

Computer Music Association
Newsletter
Vol. 3, Nos. 3,4
January 1983

Computer Music Association -- Board of Directors and Officers

Lattier, Marc, FRANCE	Haus, Goffredo, ITALY
Beauchamp, James, USA - Pres.	Howe, Hubert, USA
Blum, Thomas, USA - Editor, Co-founder	Laske, Otto, USA
Luxton, William, CANADA	Kendall, Gary, USA - Membership Chairperson
Lyr, Donald, USA	Roads, Curtis, USA - Co-founder
Dashow, James, ITALY - V.Pres.	Snell, John, USA
Gross, Dorothy, USA - Sec'y	Strawn, John, USA - Tres., Co-founder

There are several aspects of this issue of our Newsletter which perhaps perhaps need explanation.

It is rather late in its publication date (however, perhaps now that you have finally received it, you no longer desire an explanation for its tardy aspect). It is late due to personal reorganizations in the life of its "coordinator" such as travels, job changes, relocations, etc. I have realized that when the going gets tough, you might try looking for a (temporary) alternate and more reliable path. Should other instances of this terrain crop up, I think I would try to locate an alternate Newsletter coordinator to do an issue or two, so as not to have my potholes affect CMA's members. Alas, the course has smoothed and so has the publication's production schedule.

Another aspect you may notice and ask, "why?" about is its format, which for

those of you who have been members of since 1978 or 1979, is reminiscent of the pre-computer-text-processing days of CMA. I mentioned my job change; with it came a temporary loss of such facilities. This is being remedied in a variety of ways, one including UNIX TROFF and photo-typesetter. (Our fearless "coordinator" is now in the process of acquiring prowess in this area). Of course, some may argue that the old cut-and-paste method gives the reader more complete and reliable information, but there seems to be little disagreement over the aesthetic advantages offered by the print-beautifying technology -- note the unsightly line printer output of this intro. I simply could not bear to have it dominate this issue.

I hope you enjoy this issue of CHAN, despite its look. It consists of a bunch of announcements concerning upcoming computer music related events, calls for papers, and new publications, as well as minutes from the 1982 CMA membership meeting held at the ICMC in Venice.

The newsletter needs your input. I cannot extend this invitation heartily enough. I thank you who have sent in local studio reports, concert and conference notices, bulletin board items, and so forth. Keep it up.... Also, we get requests all the time for tutorials, and brief shoptalk articles. Got some laying around in the back of your mind? (Or maybe sitting under the pile of papers on your desk)? Well, send them in. You never know, someone may really want and need that information.

Thanks most of all for your unwavering support of CMA. It's great to know you're out there.

Back Again,
TBlum
"Coordinator"

+-----+
|CMA NEWS |
+-----+

The Computer Music Association is currently negotiating with a UNIX timesharing company in Berkeley, California called BASIS to set up an account which CMA members may dial into for a variety of computer music resources. The initial features offered on this account will include an electronic bulletin board updated as often as once per week by CMA and daily by users, the CMA Newsletter, membership survey information, etc. Future plans include sound synthesis and analysis software (possibly including CMUSIC and MSHELL offered by UCSD's CARL facility, the latter authored by Stephen Pope) for off-site composition work whereby a user could down-line load data to his/her own system's d/a converters. Plans are being discussed to hook up local dac's to the BASIS system for on-site or tape distribution synthesis. CMA will distribute further information to members concerning the facility as it is available.

The Music Researcher's Exchange is a newsletter for active researchers in music education, psychology of music and acoustics published by the Department of Music and Arts in Education, Teachers College, Columbia University. The publication is offered five times per year and offers a variety of information relevant to the field of computer applications to music. Subscription rates are \$2.00 for individuals, \$5.00 for airmail outside North America, and \$3.00 for institutions. Direct all contributions and question concerning this newsletter to Hal Abeles, Box 139, Teachers College, Columbia University, New York, NY 10027.

James Dashow and Paul Lansky have just released a new album entitled COMPUTER MUSIC (order no. SD456) on Composers Recordings, Inc. For further information contact CRI, 170 W. 74th St., New York, NY 10023

Collection of ICMC 1982 Papers

CMA will be compiling and publishing the 1982 International Computer Music Conference Proceedings. Our goal is to make this publication available by mid-April or sooner.

If you presented a paper at the Venice conference and would like to have it in the Proceedings, a copy-ready version must be submitted and RECEIVED by MARCH 15, 1983.

Please note that NO EDITING WILL BE DONE by CMA.

Mail all such materials to:

Computer Music Association, Inc

P.O. Box 1634

San Francisco, CA 94101

USA

ATTN: 1992 PROCS

Computer Music Association
Annual Membership Meeting
Venice, Italy

September 30, 1982

The third annual meeting of the Computer Music Association began at 5:15PM, when CMA President James Beauchamp welcomed members to the meeting. In his opening remarks, he reviewed the history of the Association, which grew out of the ICMC (particularly the 1978 Conference at Northwestern University). Begun by Thomas Blum, Curtis Roads, and John Strawn, the CMA was intended to steer ICMC's, exchange information, and distribute publications.

Currently, the officers of CMA are James Beauchamp, President; James Dashow, Vice-President; Dorothy Gross, secretary; John Strawn, treasurer. Gary Kendall serves as the membership chairman and T. Blum as the CMA publications and newsletter coordinator. The Board of Directors currently consists of those mentioned above as well as William Buxton, Donald Byrd, Hubert Howe, Otto Laske, Curtis Roads, and John Snell. CMA is a federal non-profit corporation and all contributions to the organization are tax deductible. CMA current projects include drawing up ICMC guidelines and forming local chapters.

Following Beauchamp's welcoming speech, Alvis Vidolin, the 1982 ICMC host, gave a report about the Conference. First, he thanked James Dashow, of the CMA for helping to make Venice the location for this year's ICMC. Regarding the convention, there were a large number of participants, 40% of which were not Italians. The Venice Biennale tried to take computer music out of laboratories and into the musical world with publicity and organization.

Vidolin then described the process used in selecting music and papers for the ICMC. Each piece was previewed by a commission, and each paper was sent to

three referees, except for the last papers received. Generally, it was important to have a two page abstract for decision-making and for the program. He proposed that the CMA be responsible for the proceedings since it is difficult to print English in Italy. In conclusion, he extended best wishes to the next ICMC organizer, Alexander Brinkman (Eastman School of Music, Rochester, NY).

