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Nota di contenuto	Cover; Contents; Notes on contributors; Introduction; Part One: Listening and interpreting; 1 Through and around the acousmatic: the interpretation of electroacoustic sounds; 2 Simulation and reality: the new sonic objects; 3 Beyond the acousmatic: hybrid tendencies in electroacoustic music; Part Two: Cultural noise; 4 Plunderphonics; 5 Crossing cultural boundaries through technology?; 6 Cacophony; Part Three: New places, spaces and narratives; 7 Art on air: a profile of new radio art; 8 'Losing touch?': the human performer and electronics 9 Stepping outside for a moment: narrative space in two works for sound aloneIndex; A; B; C; D; E; F; G; H; I; J; K; L; M; N; O; P; Q; R; S; T; U; V; W; X; Y; Z
Sommario/riassunto	Technology revolutionised the ways that music was produced in the twentieth century. As that century drew to a close and a new century begins a new revolution in roles is underway. The separate categories

of composer, performer, distributor and listener are being challenged, while the sounds of the world itself become available for musical use. All kinds of sounds are now brought into the remit of composition, enabling the music of others to be sampled (or plundered), including that of unwitting musicians from non-western cultures. This sound world may appear contradictory - stimulating and in

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