

Introduction

by *Miriam Akkermann*

This issue of ICMA's array is dedicated to the topic "Archiving" and presents a variety of perspectives, approaches, and projects related to archiving, preserving, and re-performing of electroacoustic and computer music by researchers and practitioners.

Archiving cultural objects of contemporary history plays an increasing role in current research. This includes also a constant reflection of the handling of archives, their structures, and their accessibility. Preserving music faces both a long tradition of music libraries, instrument collections and compilations of sound recordings employing different media on the one hand, and new challenges deriving from digitization and new media formats on the other. Especially for digital (media) data, preserving existing works becomes increasingly urgent, the more the loss of content is impending. The spirit of the continuously faster developing field of digital technologies also causes a faster decay of its children. Projects on digital forms of archiving and editing music notation have been ongoing already for

several years (e.g. such as The Music Encoding Initiative MEI, <https://music-encoding.org>, last access Sept 20, 2020), and it is assumable that they may increasingly replace traditional printed forms of publication in the coming years. In contrast, the 20th and 21st century born field of electroacoustic music and computer music can – yet – look back neither on a tradition of standardized documentation nor common initiatives for strategies on archiving and preservation. The need of valuable strategies, however, becomes more and more obvious.

Besides qualitative debates about an adequate technical configuration of the data to be preserved, it is also necessary to communicate about new approaches to archiving strategies. This includes dealing with the composition's basic information as well as the question of how to deal with involved (digital) technology which is practically bound e.g. to obsolete hardware systems and connected software compatibility problems. Hereby, archiving can aim for several different purposes, ranging from a pure preservation of original content

to collecting and keeping information updated for (re-)performances of musical works (cf. e.g. Lemouton/Goldszmidt 2016, hal-01944619). This is particularly relevant in so far as the information archived concerning a musical work can strongly influence its possible future appearance (cf. Akkermann 2019, <http://doi.org/10.5281/zenodo.3484546>).

The presented articles in this issue of array mirror discussions that have already been tackled at the ICMC panel sessions on “computer music heritage” 2018 in Daegu/KOR, hosted by Kevin Dahan, and “archiving” 2019 in New York/USA, hosted by TaeHong Park, involving also the other authors and the editor of this issue. The panels have shown that there is a broad interest in the community and a need for more discussion. In the following, some of the mentioned aspects are now connected to most recent reflections, considerations, projects and debates, providing a broad and substantial starting point for a future debate on archiving approaches and projects.

The electroacoustic repertoire: Is there a librarian ?

by Serge Lemouton

Introduction

Until proven otherwise, our civilization is still a civilization of the Book. Libraries are the places where books are transmitted over time. Works of plastic art, paintings, sculptures, are exhibited, preserved, restored in museums, with the specific difficulties posed by the materials and techniques used. Cinematographic works have their cinematheques, but seem more difficult to preserve when we realize that some films have already completely disappeared. We can consider a musical work as a text: musical works in the form of written, printed or handwritten scores also have their libraries. But what happens when music, since the advent of possibilities opened up by the means of technical reproduction, includes elements that are not strictly notated in form of text? We are interested here specifically in music of scholarly or experimental tradition (real-time electronic music) using new instruments such as synthesizers, samplers, effects, pre-re-