Next, Curtis Roads reported on the Computer Music Journal. At present, the Journal is on schedule, with a good supply of articles, and a growing letters section. The greatest need is for tutorials, particularly in real-time programming, digital signal-processing, and composition, but the Journal is looking for articles in every aspect of the field.

Thom Blum reported on the CMA Newsletter, which is less formal than the Computer Music Journal and is not refereed. Usually, information about computer music conferences, workshops, classes, and concerts appear in the Newsletter. He encouraged people to submit information, including brief studio reports, bibliographic information, and progress reports. This year, the Newsletter will try using 'local correspondents' from different areas of the world. Blum reaffirmed the commitment to four issues per year, one in January, April, July, and October. The deadline is the 15th of the month preceding each issue. Finally, he thanked Northwestern University and IRCAM for assuming the costs of mailing the Newsletter this past year.

Blum also reported on proceedings of the 1981 and 1982 ICMC's. Larry Austin and North Texas State University have taken care of the 1981 proceedings, and the CMA will print the 1982 proceedings. A tentative deadline of November 30 was set for submission of papers to CMA.

Larry Austin followed with his report on the 1981 ICMC proceedings. He advised that contributors for the 1982 meeting get their papers in on time, since paper collection was a problem in 1981. Shortly, the 1981 proceedings will be available, including a recording of five works from the program. The entire package (book and record) will cost \$18.00 and orders are being taken.

Several short announcements followed. Upcoming conferences and workshops were announced by Dorothy Gross which would be held in USA or Europe. James Dashow announced conferences being held in Europe. Also, Goffredo Haus announced the formation of an Italian CMA chapter (IAMI).

The next topic on the CMA meeting agenda was ICMC guidelines, presented by Curtis Roads. At the 1981 ICMC, the CMA committee was appointed to establish a proposal for such guidelines. At present, tentative items have been completed, as shown below:

- A. CMA contributions
 - 1. Use of CMA name by ICMC host
 - 2. CMA Newsletter publicity
 - 3. CMA mailing list
 - 4. CMA non-profit status for grants
 - 5. CMA resources
- B. Host contributions
 - 1. CMA members may attend
 - 2. Allow for a CMA Board meeting
 - 3. Provide accommodations for a CMA membership meeting
 - 4. Provide a full range of activities (papers, technical reports, concerts, and optionally, studio reports and vendors' exhibitions)
 - 5. Provide tutorials for novices; these will be offered in various languages by the CMA.

Discussion of the 1983 ICMC ensued after Alexander Brinkman read an official acceptance letter from the Dean of the Eastman School of Music to host the conference. The dates for the ICMC will be October 7 - 10, 1983 in Rochester, New York. Papers and music should be submitted

according to the following schedule of deadlines:

April -- pieces with live performers
June -- papers and other pieces
July -- exhibitions

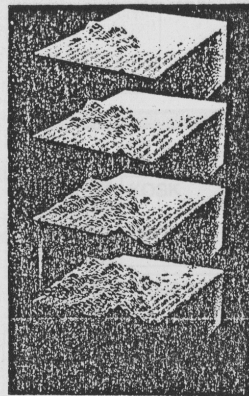
As soon as possible, people interested in chairing sessions should send a letter to Allan Schindler or A. Brinkman, at Eastman.

Following Brinkman's presentation, some questions were asked. Giovanni Di Poli asked if there would be concurrent sessions. Brinkman replied that there would probably be some. Goffredo Haus asked whether papers submitted would have to be complete. Brinkman indicated that only an extended abstract was necessary.

Next, regarding the 1984 ICMC, David Wessel offered to have IRCAM host the meeting. He stated that Pierre Boulez had recently sent this invitation to the CMA Board of Directors and that the Centre Pompidou, in Paris, has good facilities and there are many hotels with reasonable rates located nearby. Wessel felt that IRCAM could meet all of the CMA conference guidelines. In addition to the convention itself, IRCAM will produce related concerts and events. Tentatively, the conference is planned for four days in late October, 1984.

Ott Laske suggested tutorials in German and maybe Italian since IRCAM will attract many Europeans. Wessel was willing to include them if CMA provides the sessions, but stated that IRCAM will not provide simultaneous translation, at least not for these sessions. Beauchamp asked when the formal announcement should come out. Announcements will be out fairly shortly, and the call for papers and music will be formalized at the 1983 ICMC.

announcing the
**1981
International
Computer
Music
Conference**



PROCEEDINGS/RECORDING

The 1981 ICMC PROCEEDINGS/RECORDING may now be ordered. The publication of papers presented during the thirteen conference sessions as well as the production of a special 12-inch, long-play recording has been made possible by a grant from the National Endowment for the Arts to North Texas State University, Denton, Texas, USA, for documentation of the 1981 ICMC.

The ICMC 1981 PROCEEDINGS includes 52 papers and abstracts, reproduced in over 400 pages (8½ x 11 inches) with soft covers and spiral binding. The 1981 ICMC RECORDING accompanying each issue of the PROCEEDINGS includes complete, high-quality performance and reproduction of five computer music compositions, recorded for and produced by Folkways Records, New York, NY, as aural documentation of the 1981 ICMC. Works included are (side one) Stanley Haynes' Prisms, piano and tape; Larry Austin's Canadian Coastlines, voice, seven instruments and tape; Charles Dodge's Any Resemblance is Purely Coincidental, piano and tape; (side two) John Celona's Music in Circular Motions, tape alone; Bruce Pennycook's Speeches for Dr. Frankenstein, soprano and tape.

This project is supported by a grant from the National Endowment for the Arts.

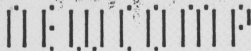
To order the 1981 PROCEEDINGS/RECORDING, complete the order form below and send with a check for \$18.(US) drawn on a USA bank, made payable to NORTH TEXAS STATE UNIVERSITY, to:

1981 ICMC PROCEEDINGS/RECORDING
University Center for Community Services
North Texas State University
P.O. Box 5344, N.T. Station
Denton, Texas, 76203, USA

Name _____ Address _____

City _____ State _____ Zip _____ Country _____

Quantity _____ 1981 PROCEEDINGS/RECORDING @ \$18.(US) per issue. Price includes 4th class postage. Allow 6-8 weeks delivery. Prices subject to change.



