

Computer Music Association  
Newsletter  
Vol. 3, No. 2  
February 1982

Computer Music Association -- Board of Directors and Officers

Battier, Marc, FRANCE	Haus, Goffredo, ITALY
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In this issue we've entered all of the pertinent announcements received about upcoming workshops, concerts, etc. A brief article by Curtis Roads and Kimball Stickney describing the activities of NEWCOM and information about forming a local chapter of the Computer Music Association.

We would like to acknowledge and thank Northwestern University and the Dean of the School of Music, Thomas Miller, for donating the postage to cover costs of mailing the next year's CMA Newsletters to our U.S. members. Likewise to IRCAM for their generous contribution to CMA in the form of covering mailing costs for the European distribution of the Newsletter. This support is greatly appreciated and will certainly help in reducing the high costs of our increasing postal expenses. This issue is concluded with some postings in the Bulletin Board section.

I trust by now that all members of CMA have received the charter flight plans (and made reservations) for the ICMC this September. For the benefit of new members who may not be filled in on the conference details, we have again included the specifics within this issue of the Newsletter.

Ah, Venezia.... See you there!

Thom Blum  
CMA, Newsletter and Publications Coordinator

## Computer Music Association - Non-Profit Inc

In May of this year, the Computer Music Association was given legal status as a federal non-profit tax exempt corporation. As such, we are now free to apply for grants from a variety of Federal and private foundations which normally require or expect the grant applicants to be of this kind. This also means, of course, that your contributions (membership fees, publication orders, etc.) are tax deductible for you. It took CMA approximately two years to complete the state and federal non-profit incorporation procedures. Needless to say, we are relieved that this chapter of our existence came to a satisfactory conclusion.

## S.F. Bay Area Membership Meeting

All San Francisco Bay Area members of CMA are invited to attend an informal get-together. The general purpose of the gathering is to discuss the possibilities and uses for a Bay Area local chapter of CMA. Some of the ideas suggested in past months for local chapter activities include concerts, seminars, a studio for members, workshops, etc. The meeting is tentatively scheduled to take place on Sunday August 29, 2:00pm at 2717 Alcatraz Avenue, Berkeley. If you think you can attend, please phone Thom Blum (415)658-5021, evenings.

## CMA Looking for a Motto, a Seal, and/or a Newsletter Title

That's right...CMA is soliciting your suggestions for a slogan and/or design (graphics or sketch) to be used as our organization's symbol. This could be of use on any number of items (e.g., T-shirts at ICMC '82, stationary, CMA publications, etc.).

Also desired are suggestions for the title of the CMA Newsletter.

Send all entries (slogans and titles on a postcard, please) to the San Francisco p.o. box. The author(s) of the adopted entries will be announced in Vol. 3, No. 3 which will be out in September.

## Knock, Knock (again)

CMA is soliciting articles or tutorials specifically on D-A and A-D converter set ups in your computer music facility. We often get questions from members on this aspect of the hardware and feel a contribution would be made to many of our readers by putting together a series which addresses the subject. Details on this topic are often omitted from texts due to the cpu- and bus-specific nature. The Newsletter is quite an appropriate forum for presenting the information as it applies to a variety of typical computers currently in use by computer music studios. Send all articles to CMA, RE: Converters.



**Courses, Workshops, Etc.**

University of California, Santa Barbara is offering a special week-long seminar entitled The Electronic Arts of Sound and Light, July 12-16. Instructor Ron Pellegrino will base the course on his book of the same title (pub. Van Nostrand Reinhold), emphasizing the principal concepts of the electronic arts and their relationships in theory, performance practice, and creative process. The course is intended for musicians, visual artists, and educators, and will include lectures, demonstrations, studio usage, set up preparations and an intermedia concert. For complete details, contact Gina Garcia, UC Extension Santa Barbara, CA 93106. Fee for the course is \$425.00.

The Centre for the Arts at Simon Fraser University is sponsoring a conference entitled Art and Reality August 10 - 13, 1982 at the Arts Club Theatre, Granville Island, Vancouver, British Columbia, Canada. The conference will address various issues pertaining to the position, support, trends, and administration of the Arts in contemporary society. Of particular interest to those in the field of computer music might be the session led by Barry Truax, Herbert Franke, Gottfried M. Koenig, and Herbert Shore entitled the Impact of Technology on the Arts to occur Thursday, August 12. For further information contact Art and Reality, Continuing Studies, Simon Fraser University, Burnaby, B.C., CANADA V5A 1S6, (604) 291-3393/4565.

