# About This Issue

A map can be viewed as a projection of the points in one space onto the points of another space that does not necessarily have the same number of dimensions. Mapping is a general concept in mathematics. In computer music, the term is most often used in the specific context of digital musical instruments, typically to refer to the correspondence between the parameter values of a controller and those of a sound synthesizer. We are pleased to present here a special issue on mapping in computer music, guest-edited by two authorities in the field: Marcelo Wanderley and Joseph Malloch, who are both affiliated with the Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT) at McGill University in Montreal, Canada. After issuing a call for manuscripts and managing the peer review of the submitted papers, they selected five significant representatives of the current state of the field. Please read their Editors' Notes for an overview of their thinking and a summary of each of the articles they chose. We are indebted to the guest editors for their contribution.

The Reviews and Products of Interest sections in this issue were assembled and edited as usual by Ross Feller and Margaret Cahill, respectively. Mr. Feller analyzes a disc by computer music composer Matthew Burtner, and Louis Bigo reviews a conference at McGill University on mathematics and computation in music. The concluding product announcements report on a wide variety of audio equipment and controllers, as well as a more unusual item: conductive paint with which one can draw circuits, repair electronics, and so on.

The past year has seen some changes in the *Journal's* editorial staff. With this issue, Keeril Makan turns over the reins as managing editor to Peter Castine, who will also continue in his previous role as manuscripts editor. Keeril Makan has served over ten years as managing editor, skillfully discharging his duties in overseeing the editors' delivery of manuscripts and in communicating with authors and editors about change requests. During the same decade he has also established a successful career for himself as a composer and as a professor at the Massachusetts Institute of Technology, leaving him less time for the *Journal*.

Other recent staff changes include the retirement of James Harley and George Tzanetakis from *CMJ*. James Harley has been a major asset to the *Journal* for the better part of two decades, serving at various times as reviews editor, products editor, and CD or DVD producer. In addition to his excellent editing and production work, he wrote many insightful reviews himself. He also guest-edited a special issue of *CMJ* in memory of Iannis Xenakis (which included his own article surveying Xenakis's electronic music) and served as a curator for the *CMJ* CD. He passed the Products of Interest torch to Margaret Cahill years ago, and the Reviews torch to Ross Feller more recently, while continuing to produce the DVD and edit the DVD program notes. His work as producer and editor of the *CMJ* DVD was taken over in early 2014 by Doug Van Nort.

George Tzanetakis, a well-known authority on music information retrieval, has stepped down as editor in charge of manuscript peer review, after over eleven years in this position. His technical expertise has been invaluable in assessing the suitability of submitted manuscripts before peer review and after authors' subsequent revisions. His broad knowledge of computer music has also stood him in

*Front cover*. The theme of mapping is illustrated by three figures from the issue's first article. That article offers an in-depth theoretical analysis of mapping in computer music (reflected in part by the top two figures) and also describes some concrete instantiations (see the bottom figure, for example).

*Back cover*. Three figures from the article by Robert Tubb and Simon Dixon. Top left: A line segment is mapped to a continuous path along the edges of a cube, defining a sequence of three-dimensional binary coordinates illustrated by the pattern of black or white squares immediately to the right. Bottom left: Similar sequences of coordinates from the corners of a five-dimensional hypercube. Right: The user interface of the authors' Sonic Zoom software, which uses the principles behind the left-hand figures to map a two-dimensional control space to a ten-dimensional sonic parameter space.

good stead in identifying prospective peer reviewers. The responsibilities of managing peer review now rest on the shoulders of Lonce Wyse and Doug Van Nort. We are sincerely grateful to Keeril Makan, James Harley, and George Tzanetakis for their dedication to the *Journal* for all these years, and we are confident that the roles they filled remain in good hands.

—*Douglas Keislar*