THE NEW ENGLAND COMPUTER MUSIC ASSOCIATION, INC.
926 Greendale Avenue, Needham, Massachusetts 02192
Tel. (617) 449-0781

FORTHCOMING EVENTS

NOVEMBER 19, 82 COMPUTER MUSIC AND POETRY

a concert of music derived from speech and song with interactive poetry readings and visuals
Boston Film/Video Foundation, 1126 Boylston St., Boston MA, (536-7128)

February 5, 83 COMPUTER MUSIC AND VISUALS

a concert of music for films and video, as well as examples of the most advanced computer graphics, with contributions by L. Cuba and W. Schroeder-Limmer
Location to be announced

April 16, 83 INTERNATIONAL COMPUTER MUSIC

a concert featuring the winners of an International Computer Music Competition organized by NEWCOMP, with a live performance by Tom Psiek, trombonist. Studio Theater, Northeastern U.

May 6, 83 COMPUTER MUSIC AND DANCE

a concert of live computer music, both instrumental and vocal, with computer-generated choreographies by Peggy Brightman, Massachusetts Dance Ensemble, Cambridge. The concert features premieres of works by Otto Laske; participation of the Salisbury Singers, Worcester, and of Joan Heller, soprano. Little Kresge, M.I.T., Cambridge.

All concerts cost \$ 6 (students and senior citizens \$ 4) and are followed by a reception.

For general information, please call 449-0781. For requests to be put on the mailing list, write to Arts Manager, NEWCOMP, 27 Boulevard Rd., Arlington, MA 02174 (641-1253).

Otto Laske and C. Roads, Artistic Directors

radiofrance-cycleacousmatiquegrm.lna/radiofrance-cycleacousmatiquegrm.lna/radiofrance-cycleacousmatique

18 h 30

Présentation F. BAYLE et I. MALEC

20 h 30

Présentation François DELANDE

lundi 31 janvier 1983 Grand Auditorium Radio France	KOSK Trance Dance 1 ^{re} audition 1981	LEJEUNE Symphonie romantique Création 1982
lundi 28 février 1983 Grand Auditorium Radio France	BERIO Chants parallèles 1974	PARMEGIANI La Création du Monde 1 ^{re} Lumière Noire Création 1982
lundi 28 février 1983 Grand Auditorium Radio France	TEXIER Larmes de sirène Création 1981	VINAO Una orquesta imaginaria 1 ^{re} audition Go 1982
lundi 28 février 1983 Grand Auditorium Radio France	MALEC Triola ou Symphonie pour rpsl-même 1978	CHION La Ronde Création 1982
mardi 15 mars 1983 Espace de projection trou	PETIT Espace et pleurs Création 1982	DUFOUR Le lit vert Création 1982
mardi 15 mars 1983 Espace de projection trou	SRAWLEY Cette langue si simple Création 1982	BAYLE Les Couleurs de la Nuit Création 1982
mercredi 16 mars 1983 Espace de projection trou	DUBEDOUT Aux lampions 1 ^{re} audition 1981	REIBEL Les quatre éléments Création 1983
lundi 28 mars 1983 Grand Auditorium Radio France	LEROUX Hommage à André Roublev Création 1983	DHOMONT Sous le regard d'un soleil noir Création nouvelle version 1982
lundi 28 mars 1983 Grand Auditorium Radio France	FERREYRA Cercles de rondes Création 1983	ROYON LE MEE Doxologie Saint-Sébastien 1 ^{re} audition Prisme 1 ^{re} audition Mille fiches Création 1979 1983
lundi 30 mai 1983 Grand Auditorium Radio France	ALMURO Artefact Création 1981	SCHWARZ Vier Jahreszeiten pour voix et bande Création Jorge CHAMINÉ, baryton basse 1983
lundi 30 mai 1983 Grand Auditorium Radio France	TERUGGI Tempo lontano Création 1982	ZBAR Liber duodecim portarum Création 1983
lundi 13 juin 1983 Grand Auditorium Radio France	RACOT Organimal Création 1982	VANDEBOGAERDE Space music n° 2 Librations Création tonale pour cor et bande Création 1982 1983
lundi 13 juin 1983 Grand Auditorium Radio France	PINOT Dunes Création 1983	LEFEBVRE Librations Création tonale pour cor et bande Création 1983
lundi 13 juin 1983 Grand Auditorium Radio France	FORT Fractale 1 ^{re} audition 1981	

Producteur délégué : Ivo MALEC assisté de Geneviève MACHE

"LE CONCEPT DE RECHERCHE EN MUSIQUE"

du 9 au 15 février 1983

L'IRCAM organise un colloque sur "Le Concept de Recherche en Musique" qui aura lieu du 9 au 15 février 1983.

Ce colloque a pour but d'examiner toutes les questions qui tournent autour de la Recherche Musicale, en particulier les considérations historiques qui ont mené à cette recherche, la méthodologie et les voies de la Recherche Musicale à l'heure actuelle et dans l'avenir. Tables rondes et débats publics se succéderont pendant les cinq journées de ce colloque. Les participants principaux: L. Berio, P. Boulez, C. Dahlhaus, C. Deliège, G. di Giugno, P. Greussay, A. Kay, F. Lerdahl, T. Machover, P. Manoury, T. Murail, H. Pousseur, R. Reynolds, J.C. Risset, C. Rosen, B. Vercoe, D. Wessel, I. Xenakis.

Principaux thèmes abordés:

Composition et Science de la Perception

La recherche des nouveaux matériaux sonores, liée au besoin ressenti par les compositeurs de sortir des contraintes posées par les instruments du XIXème siècle, est l'une des données fondamentales de la pensée musicale du XXème siècle. Cette nécessité a entraîné une recherche fondamentale sur l'acoustique et la structure des sons musicaux ainsi qu'une ré-évaluation de l'importance du timbre comme élément structurel dans la composition musicale.

Composition et Science de la Cognition

La question des nouveaux matériaux musicaux ne peut être dissociée d'une réflexion sur les nouveaux modes d'organisation de la pensée des compositeurs. Les expériences récentes dans les domaines de la psychologie cognitive et dans les sciences de l'intelligence artificielle commencent à propager des modèles de pensée applicables à la construction des structures musicales.

