

## Editorial

The concept of *space* appears has always been a pivotal aspect to music. The emergence of spatial thinking can already be seen in the Venetian polychoral style (*cori spezzati*) of the 16th century when multiple choirs where spatially displaced at St. Mark's Cathedral.

Today, we have expanded and maybe even removed the notion of spatial confinement with the aid of technology. Physical and architectural space as well as displacement (seemingly) has no longer the same meaning as it did to church composers of 16th century Venice. However, with the complex combination of real and digital spaces arise new challenges which consolidate in a huge variety of aspects taking influence on a musical piece.

Some of these concepts of *space* are rather inherent such as the (studio) space music is created in, the conceptual space in the composer's mind, the space audible in a sound sample, and the audible but virtual space within a musical work created by a composer as part of an artistic vision; other aspects are more explicit such as the sonic and archi-

tectural features of the space a musical work is performed in, as well as the design of the presentation within a performance space with eventually specific seating of the audience and (technically adjusted) spatialization of appearing sounds within this space. An interplay of these aspects influences then how a musical piece is created, how its compositional structure and the required performance environment and technical set-up looks like, which strategies for documentation and preservation apply, and how we talk about a composition.

This issue of Array presents how composers and sound artist consolidate these aspects in their works, how concepts of *space* can be framed from an analytical perspective, and what it means to create artificial (virtual) spaces to present current practices and technical discourses in hybrid settings such as an ICMC.

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