EDITORIAL

The notion of interactivity is likely to be a major aspect in the future of discussion of music technology. In a world of realtime computing, how composers, performers and other artists communicate with technology and their audiences will be an issue which could fundamentally change our approach to music making.

Organised Sound will inevitably return to this theme in the future. The first issue of the fifth volume of *Organised Sound* launches the debate in this area. This theme brings other artistic disciplines into close proximity with musical applications of technology. We feature two articles related to music and dance applications, an article which uses MAX to process gestural data during performance and a more philosophical presentation applying the notion of 'invention' as used by Dreyfus in the reading of Bach's music to interactive music.

A paper is introduced in this issue that was submitted separately, Victor Lazzarini's 'The SndObj sound object library', which discusses a C++ object-oriented audio processing framework and toolkit. The issue is concluded with three recently submitted book reviews.

We would like to remind out readers that non-thematic written submissions as well as musical ones are welcome at any time.

Leigh Landy *and* Tony Myatt