Analyse, théorie, musicologie nouvelles

Dans les périodes de transition comme celle que nous vivons aujourd'hui, les musiciens demandent aux musicologues de participer à la vie musicale actuelle, d'analyser les oeuvres dès qu'elles sont terminées et d'en tirer des conséquences théoriques qui peuvent s'appliquer aux étapes suivantes. Nous en arrivons à un nouveau stade de la musicologie que nous pouvons appeler "la théorie active" et nous voyons naître une nouvelle génération de spécialistes.

Le musicien face au chercheur

Permettre aux compositeurs et aux scientifiques qui ont déjà eu une expérience profonde du travail interdisciplinaire, de comparer les résultats de leurs travaux, de parler des problèmes inhérents à l'interdisciplinarité et d'essayer d'en formaliser les bases.

Invention individuelle, travail collectif

Comment l'acte de création qui est après tout un travail solitaire, peut suggérer des solutions générales et comment, à l'inverse, l'imagination du créateur peut profiter de l'avancement des connaissances générales.

"THE CONCEPT OF MUSICAL RESEARCH"

9-15 February 1983

IRCAM is organizing a conference on "The Concept of Musical Research" which will take place in Paris from February 9-15, 1983.

The aim of this conference is to address all the problems involved in Musical Research and in particular those concerning its historical background, its methodology and its present-day and future directions. Round table discussions and debates open to the public will take place every day during the conference. The main participants will be: L. Berio, P. Boulez, C. Dahlhaus, C. Deliège, G. di Giugno, P. Greussay, A. Kay, F. Lerdahl, T. Machover, P. Manoury, T. Murail, H. Pousseur, R. Reynolds, J.C. Risset, C. Rosen, B. Vercoe, D. Wessel, I. Xenakis.

Major topics to be discussed:

Composition and the Science of Perception

Research in new sound material as linked with the need composers feel to escape from the restrictions imposed on them by 19th century instruments is one of the fundamental realities of 20th century musical thinking. This necessity has led to fundamental research in acoustics and the structure of musical sounds as well as a re-evaluation of the importance of timbre as a structural element in composition.

Composition and the Science of Cognition

New musical material cannot be isolated from the consideration of how composers think about compositional organization. Recent research in the fields of cognitive psychology and artificial intelligence is beginning to propose certain concepts which can be applied to the building of musical structures.

New Analysis, Theory and Musicology

During transitional periods such as the one we are living in today, composers ask musicologists to take an active part in musical life by analyzing works as soon as they are completed and drawing theoretical consequences which can be applied to further creative work. We are nearing a new phase in musicology which could be called "active theory" and are witnessing the birth of a new generation of specialists.

Musician and Researcher/ Musician as Researcher

It is extremely important to find a way for composers and scientists who already have a vast experience in such interdisciplinary work to compare the results of such work, to speak of inherent problems in such an approach and to try to find fruitful points of contact for the future.

Individual Creation/Collective Research

How can the act of creation, which after all is a solitary pursuit, suggest general solutions and how, on the contrary, can the creator's imagination benefit from the development of general knowledge?

Artistic and Scientific Criteria for Research

How to benefit from the results of scientific research and how the methodology employed in this research can be used as a model for music research?

Centre Georges Pompidou

Centre Georges Pompidou

Critères artistiques ou scientifiques pour la recherche

Comment tirer profit de la recherche scientifique et comment la méthodologie de cette recherche peut servir comme modèle pour la recherche musicale.

Une conférence publique clôturera chacune de ces journées:

- le mercredi 9 février - C. Deliège, "Les précédents historiques pour la recherche musicale"
- le jeudi 10 février - C. Dahlhaus, "La recherche musicale au XXe siècle"
- le vendredi 11 février - A. Kay, "Les rapports du scientifique et de l'artistique"
- le samedi 12 février - L. Berio, "Esthétique, Ecriture et Technologie"
- le lundi 14 février - P. Boulez, "Quoi? Quand? Comment?"

Priorités de recherche pour l'avenir

Enfin il s'agira, à l'issue de ces tables rondes, de définir un certain nombre d'axes de travail et de collaboration entre les divers Centres qui, dans le monde, associent recherche scientifique et recherche musicale.

Bulletin de réponse à adresser à: Tod MACHOVER
IRCAM - 31, rue Saint Merri, 75004 Paris
Téléphone: 277 12 33 (Poste 48 44)

Nom:

Adresse:
Qualité:

Désire participer au colloque "Le Concept de Recherche en Musique"

Désire recevoir les informations complémentaires en janvier 1983

Désire recevoir toutes les informations concernant les activités de l'IRCAM.

INSTRUCTIONS FOR PAPER SUBMISSION
THE UNIVERSITY OF MICHIGAN LIBRARIES ON THE PHYSIOLOGICAL & ACoustical ASPECTS OF MUSIC
March 22, 1983

A lecture open to the public will close each of the five days:

- Wednesday February 9 - C. Deliège, "Historical Precedents for Musical Research"
- Thursday February 10 - C. Dahlhaus, "Musical Research in the 20th Century"
- Friday February 11 - A. Kay, "The Relationship between Scientific and Artistic Research"
- Saturday February 12 - L. Berio, "Aesthetics, Technology and Musical Thinking"
- Monday February 14 - P. Boulez, "What? When? How?"

Research Priorities for the Future

Finally, it is hoped that a beginning can be made in defining a certain number of musical research paths and of establishing points of collaboration between many different international centres that combine scientific and musical research.

Reply to be send to: Tod MACHOVER
IRCAM - 31, rue Saint Merri, 75004 Paris
Telephone: 277 12 33 (Extension 48 44)

Name:

Address:

Profession:

Wishes to participate in the conference "The Concept of Musical Research"

Wishes to receive additional information in January 1983

Wishes to receive all information concerning IRCAM's activities



THE UNIVERSITY OF KANSAS

Department of Art and Music Education and Music Therapy
311 Bailey Hall
Lawrence, Kansas 66045
(913) 864-4784

Dear Colleague:

The University of Kansas Research Symposium on the Psychology and Acoustics of Music will be held in Lawrence on March 28-29, 1983.