Digital Music Systems, Inc in Boston is offering a one week workshop on digital sound synthesis and processing. The workshop will be repeated three times in August (2-6, 9-13, 16-20). Topics covered in the workshop include: basic acoustics and signal theory, digital audio fundamentals, sound synthesis and processing software and hardware concepts, digital synthesis, processing networks, etc. Course material will be presented in two to three hour sessions per day. Group and individual studio time will be made available to students and one or two guest lectures by digital audio and computer music experts will be held during the week. For further information and registration contact Digital Music Systems, Inc., P.O. Box 1632, Boston, MA 02105, (617)542-3042. Fee for this workshop is \$375.00.

The Ars Electronica, a music festival held in conjunction with the International Brucknerfest, will take place from September 24 through October 1 in Linz/Austria. Linz can be easily reached by air via Munich or Vienna airports and from there by train, so for those of you planning to attend the International Computer Music Conference in Venice, you might consider an early arrival to attend some of this festival. For further information contact either:

Oesterreichischer Rundfunk  
Landesstudio Oberoesterreich  
Franckstrasse 2a  
A-4010 Linz/Austria

or  
Linzner Veranstaltungsges.m.b.H.  
Brucknerhaus  
Untere Donaulaende 7  
A-4010 Linz/Austria

The International Conference on Musical Grammars and Computer Analysis will take place in Modena, Italy October 4-6, 1982 immediately following the Venice International Computer Music Conference. This conference will include the reading of papers and panel discussions. It is being sponsored jointly by the Computer Center of the University of Modena, the Is-

tituto di Studi Musicali e Teatrali of the University of Bologna, Societa Italiana di Musicologia, and the Associazione Italiana di Informatica Musicale. For further information contact:

International Conference on Musical Grammars and Computer Analysis  
Centro di Calcolo dell'Universita  
via Campi 213/B, 41100 Modena  
ITALY

No fee is required for attending this conference.

New England Digital, in conjunction with Berklee College of Music, is presenting the Synclavier II Seminar August 16-22 in Boston. The agenda for this seminar will include private and small group instruction on the Synclavier II system, and daily lectures given by Oscar Peterson, Patrick Gleeson, Alby Galuten, Sydney Alonzo, and Jon Appleton. Tuition for the seminar is \$500.00. For further information contact New England Digital Corp, Dept. SEM, White River Junction, Vermont 05001, Phone (802)295-5800.

We recently received a newsletter, SYNC, from the International Electronic Music Association which is a non-profit organization "...dedicated to the proliferation of electronic music and the unity of its artists and enthusiasts". The newsletter contains listings of new electronic music by independent record and tape distributors, some reviews and articles. Subscriptions are \$12.00 annually in the US, \$20.00 elsewhere. For further information contact: International Electronic Music Association, Publishing House, 529 S. Frederick, Gaithersburg, MD 20877.

Gofreddo Haus, a CMA Board Member, recently sent us a newsletter from AIMI (Associazione di Informatica Musicale Italiana) which is a newly formed computer music association, loosely coupled with CMA. We will be carrying on exchanges with AIMI and wish to welcome them into the pool of Computer Music Associations. AIMI is also a membership organization. Dues for regular members are 10,000 lire per year. For further information contact AIMI, Biennale Musica, Ca Giustinian, San Marco, 1364A, 30124 Venezia, ITALIA.

This program, formerly factory space (we in the process of being renovated by the designer who is also owner and a resident of the building) With each concert, the theater took on a new feature as a result of the renovation. The building, which seats approximately 100 people, has a high ceiling with skylights, and is heated by a wood-burning stove. This warm and informal atmosphere was ideal for the kind of ambience NEWCOMP sought to create.

NEWCOMP has also presented its concerts outside of the Village Street Theater in an effort to expand the audience for this medium. On New Year's Eve 1981/82 we presented a major concert in downtown Boston as part of the City's elaborate "First Night" festival. Over 400 people attended.

