**In Situ Improvised Soundscape Mixing**

This work uses in-ear microphones for binaurally recording soundwalks from a spatial point-of-audition (i.e. the performer is not heard as present in the recording). Techniques have been explored, tested and articulated as an original improvisational performance practice.

The work is based on research conducted at various UK locations with resulting pieces distributed through radio play, concert playback, installation and record release. A practice-as-research method was informed by experience in soundwalking, free improvisation and binaural recording, and by study of acousticians Kendall, Begault and Wightman & Kistler, music theorists Chion (*Audio-Vision* (1990) regarding points of audition) and Keep (*Instrumentalizing* (2009) regarding reconceiving any object as a potential instrument, here applied to sounds available within a space), and binaural pieces such as the narrative-driven work of Janet Cardiff and the recorded soundwalks of Dallas Simpson.

Reconceiving the soundwalk as an improvisational performance practice in which choices about route and timing are informed by real-time decision-making and intuition rather than pre-determined planning, chosen spaces are performed for the benefit of the binaural recordings and for later editing. The research engages with the question of how to identify locations offering the greatest affordances relating to sound separation and the techniques to be used in the preparation, performance, recording and editing stages.

The research is important and original in the way it innovatively brings together soundwalks with sound separation awareness, and improvisation binaurally recorded using a spatial point-of-audition to develop a new performance practice.