Dr. Desmond Sergeant, former editor of *Psychology of Music*, member of the music faculty at Southlands College of London's Roehampton Institute of Higher Education and internationally known scholar of music education and music psychology will be the featured speaker.

In addition to Dr. Sergeant's address, fourteen competitively selected papers will be presented. Dr. Sergeant will react to the papers in a Symposium wrap up session. The Symposium will include informal gatherings with hospitality the evenings of March 27 and 28 and a banquet on March 28.

Registration fee for presenters and conferees received by March 1, 1983 is \$60.00 (U.S. currency) which includes the program, banquet and hospitality. As an economy measure, there will be no formal publication of the papers; authors will be asked to provide enough copies for the conferees. However, a formal program will be printed. Registration fee received after March 1, 1983, is \$75.00 (U.S.).

To register for the Symposium, please return the enclosed form. It is important to register early to insure that the minimum required registration is obtained to conduct the Symposium. The University of Kansas Division of Continuing Education reserves the right to cancel the program and return fees if necessary. Full refunds will be made on cancellations received in writing by March 1, 1983. After March 1, refunds will be subject to a handling cancellation fee.

Persons wishing to present a paper should refer to the enclosed instructions.

General information regarding housing and travel arrangements from Kansas City International Airport to the University of Kansas is also enclosed.

We look forward to your participation in the Symposium.

Sincerely,

Rudolph E. Radocy
Professor of Music Education

encl:

INSTRUCTIONS FOR PAPER SUBMISSION

THE UNIVERSITY OF KANSAS SYMPOSIUM ON THE PSYCHOLOGY & ACOUSTICS OF MUSIC

March 28, 29, 1983

Three copies of a 600-word abstract should be submitted along with a cover sheet. The cover sheet should include the proposer's name, title, address and telephone number. Abstracts will be "rated blind" by a panel of three judges using criteria of (1) relevancy to psychology of music and/or acoustics, (2) clarity, (3) completion of the research, and (4) logic of the research design or developed idea. In addition to reports of experimental research, papers of a philosophical or historical nature are welcome. Abstracts must be submitted by February 1, 1983 to:

Rudolph E. Radocy
Department of Art and Music Education and Music Therapy
311 Bailey Hall
The University of Kansas
Lawrence, Kansas 66045

Decisions will be made no later than February 15, 1983. Successful proposers will be notified regarding details, including audio-visual needs.

A Symposium on "Science and Music: Recording; New Instruments" will be held at 2:30 p.m. Friday May 27th, 1983 in the Kent Room of the Westin Hotel, Detroit, Mich. Arranged by F.R. Lipsett (National Research Council, Ottawa, Canada), the Symposium will be part of the Annual Meeting of the American Association for the Advancement of Science, and will include four speakers.

Adventures with Automatic Music
CHARLES D. PHEIFFER
(Historian and Restorer, Takoma Park, Md.)

Digital Methods for Recording Music
THOMAS G. STOCKHAM JR.
(Soundstream, Inc., Salt Lake City, Utah)

The Hutchins Violin Octet; Past and Present
CAROLYN WILSON FIELD
(Catgut Acoustical Society, New York, N.Y.)

The Newest Musical Instrument: The Computer
JOHN CHOWNING
(Center for Computer Research in Music and Acoustics,
Stanford University)

Although music is one of the most abstract of the arts it has always relied on science and technology for its fulfillment. Two fields in which this is evident are recording and playback, and the invention of new instruments. The earliest mechanical musical instruments utilized pinbarrels, punched metal discs or perforated paper to store music for playback. Some of these, including mechanical violins, will be described, and the computerization of the music for preservation and restoration will be discussed. By contrast, modern recording studios utilize new electronic techniques, in particular digital recording. Its use from the recording studio to home playback will be described. Some speculations about future developments will be made.

New musical instruments have been invented regularly for centuries and the process shows no signs of stopping. Whether an instrument survives depends on its acceptance by composers, players and audience. Instruments which reached a peak of excellence in the eighteenth century, and remained eminent, are the violin, viola, cello and double bass. Now, however, new theories and techniques have led to the invention of new stringed instruments, scaled to the violin but expanded to an octet which covers a greater frequency range and combines the instruments without frequency gaps. They will be described. During the same time the development of electronics and the computer has not been ignored by musicians and composers. As with earlier technologies, they were exploited from their earliest appearances. The possibilities of the computer as an instrument, for both the player and the composer, seem almost boundless. For example new sounds may be invented, and they and other sounds may be modified and combined in ways limited in principle only by the imagination of the user. Innovations in the use of computers for composition and performance will be described.

Demonstrations will be included.



INTER-DISCIPLINARY WORKSHOP ON MOTION: REPRESENTATION AND PERCEPTION

April 4 - 6, 1983
Toronto, Ontario, Canada

The Workshop

Research into the many aspects of motion and time-varying phenomena has recently expanded, so much so that there seems to be a need for a global view of the area. This workshop has the goals of encouraging communication among researchers in seemingly different areas of motion research, presenting and inter-relating the many aspects of motion research, and thus placing the research efforts into perspective with each other. Sessions will be devoted to each of several aspects of motion research. Each session will feature an invited presentation by a prominent researcher in the area, and a number of submitted papers, to be followed by an open discussion.

Papers are invited on all aspects of motion, including:

- Psychophysics of Motion Perception
- Representation of Events and Temporal Knowledge
- Control Structures for Motion Generation
- Computer Animation
- Applications and Systems
- Motion Detection, Tracking and Optic Flow Schemes
- Control Structures for Motion Interpretation
- Event Reasoping, Temporal Planning and Inference Schemes
- Natural Language and Temporal Concepts

Papers should be double-spaced and no more than 20 pages, including diagrams. Three copies should be sent postmarked before December 15, 1982 to the Program Chairman. Notice of acceptance will be mailed by January 31, 1983. Final versions will be expected by February 28, 1983. The papers will be published in a joint special issue of SIG GRAPH/SIGART newsletter.

This workshop is sponsored by ACM SIGGRAPH and SIGART, and will be presented with the co-operation of the University of Toronto and the Canadian Society for Computational Studies of Intelligence.

Please fill out the attached reply form and mail to the general chairman as soon as possible.