Beginning with little experience at concert production and with limited resources, NEWCOMP has, with each new concert, been able to take on more ambitious projects. The seating, the multi-channel sound system (using sound-with-height speaker placement techniques), and the lighting system are being built up gradually, supplemented by lighting and sound equipment rentals in the interim.

In setting ticket prices, NEWCOMP has taken the stance that it is important not to undervalue computer music performances. Computer music requires a new and special artistic medium, and our experience indicates that audiences will pay normal concert prices. Even so, the gate receipts



A Report from NEWCOMP:  
Starting a Local Chapter  
Computer Music Association

Curtis Roads and Kimball Stickney

Computer music activity in New England has picked up considerably with the establishment of the New England Computer Music Association (NEWCOMP). After soliciting interest, NEWCOMP arranged some informal get-togethers of many people interested in computer music, to discuss possible activities. This included many who were not presently active in the medium. Out of the people who attended these initial meetings, a Board of Directors was formed, officers were elected, and legal forms for incorporation were obtained. A lawyer who had experience in setting up non-profit arts groups aided NEWCOMP in formulating bylaws. He charged us a nominal fee (\$100) and there was also a filing fee (\$30). The entire process of becoming a registered, non-profit corporation with the state can take several months to finalize. It is important to obtain non-profit status because many U.S. grant-giving agencies will only support incorporated arts groups.

At some stage, the services of a registered accountant will also be needed. NEWCOMP found it possible to do a great deal without one, at the expense of some time invested by the treasurer and several board members. The Federal forms (Package 1023, pub. 557, form 990, and schedule t, form 23-4, section C-3, etc.) were relatively straightforward. The Massachusetts state forms were the most complicated, and it was for these that we sought the services of an experienced accountant.

As its first activity, NEWCOMP decided to try to develop an audience as a base of support in the community and the region, before pursuing other projects. This strategy had the advantage of presenting some of the best of an international repertoire of computer music compositions, thus exposing many people to the tremendous musical potential of the medium.

NEWCOMP was able to obtain the use of the Village Street Theater in Somerville, Massachusetts, on the Cambridge border, and thus also near Boston. This pleasant, former factory space was in the process of being renovated by the designer (who is its owner and a resident of the building). With each concert, the theater took on a new feature as a result of the renovation. The building, which seats approximately 100 people, has a high ceiling with skylights, and is heated by a wood-burning stove. This warm and informal atmosphere was ideal for the kind of ambiance NEWCOMP sought to create.

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In setting ticket prices, NEWCOMP has taken the stance that it is important not to undervalue computer music performances. Computer music remains a new and special artistic medium, and our experience indicates that audiences will pay normal concert prices. Even so, the gate receipts

barely cover expenses, so it is a good idea to seek grants as a performing and production organization whenever possible. We have worked with the New England "Meet the Composer" program, the city of Cambridge, and the state arts council. Federal sources of performance grants should also be investigated. NEWCOMP has already received several performance grants. This has enabled it to carry out its activities on a professional basis: Both performers and composers are paid for their services.

Filling out grant application forms is time-consuming; since some grants require the application forms be completed months in advance of an event, we find we are almost always in the process of working on more grants. A professional arts manager has recently been hired by NEWCOMP. Since NEWCOMP is not an endowed foundation of the type which often support arts professionals we have worked out a position on a "commission" basis. That is, the arts manager gets part of whatever grants are obtained.

NEWCOMP has thus far (March 1982) organized six concerts, listed as follows:

20 February 1982

Barlow: Cogluoautobusisletmesi

Rampazzi: Wir Atmen Noch

Battier: Verbes comme cueillir

Laske: De Profundis

Risset: Mutations

31 December 1981

McNabb: Dreamsong

Lansky: Folk Images

Howe: Improvisations on the Overtone Series

Roads: Field

Laske: Mediations

Risset: Songes

28 November 1981

Cann: Alillia, Banjo Mix, Maentwrog

Chowning: Phone

Roads: L'Objet Nouvel

Lansky: Folk Images

Young: Version/Inversion, Mistral

Dashow: Conditional Assemblies

Performers: Richard Speedy, William Pate -- projections

26 September 1981

Brody: Turkish Rondo

Laske: Mediations, Cantus, Structure III, No. 1

Buxton: Snow

Performers: William Buxton -- SSSP Synthesizer, Peggy Brightman -- dancer, Nancy Cirillo -- violinist

