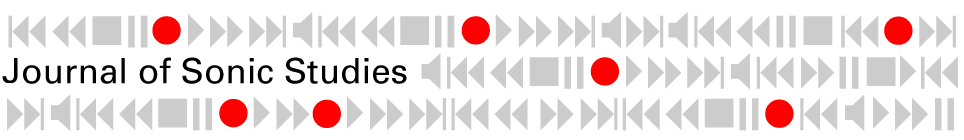
****

**JOURNAL OF SONIC STUDIES**

**REVIEW FORM**

* PART 1: General information

**As a reviewer, you represent your community, and your review should be professional and constructive. The quality of the *Journal of Sonic Studies* (*JSS*)depends on the quality of reviews, which we consider to be more about “engaging” with the submission than “judging” it. The job of the reviewer is to select high-quality, innovative submissions for *JSS*, and to suggest ways to improve the research as well as to uphold and/or raise the standards of the sound studies community as a whole. A persuasive review includes a summary of the strengths and weaknesses of the submission, and the opinion of the reviewer regarding these.**

Title of essay: **Sound Intuition**

Author name: **n/a**

Your name:

Affiliation:

Date: **15.10.23**

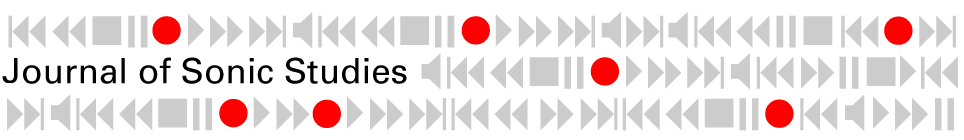
Please keep in mind that we will share your comments with the author(s).

Please indicate your preference:

* ~~Include personal details~~
* **Omit personal details**

In your opinion, does the *subject matter* covered in this submission make it suitable for publication within *JSS*?

* **Yes**
* ~~No~~



* PART 2: Overall quality of the textual part of the submission

**Although we explicitly invite both (academic) scholars and artists to contribute, we expect all contributions to have a firm theoretical grounding. The primary aim of *JSS* is to further develop the discourse on sound studies. Please give your opinion on the textual part of the submission, in 500 words or less, highlighting its strengths and weaknesses, and, if possible or deemed necessary, suggest ways to improve the submission, while taking into account the following criteria:**

* Is the text based on clear objectives?
* Does it contain an adequate account of the methodological approach?
* Does it offer a consistent and logical argument?
* What can you say about the structure of the submission: would specific alternatives make it a better contribution?
* Does it offer a relevant contribution to the field of sonic studies, by contributing to a better understanding, empirical or otherwise, of sonic phenomena, a theoretical development in the field of sonic studies, or a problematization of existing views?
* Is the topic contextualized, which may include social, artistic, and/or theoretical issues that the author responds to?
* Does it make adequate reference to the existing literature or is there important literature which is omitted?

**The relationship of ‘intuition’ to a more abstracted ‘analytical’ approach to sound is established in the introduction but is made confused by phrases such as – ‘harbour a number of emotions’, ‘understanding of the meaning of the sound’ – these are topics that seem thrown in without proper explanation. The Schaeffer/Smalley introductory paragraph confuses the relationship of ‘objective measurables’ of (say) ‘spectrum’ and their perceived consequences.**

**The problem of communicating the essence of artistic research as written up by the practitioner is extremely important. However, there needs to be a more developed discussion on the relationship which is summarized in the sentence – “In this case the sound may not be understood as an object, but is rather an ongoing activity”. This is a fundamental point for the whole discussion.**

**The application of Bergson’s ideas as a ‘method’ is a good one – this is not taken uncritically, some applications in studio settings are taken to undermine its applicability. Some good points here that could be amplified.**

**There are a number of assertions that need further discussion: “Artistic research could in this regard continuously be seen as a possibility to widen the perspectives of how the formation of knowledge takes place.” – does this mean *any* knowledge?**

**Using a dictionary definition of intuition is acceptable – but the one used here seems to contrast ‘feelings’ and ‘facts’ in a way I find problematic for the argument developed in this article.**

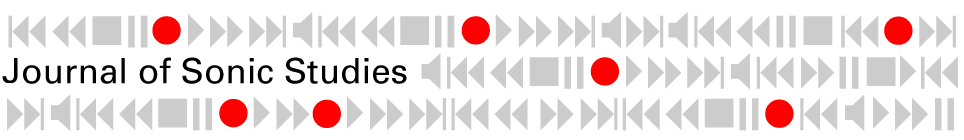
**“If I move my leg or my hand I can only access the information that guides this movement through intuition.” Does this suggest that seeing intuition in terms of ‘information’ would move the result to the ‘analytical’? (that is virtually stated about half a page later). Perhaps ‘understanding’ needs to be discussed here.**