General Chairman:
John K. Tsotsos
Dept. of Computer Science,
10 King's College Rd.,
University of Toronto,
Toronto, Ontario, M5S 1A4
(416) 978-3619

Program Chairman:
Norman I. Bader
Dept. of Computer and Information Science,
Moore School of Engineering,
University of Pennsylvania,
Philadelphia, PA, 19104, U.S.A.
(215) 898-5862

Program Committee Members:

James Allen, University of Rochester
J.K. Aggarwal, University of Texas at Austin
Paul Kolers, University of Toronto
Bernd Neumann, University of Hamburg
Shimon Ullman, Massachusetts Institute of Technology

1983 MOTION: Representation and Perception
April 4-6, 1983, Toronto, Ontario

Name:

Address:

I plan to submit a paper _____ I plan to attend the workshop _____
Please send further details when available _____

DIGICON '83

The International Digital Arts Conference

August 14-17, 1983

Vancouver, British Columbia

Proposed Conference - The Plan

Scope

DIGICON '83 will be the major, international conference and exhibition on the digital arts: a marriage of computers to the fields of visual arts and music. Over 8,000 people are expected to attend a wide variety of events including: an exhibition of state-of-the-art technologies; concerts featuring world renowned musicians; a computer animation festival showing the latest and best works of "imagery"; and a series of lectures, seminars, and workshops conducted by acknowledged leaders in the field.

The topics of the conference focus on a blending of high technology with the arts including graphics, digital music, animation, sculpture, fabric arts, digital recording and production, commercial and graphic design, and film making.

Attendees will represent a broad range of backgrounds including the artistic community (professional and amateur artists and musicians), the general public, academics in the field of music and fine arts, business professionals involved in commercial applications, and the scientific community interested in graphics and simulations.

Purpose

The relationship between artist and computer is important not only to the fields of art and science, but to society as a whole. It is our goal to inspire the appropriate use of technology for extending our imaginations and to better express our feelings and visions.

DIGICON '83 will provide opportunities for artists, musicians, and the general public, to further their knowledge, both specifically and generally, to meet and network with others interested in the digital arts, and to discover the latest developments in this high technology area.

Program Topics for Review and Selection

- Collaborative Process in Art: The Working Relationship
- Commercial Applications with Low-Cost Graphics
- Telling Stories with Low-Cost Graphics
- Telidon - High Quality Graphics
- Ideas, Concepts, and Craftsmanship
- Digital Harmony: Graphic Music
- Digital Harmony: The Interrelationships
- Simulated Space: A Poetic Environment
- Visualization of Complex Realities: The Scientist/Artist Link
- Fabric Art and Technology: The Process, "A User's View"
- Sculpture and the New Tools
- Colour and Form: From Idea to Product
- Computer Artists - As Viewed by the Public
- Techniques of 'Line Drawing' Graphics
- An Evolving New Art Form: A Socio-Political Perspective
- The Total Process: Serendipity and Technology
- Digital Slide-Tape Presentations
- Production Techniques
- The Physiology of Perception
- Computer-Assisted Dance Choreography
- Laser Show - Monday Night Entertainment with Animation Festival
- Is it Live or Is it Satellite?
- Digijazz
- Using 2-Way Communications with Synthesizers and Composers
- Digital Composition: The Philosophy, The Approach
- The Human Interface: Technical Aspects of "How-To"
- Music Editing
- Digital Synthesis: Overview, Evolution, and Direction
- Audio and Visual Expression: The Interface of Sequences
- Digital Audio Engineering Workshop: New Creative Tools
- Digital Recording
- Tonal Design and Digital Synthesis
- Apple Music
- The Music Professor
- "Music is Vision is Data is Feeling"
- Terminal Architecture for Music Development: An Educational Tool
- Fundamentals of Computer-Generated and Computer-Manipulated Music
- Music Notation

acm

CALL FOR PAPERS

1983 ACM Conference on PERSONAL AND SMALL COMPUTERS

Westgate Hotel San Diego, CA December 8-9, 1983

Sponsored by ACM-SIGPC/SIGSMALL

The interests of SIGPC and SIGSMALL cover all areas of minis and micros from fabrication to use in homes and offices. This year's Conference will present people and topics from industry and academia representing the latest research and technology in personal and small computers.

We solicit papers addressing (but not limited to) such areas as:

System Languages/Support Environments
(e.g., Ada™, UNIX™, Forth, C, Pascal, Modula, Modula-2)

Graphics/Graphics Languages
(e.g., man/machine interaction, low-cost hardware, Smalltalk, LOGO)

Architectures/Operating Systems
(e.g., database machines, VLSI)

Distributed Systems/Networking
(e.g., local area networks, workstations, office automation)

Applications
(e.g., games, music, text/word processing)

Papers should be original and no longer than 5000 words — about 20 double-spaced pages. Reviewing will be done by the program committee. Proceedings will be distributed at the Conference.

Paper Submission Deadline: June 15, 1983

Acceptance Notification: July 15, 1983

Camera-Ready Final Paper Due: September 15, 1983

Please send four copies of a paper to

Dr. Jacob Slonim
GEAC Computer
350 Steelcase Road West
Toronto, Ontario
CANADA L3R 1B3

or Dr. Robert C. Gammill
Department of Math Sciences
North Dakota State University
Fargo, North Dakota 58105

Authors of accepted papers will be expected to sign an ACM copyright release form.

To complement and enhance participation in the Conference, **two tutorials** have been organized to immediately precede (December 7, 1983) the Conference. The tutorials will be presented by recognized experts in the areas of **Graphics and Local Area Networks**.

The Conference chairperson is

Anne-Marie Claybrook, The MITRE Corporation, P.O. Box 208,
Bedford, Massachusetts 01730

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SYSTEM DEVELOPMENT FOUNDATION

181 LYTTON AVENUE SUITE 210 PALO ALTO CALIFORNIA 94301

(415) 328-5120

NEWS RELEASE

The System Development Foundation, formerly chief stockholder in the System Development Corporation (SDC), has an asset base of over \$60,000,000 resulting from the sale of SDC to Burroughs Corporation. This sale severed all legal connection between the Foundation and SDC.

At the 15 December 1981 board meeting the Trustees of the Foundation released the following program statement:

"The System Development Foundation presently seeks to advance the information sciences. The Foundation initially will make grants for basic research in this field. Grants will be made for a duration appropriate to the research problem, normally more than one year. Applications should be very brief (not to exceed two pages) straightforward statements of the problem, the plan for studying it, and an estimate of the cost. The Foundation may request additional information.