25 April 1981

Battier: Geometrie d'hiver

Harvey: Mortuos Plango, Vivos Voco

Laske: Mediations

Risset: Songes

Stone: Sukothai

Wieneke: Oracle 4 am

28 February 1981

Laske: Terpsichore

Roads: nscor, prototype

Stone: Ryoound Thgyzunz



Concerts will run through June 1982, with a new season beginning in the fall. Another NEWCOMP project is its Newsletter. In it has been included brief tutorials on computer music, a synopsis of recent NEWCOMP events, and plans for future activities. Lectures, workshops, and more concerts are planned for the future.

NEWCOMP remains loosely affiliated with the Computer Music Association in San Francisco to maintain international coordination. (A committee of the CMA has been formed to study the pros and cons of various arrangements between local chapters and the CMA.)

The goals of any regional organization such as NEWCOMP include (1) informing the public about the promise of computer music, (2) performing worthy compositions of its members, (3) providing a local forum for the exchange of technical and artistic information, and (4) providing an open atmosphere for interaction between computer music composers, other artists, and the public. We feel that progress has already been made on all of these fronts, and we look forward to seeing the formation of other such organizations.

\*\*\* CMA's Update on Local Chapters \*\*\*

In doing some further investigation in the matter of forming regional chapters of the Computer Music Association, we have found the following which should make the legal steps somewhat less cumbersome for those wishing to establish such an organization. As noted in the CMA News section of this issue of the Newsletter (see above), CMA is now a federal, as well as a state, non-profit corporation. As such, we are entitled under the "group membership" provision to form local chapters - a major advantage to this being that the regional organization need not file the incorporation forms independently. This fact saves future organizers from having to go through the rather tedious paperwork which is generally encountered when forming a non-profit corporation. Of course, the local chapter must subscribe to the parent organization's general charter, however the chapter is free to concentrate on providing a service to its local members which the "global" organization is less able, or equipped, to do. More research on this matter is being done by CMA and will be reported in upcoming Newsletters. One problem which has been uncovered is that at least one such "local chapter" must already be in existence before CMA (in San Francisco) may apply for the "group membership" status (a typical example of the "bootstrap" problem with respect to incorporation laws). More research on this matter is being done by CMA and will be reported in upcoming Newsletters.

CMA BULLETIN BOARD

Please address all inquiries to the appropriate person(s) listed below.

\*\*\* For Distribution \*\*\*

- 1 ) Album: CRI is re-releasing a recording (SD 456) which has Paul Lansky's "Six Fantasies on a Poem by Thomas Campion" on one side and James Dashow's "Second Voyage" for tenor solo and tape, George Shirley, tenor, on the other. The record may be ordered directly from CRI, 170 W. 74th St., New York, 10023
- 2 ) Concerts, Lectures, Master Classes
  - A) In January and February of 1983, Australia's FLEDERMAN ensemble, with Dan Senn, will be touring North America. The group's repertoire consists of Australian contemporary music featuring multi-media, computer and electronic, and acoustic compositions. If you or your organization is interested in booking FLEDERMAN Ensemble for a performance, lecture, or class please contact Timothy Walker, Concerts & Presentations Mgr, Canberra School of Music, William Herbert Place, Canberra, Australia.
  - B) David Jaffe and Andy Schloss of the Center for Computer Research in Music and Acoustics (CCRMA), Stanford University are planning a tour of East Coast colleges to give presentations of the work in computer music currently being done at that facility. If you are interested in hosting such a presentation please contact David Jaffe, Box 4268, Stanford CA 94305, USA or phone (415) 497-4971 / (415) 856-3057.
  - C) SINGING CIRCUITS with soprano Neva Pilgrim and composer Dexter Morrill, director of the Colgate Computer Music Studio, will be touring during the 1982-82 season. If you or your organization is interested in presenting SINGING CIRCUITS in concert contact Liegner Management, 1860 Broadway, Suite 1610 New York, N.Y., 10023 (212) 582-5795.
- 3) Book: Electronic Music: Systems, Techniques and Control  
Allen Strange has recently completed his second edition of this classic text in the field of electronic music. For order information write to WCB Publishers, 2460 Kerper Blvd., Dubuque, Iowa 52001.

