sound analysis and processing within composition and performance. Particular attention is given to the scope of listening and to the resources of sound and music computing. From the aesthetic and cultural point of view, the work is placed in the field of soundscape and auditory culture.

Keywords: Soundscape, music information retrieval, mixed music for instruments and electronics, acousmatic listening, music education.

Roberta Busechian

*Listen, record, stream, diffuse, listen. The technological approach to soundscapes by Bill Fontana*

This essay aims to demonstrate the work of Bill Fontana in the realm of sound art practice; both in regards to his considerable contribution to the art form, and as a pioneer of the use of sonic transmission technology. With regard to the technology and the changes between the configuration of his original historical works and the technological development, three fields of his activity are investigated: recording, real time streaming, diffusion systems. The recording technique will be treated to show the coherence in his artistic practice, the real time streaming will explain his innovative approach to sound technology, the diffusion systems will be described in relation to his technical choices and to his large scale works.

Keywords: Bill Fontana, sound art, field recording, sound installations, acoustic phenomenology.