

Preface to the French Edition of 2010

Initially published in 1998, my essay *Le Son* [*Sound*], greatly restructured and lightened for clarity and readability, has become a volume with a less modest title but one that openly asserts the idea of a novel discipline: acoulogy. This work, intended for those interested in the topic from whatever discipline, for the most part gathers together my research, observations, and acoulogical experiments undertaken over the past thirty-five years and more.

Thanks to the multiple ambiguities that the vague meaning of the word “sound” sustains, there can be no agreed-upon overview of all that has been written on the topic. This is inevitably an engaged book and one that makes arguments, but it also proposes an entire series of overtures, proposals, reflections, and original concepts. To do so, it goes back to language, and this is why the word “acoulogy,” which Pierre Schaeffer coined and which I have taken up again in order to redefine it, seems to me the most appropriate to denote the discipline put forward here. My experience as a composer, interpreter, producer, and, in general, a sound maker of musique concrète and for radio, television, video, and film, as well as my experience in training and teaching (notably at the École supérieure d'études cinématographiques and at the University of Paris III), has also been very helpful. Which is to say that when it comes to this subject, the demarcation that some would presumptively draw between a theoretical approach and a practical one seems to me artificial.

My warmest thanks go once again to Michel Marie, who has both followed and encouraged the realization of this work, and who enabled its publication in the series that he created.