\*\*\* Wants to Receive \*\*\*

- 4) Used Data Converters: The Centro di Sonologia Computazionale of the University of Padova is anxiously looking for another pair of Three Rivers Converters, no longer made by that company. Anybody who is considering selling or otherwise disposing of such items is asked to contact Engineer Graziano Tisato, Centro di Calcolo, Università di Padova, Via S. Francesco 11, 35100 PADOVA, ITALIA.

CMA Bulletin Board is a quarterly Newsletter feature giving members an opportunity to directly offer, receive, or exchange computer music artifacts from other CMA members. If you have works that you want to make



available or request, send us a list. Be sure to include your address, medium of the work(s) (and, if determined, the terms of the offer).

Computer Music Association, POB 1634, San Francisco, CA 94101, USA

International Computer Music Conference 1982 -- VENICE
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The Centro di Sonologia Computazionale of Padua University and the Laboratorio Permanente per l'Informatica Musicale of the Venice Biennale, under the auspices of the Associazione di Informatica Musicale Italiana, are pleased to announce that the sixth International Computer Music Conference 1982 will be held, for the first time in Europe, in Venice, ITALY from September 27 through October 1, 1982.

### Major Topic Areas

This conference will cover the same traditional topics as preceding ICMC's, such as 1) Computer Composition; 2) Algorithms and Compositional Processes; 3) Synthesis Techniques; 4) Synthesis Hardware; 5) Computer Music Systems; 6) Acoustics and Psychoacoustics; 7) Sound Analysis; 8) Musical Analysis; 9) Computer Assisted Research in Theory and Musicology; 10) Music Input Languages and Data Structures; 11) Graphic Representation of Music; 12) Digital Audio; 13) Studio Reports; 14) Personal Computer Applications to Music; 15) Computer Assisted Music Education; 16) Applications for Live Performance.

### Conference Activities

In addition to the presentation and discussion of papers, conference activities will also include meetings of special interest groups, presentation of prototypes, special demonstrations, exhibitions of computer music systems. A number of concerts are scheduled for the Conference, as well as a tape playback room. Composers, musical critics, scholars and scientists will discuss the most significant topics featuring the science-music and arts-technology relationships. The official languages of ICMC '82 will be in ENGLISH and ITALIAN

### Submission of Papers and Tapes

Proposals to the ICMC for presentation of papers, tapes or live performances, and exhibitions or special installations must be received NO LATER THAN APRIL 30, 1982. PROPOSALS RECEIVED AFTER THIS DATE CANNOT BE CONSIDERED.

Papers: To deliver a paper, submit a two page abstract (figures included) on two separate phot-ready sheets (written area format: 160mm x 240mm). The first sheet must be headed by the title, and the author's name, affiliation, address, telephone and/or telex numbers. Along with the abstract, please answer the following questions concisely on a single, separate sheet:

- a) Into which of the above-mentioned areas of interest does your paper fit? (give number, or specify if other).
- b) What is the problem addressed by your paper?
- c) What, if any, is the novelty of the paper?
- d) Does it check and/or expand any previous work? Which one(s)?
- e) Detail special requirements (slide and/or overhead projector, tape recorder (give tape format information), etc.)

Papers should be limited to 20 minutes read-time.

### Tapes and Compositions

To present tapes or compositions for live performances, send tapes and/or scores along with a 200-word summary describing the computer's role in the work. Specify the composition date, and if the performance will be a premier. The author's biography, one recent photograph and the program notes should be sent on two separate, photo-ready sheets, under the same conditions as apply to the papers. Tape formats are restricted to 1/4 inch tape, 2-track stereo or 4-track quad (please specify track configuration and loudspeaker disposition), tail-out, 19 cm/sec or 38 cm/sec, on a reel. Specify if DBX-coded.

All abstracts, biography and program notes should be in ENGLISH, preferably with ITALIAN translation.

### **Exhibitions and Special Installations**

To present an exhibition or a special installation, detail clearly its nature and intent, space and length of time requested, and characteristics or technical requirements.