The Foundation is focusing presently on the following specific research areas:

- (a) Principles of information science, including spatial and content information theory, classification, and information structures;
- (b) Principles of representation in biological and machine information processing, as exemplified by neurobiology, the cognitive sciences, non-Von Neuman computer architectures, and robotics;
- (c) Principles underlying the man-machine interface, including engineering and cognitive approaches to human factors in individuals and groups;
- (d) The interface between the computer and artistic endeavor."

Applications, on institutional letterhead, should be directed to Charles S. Smith, Director of Programs, System Development Foundation, 181 Lytton Avenue, Suite 210, Palo Alto, California 94301.

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REASON, MUSIC, EMOTION

A common structure for arts, sciences and philosophies ?

International Symposium organized by Communication and Cognition at the University of Ghent (Belgium)
December 12 – 16, 1983

(English, French, Dutch)

CALL FOR PAPERS

Recent theories have stressed the systemic interaction of rational processing and emotional experience in the production and reception of music.

A case in point is: Jan L. Broeckx, "Muziek, Ratio en Affect" (Antwerp, 1981). The organizers want to raise the question whether (to what extent/under what (transformational) conditions) a conceptual-terminological framework such as designed in the above-mentioned work for the construction of a theory of music could – as an aid to multi/interdisciplinary research – be translated or accommodated so as to be relevant to the description of other arts, and scientific or/and philosophical systems, and vice versa.

Collected papers will be published as a special issue of the quarterly Communication and Cognition. Authors who want to participate are invited to submit an abstract (± 1 page) before may 1st, 1983.

For more precise reference, a summary of the book of Jan L. Broeckx and an introductory statement from the organizers shall be sent to those who ask the secretariat: Communication and Cognition, Blandijnberg 2, B-9000 Gent (Belgium).

L. Apostel – H. Sabbe – F. Vandamme
K. Boullart – R. Pinxten

MUSIQUE, RAISON, EMOTION

Correspondances des Arts, des Sciences et des Philosophies ?

Colloque International organisé par le groupe "Communication and Cognition" à l'Université de Gand (Belgique)
12 – 16 décembre 1983

(français, anglais, néerlandais)

APPEL AUX INTERESSES

Beaucoup de recherches récentes en théorie musicale insistent sur le caractère systématique du rapport transactionnel entre élaboration rationnelle et expérience affective qui serait à la base de la production comme de la réception musicales.

Cette thèse est développée de façon exemplaire dans le livre du musicologue Jan L. Broeckx: "Muziek, Ratio en Affect" (Anvers, 1981).

Dans une perspective transdisciplinaire, la question se pose de savoir si ce modèle théorique, tel qu'établi en vue d'une exégèse du phénomène musical, et qui présente certaines analogies avec une théorie générale des systèmes, se prête à des interprétations permettant de l'appliquer à d'autres domaines de la communication artistique, à des modèles scientifiques, à des systèmes philosophiques...

Les exposés présentés lors du colloque seront repris dans un recueil publié par "Communication and Cognition". Les chercheurs qui désirent y participer sont priés de faire parvenir le résumé de leur exposé avant le 1er mai 1983 (1 page env.).

Sur simple demande au secrétariat de Communication and Cognition (Blandijnberg 2, B-9000 Gent, Belgique), une introduction plus ample au thème du colloque ainsi qu'un résumé du livre du professeur Broeckx seront adressés aux intéressés.

L. Apostel – H. Sabbe – F. Vandamme
K. Boullart – R. Pinxten

MUZIEK, RATIO EN AFFECT

Structurele overeenkomsten tussen kunsten, wetenschappen en filosofieën ?

Internationaal colloquium, ingericht door "Communication and Cognition" aan de Rijksuniversiteit Gent (België)
12 – 16 december 1983

(Nederlands, Frans, Engels)

OPROEP AAN REFERENTEN

In zijn boek "Muziek, Ratio en Affect" (Antwerpen 1981) behandelt Jan L. Broeckx de wisselwerking tussen rationeel denken en affectief beleven bij voortbrengst en ontvangst van muziek.

Dit colloquium wil de vraag behandelen of dergelijk theoretisch model – dat analogieën vertoont met een algemene systeemtheorie – hoewel opgesteld ter verklaring van het verschijnsel muziek, interdisciplinair interpreteerbaar is, d.i. toepasbaar op andere kunsttakken, op wetenschappelijke of wijzgerige systemen.

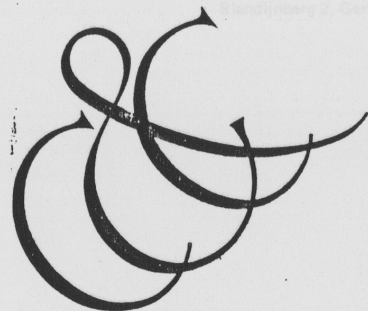
De referaten zullen worden gebundeld in een uitgave van "Communication and Cognition". Wie als referent wenst deel te nemen wordt verzocht vóór 1 mei 1983 een samenvatting van zijn geplande referaat te bezorgen (± 1 blz.).

Op aanvraag aan het secretariaat: Communication and Cognition, Blandijnberg 2, B-9000 Gent (België) wordt een toelichting vanwege de inrichters en een resume van het boek van Professor Broeckx toege-stuurd.