**“Practicing the instrument over many years allows the musician to develop a very instinctual relation to the instrument.” This point and the discussion that follows it are a very important part of the argument and might be expanded. The essential question is about learning. We might teach a beginner through specifically described procedures. These are learnt, sublimated and eventually retrieved without conscious recall. Is this the core mechanism for the creation of ‘intuitive’ skills? – are there others?**

**The section starting on p.7 concerns the computer as instrument. This is an important topic. Distributed creation does make a discussion more difficult but these are issues of *agency* – what is the responsible entity? Issues of AI might be raised here. The computer may be common between arts and science laboratories but the methodologies not at all. The Oliveros ‘Deep Listening’ link is useful but I doubt the summary given – we get ‘inside’ the sound in a different way than that in the Bergson examples. And are ‘deductive methods’ really so common in the electronic music studio – several composition approaches are quite intuitive? The intuitive analysis on the following page of a rain forest – seems to be little more than ‘auditory scene analysis’ (cf. Bregman).**

**The paragraph including “Access to these layers of the sound is really only available through an intuitive mode of listening” is problematic. The example given seems readily available to a listener: timbral gesture remapped onto space and suggests a non-intuition approach.**

**The section discussing the ‘difference tone’ working raises questions: why a “certain transgression of the sound”? strictly when frequencies are very close the two original waves are not always separately discernible (especially sine waves); the choice of pitch roots and partial tones is not fully explained – simply “I settle on a subset of intervals whose beatings have a particularly interesting sound”?; also to say “the sounding result of the interference is obviously different than the calculation” is to compare two different things. And “the "correctness" may only be evaluated from the inside of the sound, not from the system alone” is surely a simple statement of *any* such compositional decision.**



* PART 3: Overall quality of the non-textual materials

**The *JSS* editors welcome scholarly as well as artistic research. In both cases, especially welcomed are those contributions which explicitly use the Research Catalogue as a medium, e.g. by inserting A/V materials, hyperlinks, and the use of non-conventional, non-linear structures. Please give your opinion on the non-textual materials of the submission, and, if possible or deemed necessary, suggest ways to improve the submission, in 200 words or less, taking into account the following criteria:**

* Does the quality of the A/V material fits *JSS*?
* Does the submission demonstrate a good balance between textual and A/V materials?
* Does the author make good use of hyperlinks or other materials already available on the Internet?

**None submitted.**

**This prompts me to suggest that properly reformed within the overall structure of the article the ‘interference’ example might benefit from a well-chosen set of sound examples.**

* PART 4: Your general opinion on the text

**Please give your overall recommendation concerning this submission by selecting option A, B, C, or D:**

1. The submission is suitable for publication by the *Journal of Sonic Studies*, once routine editing has been completed
2. The submission is suitable for publication by the *Journal of Sonic Studies*, if substantial changes are made
3. **The submission is not suitable for publication by the *Journal of Sonic Studies*, unless a thoroughly revised version is submitted for re-evaluation**
4. The submission is not suitable for publication by the *Journal of Sonic Studies*

**C – the topic is completely relevant to the aims of JSS. The communication of ‘internal’ states of sound perception, evaluation, judgement to others is a perennial and sometimes contentious field. I am not sure it is quite placed accurately here with respect to ‘artistic research’ as clearly the results of such research are designed *a priori* to be communicated. Bergson’s work, too, remains relevant and applicable. However, it is probably unavoidable that it needs to be better referred to later approaches to sound apperception – citing Schaeffer and Smalley inevitably raises the topic of phenomenology, for example – perhaps at clearly referenced ‘footnote’ level, but we do need this ongoing context. Ideas of intuition and ‘analytical judgement’ are profoundly difficult to untangle. I am not sure that learning and instinct are fully addressed to fit into this dichotomy – which may turn out to be a *continuum* not a binary division. Overall the submission is also not clearly ‘formed’ into the trajectory of an argument. A thorough look again at section topics, the way the overall pieces fit together, would make even what is already here easier to read and understand. I have made a range of points in the appraisal section above that cover unclear argument, what I believe to be factual checks and a range of generalisations that need more substance. I encourage reworking and resubmission – this is potentially valuable insight into both ‘how’ and ‘why’ compositional decisions come about.**