Notification of acceptance will be given by June 30, 1982.

### **Additional Activities**

At the time of the Conference, other meetings of interest on related topics will be held in Italy. For participants and accompanying persons, sightseeing tours of Venice and the lagoon islands are scheduled, as well as excursions to the neighboring towns.

### **Scientific and Musical Secretariat**

For additional information contact:

Segreteria Turistico: for all questions concerning hotel accomodation

Segreteria Artistico-Musical: for all questions and submissions of musical materials (scores, tapes, etc.)

Segreteria Tecnica: for all questions and submissions of papers, reports, etc.

The address for each is the same, given below:

1982 INTERNATIONAL COMPUTER MUSIC CONFERENCE  
SETTORE MUSICA  
LA BIENNALE DI VENEZIA      PHONE: 041-700311  
CA' GIUSTINIAN (S.MARCO)      TELEX: 410685 BLE-VE-I  
30100 VENEZIA - ITALIA

### **Registration and Hotel Accomodations**

Registration: (Note - US\$1.00 equals approx. 1,000 Italian lire)

50,000 Italian lire, regular fee - 70,000 after August 31, 1982

20,000 Italian lire, student fee - 30,000 after August 31, 1982

Registration and hotel reservation forms will be sent with the next brochure.

For Registration and Hotel Accomodation

C.I.T.  
ICMC '82 REGISTRATION AND HOTEL ACCOMODATION  
PIAZZA SAN MARCO 48  
30124 VENEZIA - ITALIA

The following is the latest information we have received from CMA's Italian-based VP, Jim Dashow concerning hotel and hostel accomodations for the 1982



ICMC. Included here, also, are some miscellaneous and useful tidbits which Dashow included for those of you planning to attend the Venice Conference in September.

### Concerning the Conference Location:

The bulk of ICMC '82 will be on the island of Lido, not the main, famous group of islands where one finds San Marco and the Grand Canal, etc. Transportation from Venice to Lido is very regular. Boats get you there from San Marco in about 15 minutes. If anybody decides to get a room in Venice rather than on Lido, the only problem will be the fairly irregular late-night boat service, but we hope to arrange schedules so that this won't cause great problems.

### Concerning Hotels, Youth Hostels, and Pensione:

Most of the hotels being arranged through C.I.T. (see address, above) are know as 3rd category, and run around 30,000 lire/night (= \$25.00 to \$30.00) for a single with bath and breakfast (coffee and roll), most within walking distance of the huge cinema we're getting for the conference. Doubles are roughly 50,000 lire, triples are 70,000 lire. These will be among the standard arrangements for anyone writing the C.I.T.

You can ask C.I.T. specifically for a pensione or a 4th category (4a categoria) hotel which will be less, around 20,000 lire for a single. Most of these places cater to people in 2's and 3's, singles will be more difficult to obtain, and in many pensione arrangements, the bathroom is "down the hall".

Concerning Youth Hostels, Dashow has sent the following information. Note that many of these lock the doors around 11:00pm which could cause obvious problems. Jim discourages people from staying in the places listed below if only because it will severely limit wanderings around and participation. All are heavily populated during the summer-fall season, so if anybody wants to stay there they should start reserving space immediately. Here are the youth hostel addresses and some facts about each:

### Alternative Accomodations

Ostello della Gioventu (youth hostel)  
Associazione Italiana Alberghi per la Gioventu  
Comitato Regionale Veneto  
S. Marco 5043  
30124 VENEZIA - ITALIA  
tel. 041 704414

Notes: no service, closes at 11 pm, 30 persons per room, probably around 7,000 lire/night (= \$5.90), must reserve NOW, send 30% deposit, write first, meals available at 4,000 lire each (= \$3.35)

Domus Cavanis (student dormitory)  
Accademia 912  
30100 VENEZIA  
tel. 041 87374

Notes: closes by midnight, around 7,500 lire/person/night (= \$6.30), 2 or 3 beds per room, minimal or no service

Domus Civica (dormitory style)  
San Polo 3082  
30125 VENEZIA  
tel. 041 27139

Notes: around 7,500 lire/person/night, no services, closes at 11:30pm, doubles and singles available.