L. Apostel – H. Sabbe – F. Vandamme
K. Boullart – R. Pinxten

GENT – BELGIUM

DECEMBER 12 – 16, 1983



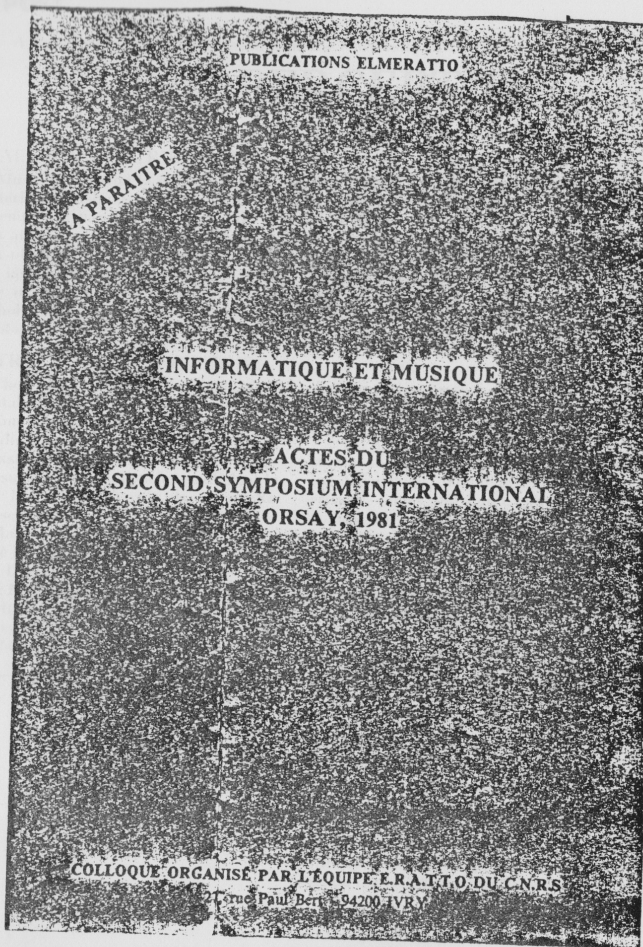
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REASON, MUSIC, EMOTION

MUSIQUE, RAISON, EMOTION

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Secretariaat
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MUSIC PERCEPTION

A CALL FOR CONTRIBUTIONS

Music Perception is an international quarterly publishing original theoretical and empirical papers, methodological articles and critical reviews concerning the study of music. Articles addressed to musical issues are welcomed from a broad range of scientific disciplines, including psychology, psychophysics, linguistics, neurology, neurophysiology, ethology, ar-

tificial intelligence, computer technology, and physical and architectural acoustics. Articles from music theorists are also welcome. *Music Perception* is intended to foster communication between researchers and theorists in these different disciplines, and so contribute to a unification of this rapidly growing field.

INSTRUCTIONS FOR AUTHORS

There are no length restrictions for acceptability of standard articles. A Notes and Comment section for short papers, not exceeding 1000 words, includes critical discussions of theoretical or methodological issues raised by articles published in *Music Perception*. There is also a book Review section.

Manuscripts should be sent in quadruplicate to:
Diana Deutsch, Editor
Music Perception
Department of Psychology C-009
University of California, San Diego
La Jolla, CA 92093

Authors in Europe may, if they wish, send their manuscripts directly to one of the European Associate Editors.

All papers must be in English. Manuscripts should be typed with double-spacing throughout, including footnotes, references, tables and figure captions. Each manuscript should include an abstract of 100-150 words, typed, double-spaced, on a separate sheet. Format and style of manuscript should conform to the conventions of the Publications Manual of the American Psychological Association. Detailed information concerning formal and style is available from the Editor.

SUBSCRIPTIONS AND AVAILABILITY

Music Perception will be published quarterly by the University of California Press. The first issue is scheduled to appear in early 1983.

Special introductory subscription price, valid until December 31, 1982:

Individuals: \$30.00
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Send check or money order to: *Music Perception*
University of California Press
2223 Fulton Street
Berkeley, CA 94720

Schweizer Gesellschaft
für Computermusik (SGCM)
(Swiss Society for
Computer Music)
Sekretariat Sommerau
CH-8618 Detwil am See
Switzerland

Computer Music Association
PO Box 1634
San Francisco, Cal. 94101
USA

July 1982

Press Communication

The Schweizer Gesellschaft für Computermusik (Swiss Society for Computer Music) has been founded on July 3rd, 1982 in Detwil am See, Switzerland.

The Society encourages the development of computer technology in all domains of music, music research and music pedagogy. Of special concern is the artistic exploitation of the vast technical possibilities offered by the computer.

The Society is looking for contact with all persons and institutions at home and abroad who deal with similar problems. For more information please contact:

Studio für elektronische Musik
Sommerau
CH-8618 Detwil am See
Switzerland

For further information please get in touch with Mr Bruno Spoerri, at the above address, or at (41/1) 929 25.24.

Very truly yours,

Bruno Spoerri

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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).

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A CMA Survey on
International Computer Music Conferences

The purpose of this survey is to gather some of your ideas for use in building future ICMC's. The responses you register here will go into our conference portfolio which will be given to upcoming ICMC hosts to assist them with organizing the convention.

The questions are oriented towards the 1982 ICMC held last September, and perhaps still fresh in our minds, but it is not our intent to single out, in any way, that ICMC for criticism. If you did not attend the Venice conference, but have comments which might be helpful in guiding the direction of future ICMC's, please feel free to write them. Make sure you indicate whether or not you attended the 1982 convention by marking the check-point appropriately.

Use a separate sheet of paper, if necessary, to enter comments.

Attended 1982 ICMC _____ Did Not Attend 1982 ICMC _____

1a. Your response to the average NUMBER of the SESSIONS per DAY?

Too Few Just Right Too Many (circle one)

Comment:

1b. Your response to the average DURATION of the SESSIONS?

Too Short Just Right Too Long (circle one)

Comment:

2a. Your response to the average NUMBER of PAPERS per SESSION?

Too Few Just Right Too Many (circle one)

Comment:

2b. Your response to the average DURATION of each PAPER?

Too Short Just Right Too Long (circle one)

Comment:

3. Your response to the TOPICS selected for the SESSIONS?

Too Limited Just Right Too Broad (circle one)

Comment:

4. Your response to the NUMBER of CONCERTS and audio events?

Too few Just Right Too Many (circle one)

Comment:

5. Your response to the AUDIO/VISUAL presentations accompanying papers?

Comment:

6. Your response to the session-to-session logistics, that is, as you moved from session to session was it conveniently arranged? If not what was the major inconvenience?

Comment:

7. What month do you prefer the conference be held? How many days do you think it should span?

Comment:

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:

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APPLICATIONS TO MUSIC _____

DESCRIBE YOUR CURRENT
COMPUTER MUSIC ACTIVITIES _____

DESCRIBE BRIEFLY THE
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FOR COMPUTER MUSIC _____

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

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etc.). USE SEPARATE SHEETS OF PAPER IF NECESSARY.