New Members of Computer Music Association  
as of  
June 1982

Allik, Kristi; Ontario, CANADA  
 Association pour la Creation et la Recherche sur les Outils D'Expression;  
 Grenoble, FRANCE  
 Buck, Vernon; San Lorenzo, California, USA  
 Erb, Phil; Houston, Texas, USA  
 Fallin, Dick; New York, New York, USA  
 Favaro, John; Paris, FRANCE  
 Friedman, Patricia, Rockvill, Maryland, USA  
 Gerrard, Graeme; Victoria, AUSTRALIA  
 Hayden, Paul, Baton Rouge, Louisiana, USA  
 Hear Incorporated, New York, New York, USA  
 Hedman, Chick; Campbell, California, USA  
 Hajar, Roberto, San Francisco, California, USA  
 Hodges, Mark; St. Paul, Minneapolis, USA  
 Jensen, Richard; Newton, Massachusetts, USA  
 Kolb, Randall, Baton Rouge, Louisiana, USA  
 Lachore, Mark; Kumeu R.D., NEW ZEALAND  
 Lowery, Timothy; Redondo Beach, California, USA  
 Mosher, Douglas; San Francisco, California, USA  
 Rothstein, Joheph, Honolulu, Hawaii, USA  
 Schwend, John; Stony Brook, New York, USA  
 Stephens, Owen; Wolfvill, Nova Scotia, CANADA  
 Trght, Sws; Darlinghurst, NSW., AUSTRALIA  
 Turchen, Barry; Los Angeles, California, USA  
 Wendt, Larry; San Jose, California  
 Wood, Joyce; Wichita, Kansas, USA  
 Yewell, Christopher; Chagrin Falls, Ohio, USA

New Sustaining Members

Fairlight Instruments

Order No.	Quantity	CMA Member	Individual	Non-Member Institution
		US\$ 00	US\$20.00	US\$25.00
		US\$ 00	US\$10.00	US\$15.00
		US\$ 5.00	US\$ 8.00	US\$10.00
		US\$ 5.00	US\$ 8.00	US\$10.00
PB300		US\$10.00	US\$13.00	US\$15.00
PB400		US\$10.00	US\$13.00	US\$15.00
PB500		US\$13.00	US\$15.00	US\$15.00
NLV1N1		US\$ 3.00	US\$ 4.00	US\$ 5.00
NLV1N2		"	"	"
NLV1N3		"	"	"
NLV1N4		"	"	"
NLV2N1		"	"	"
NLV2N2		"	"	"
NLV2N3		"	"	"
NLV2N4		"	"	"

\* All orders must be prepaid with check drawn on U.S. bank made payable to Computer Music Association, sent to P.O. Box 1634, San Francisco, CA 94111-1634, U.S.A. Prices include 4th class postage. Allow 6-8 weeks for delivery. Prices subject to change.



The Computer Music Association  
Publications

Order No.	Title	CMA Members
PR100	Proceedings of the 1977 International Computer Music Conference (at UCSD). 270pp.	US\$16.00
PR200	Proceedings of the 1980 International Computer Music Conference (at Queens College). 842pp.	US\$45.00
PB100	Computer Music at the Institute of Cybernetics of the University of Milan - by Goffredo Haus. 26pp.	US\$ 5.00
PB200	Using MUSIC360 - by James Dashow. 23pp.	US\$ 5.00
PB300	Composing Grammars - by Curtis Roads. 130pp.	US\$10.00
PB400	Musical Semantics - A Procedural Point of View by Otto Laske. 93pp.	US\$10.00
PB500	Music and Mind -An Artificial Intelligence Perspective by Otto Laske. 497pp.	US\$45.00

Back Issues of the CMA Newsletter are available for US\$3.00/issue to CMA members, US\$4.00/issue to non-CMA members(individuals), US\$5.00 to non-CMA members(institutions). Order numbers include the volume and issue number (e.g., NLV1N1 = Vol. 1, No. 1).

Computer Music Association Publications Order Form				
Name _____				
Address _____				
City _____		State _____		
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PR100	_____	US\$16.00	US\$20.00	US\$25.00
PR200	_____	US\$45.00	US\$50.00	US\$55.00
PB100	_____	US\$ 5.00	US\$ 8.00	US\$10.00
PB200	_____	US\$ 5.00	US\$ 8.00	US\$10.00
PB300	_____	US\$10.00	US\$13.00	US\$15.00
PB400	_____	US\$10.00	US\$13.00	US\$15.00
PB500	_____	US\$45.00	US\$50.00	US\$55.00
NLV1N1	_____	US\$ 3.00	US\$ 4.00	US\$ 5.00
NLV1N2	_____	"	"	"
NLV1N3	_____	"	"	"
NLV1N4	_____	"	"	"
NLV2N1	_____	"	"	"
NLV2N2	_____	"	"	"
NLV2N3	_____	"	"	"
NLV2N4	_____	"	"	"
Total	_____	* All orders must be prepaid with check drawn on U.S. bank made payable to Computer Music Association, sent to P.O. Box 1634, San Francisco, CA 94101-1634, U.S.A. Prices include 4th class postage. Allow 6-8 weeks for delivery. Prices subject to change.		

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COMPUTER MUSIC ASSOCIATION  
APPLICATION FOR MEMBERSHIP

The Computer Music Association is active in developing and furthering the art and science of computer music. The Association, which is a non-profit corporation registered in the State of California (federal tax-exempt status is pending), serves as a place for exchanging information about the use of computers and digital hardware and software for musical purposes. In addition, the Association serves the computer music community by assisting in the organization of the International Computer Music Conferences.

There are four classes of membership: general, student, sustaining, and institutional. Student memberships are available to students enrolled in a recognized school, college, or university. Sustaining memberships are available to persons making a substantial donation (currently, no less than US\$30.00) to the Association. Institutional memberships are available to libraries, corporations, and similar organizations. The Association has members in North and South America, Europe, Japan, and Australia.

Each member receives a copy of the quarterly Newsletter published by the Association. Other benefits of membership include membership discounts for CMA Publications, which include the Proceedings of the various International Computer Music Conferences (publications order form available on request).

To apply for membership in the Association, complete this form and mail it to:

Computer Music Association  
P.O. Box 1634  
San Francisco CA 94101-1634  
U.S.A.

Membership rates (effective Jan. 1, 1982)

Regular: US\$12.00 per year  
Student: US\$ 8.00 per year  
Sustaining: US\$30.00 per year  
Institutional: US\$50.00 per year

Make check or money order (drawn in US\$ on a US bank) payable to Computer Music Association.

Name \_\_\_\_\_

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Computer Music Association Membership Survey

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY | STATE \_\_\_\_\_ ZIP \_\_\_\_\_  
COUNTRY \_\_\_\_\_  
TEL. \_\_\_\_\_

Your Permission to  
Disclose Address  
to CMA Members  
\_\_\_\_\_      \_\_\_\_\_  
yes            no

CURRENTLY EMPLOYED AS \_\_\_\_\_  
CURRENTLY EMPLOYED BY \_\_\_\_\_ (optional)

BRIEFLY DESCRIBE YOUR  
BACKGROUND IN COMPUTER  
APPLICATIONS TO MUSIC \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

DESCRIBE YOUR CURRENT  
COMPUTER MUSIC ACTIVITIES \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

DESCRIBE BRIEFLY THE  
HARDWARE/SOFTWARE SYSTEM  
YOU ARE USING FOR  
FOR COMPUTER MUSIC \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

(CMA is currently preparing a survey form for studio reports)

DO YOU HAVE SOFTWARE/HARDWARE      BRIEFLY DESCRIBE  
AVAILABLE FOR DISTRIBUTION TO      THE PRODUCTS  
OTHER CMA MEMBERS \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

LIST TAPE FORMAT ( 7/9 track, density, etc.) \_\_\_\_\_  
\_\_\_\_\_

WHAT SOFTWARE/HARDWARE  
WOULD YOU LIKE TO  
RECEIVE FROM CMA MEMBERS? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Optional: LIST OF YOUR COMPOSTIONS, IF AVAILABLE TO CMA MEMBERS, PLEASE  
INDICATE TERMS OF OFFER (e.g., price/free, exchange, tape required,  
etc.). USE SEPARATE SHEETS OF PAPER IF NECESSARY.