

Computer Music Association
Newsletter
Vol. 4, No. 3
August 1983

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The Computer Music Association
General Information

The Computer Music Association is a non-profit, tax exempt entity, functioning internationally, devoted to the furtherance and promotion of the art and science of computer music.

The CMANewsletter is an unrefereed quarterly periodical distributed to all CMA members. Any item of interest to the computer music community (including program listings) may be submitted for publication in CMAN and must be presented in facsimile form. Articles, studio reports, reviews, and announcements of concerts, conferences, workshops, etc. can be submitted in any language, however if written in other than English, a brief abstract in English should be included.

CMA Publications consists of a variety of conference proceedings and scholarly papers pertaining to computer music. Materials are refereed and may be submitted to CMA at the address, below, for review.

A limited number of advertisements are accepted for publication in CMAN. For rate and deadline information, write to The Computer Music Association.

Back issues of all Newsletters are available on request for US\$3.00 each to members and US\$4.00 each to non-members.

All communications should be mailed to:
The Computer Music Association
P.O. Box 1634
San Francisco, CA 94101
U.S.A.

CMA NEWS

The Center for Music Research (CMR) at Florida State University announces a Computers in Music Certification Program to begin in the academic year 1983-84. The program consists of 6 courses, and is open to music majors with permission of the director of the program. The certificate may be completed alone or in conjunction with an undergraduate or graduate degree program. Students in the certificate program can expect to attain skills in the following areas:

1. Computer graphics programming (music notation)
2. Design and implementation of computer based instructional materials
3. Using computers in research settings: Control and analysis of music stimuli and data for study of music perception/cognition, therapy, learning, etc.
4. Using computers for musical creativity and performance
5. Designing, testing, and participating in the evolutionary development of computer systems.

For additional information contact: Dr. Jack Taylor, Director, Center for Music Research, Florida State University, Tallahassee, Florida 32306.

The 74th Audio Engineering Society Convention will be held October 9-12 at the New York Hilton, New York City. Technical sessions of interest are digital audio, psychoacoustics and subjective testing, and signal processing and electronics. Note that this convention overlaps (perhaps conveniently) with the 1983 ICMC being held at Rochester, October 7-10.

The 106th Meeting of the Acoustical Society of America will be held November 8-11, 1983 at the Town and Country Hotel, San Diego, California. Technical sessions of interest are music and computers, music perception and cognition, new family of violins, and organ acoustics.

Deadlines for Submissions

- I. Compositions. Indicate if you are submitting:
 1. For pieces in which the composer will perform: February 1, 1983
 2. For pieces without live performers: June 1, 1983
 Mono, stereo or quad, 30 ips, 15 ips, or for the... and 48x-formats are available. Please include a... of submission.
- II. Papers

Deadline for submission: June 1, 1983

Include a detailed... and final figure.
- III. Panel discussions and workshops

The CMA board and the Eastman School... for panel discussions, workshops, and... including sessions in European and other... offices to that of participants in such sessions.
- IV. Deadline for requests for exhibition space: August 1, 1983



1983 International Computer Music Conference

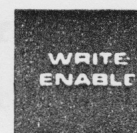
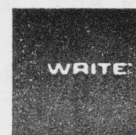
OCTOBER 7 - 10, 1983
EASTMAN SCHOOL of MUSIC
of the UNIVERSITY OF ROCHESTER
ROCHESTER, NEW YORK

The International Computer Music Conference is the major annual forum for the presentation of new compositions, and for the exchange of compositional and technical information in this field. This year's conference will feature a series of six concerts, performances of additional works, papers, panel discussions, studio reports and demonstrations, tutorial and workshop sessions, and meetings. Topics include: compositional and performance resources; digital synthesis, analysis and signal processing techniques; new hardware and software resources; music languages and data structures; acoustics and psychoacoustics; computer-assisted research and instruction.

Compositions, papers, and panel and workshop proposals submitted for inclusion in the conference will be reviewed by panels drawn from leading authorities in the field, the CMA board, and the Eastman School of Music.

Deadlines for submission:

- I. Compositions. Include 2 tapes and/or scores.
 1. For pieces in which the composer desires performers or ensembles to be provided by the Eastman School:
February 1, 1983
 2. For pieces without live performers, and pieces for which the composer will provide the performers:
June 1, 1983
- II. Papers
Deadline for submission: June 1, 1983
Include a detailed abstract and brief resume.
- III. Panel discussions and workshops
The CMA board and the Eastman School welcome suggestions for panel discussions, workshops, and tutorial sessions (including sessions in European and other languages), as well as offers to chair or participate in such sessions.
- IV. Deadline for requests for exhibition space: August 1, 1983



TO REGISTER: Send check for \$50 (payable to the Eastman School of Music) to ICMC Registration, Eastman School of Music, 26 Gibbs St., Rochester, N.Y. A reduced rate of \$20 is available to full-time students enrolled at accredited institutions who submit a statement concerning their student status (and mentioning the name of the school) along with the registration fee. Information regarding accommodations will be sent to registrants.
FOR ADDITIONAL INFORMATION: Write to Allan Schindler, 1983 ICMC Host, Eastman School of Music, at the above address.

News from the Midwest
by James Beauchamp

Report on Computer Music at University of Illinois Urbana-Champaign

There are several ongoing computer music projects at UIUC. John Melby composes music using the Music 360 on the campus IBM 4341. James Beauchamp is pursuing research on acoustic instrument analysis/synthesis with the Cyber 175. Herbert Brun composes with his own SAWDUST program on a VAX 11/780 Unix system. Sever Tipei has designed a program for music composition called MP1 (for the Cyber 175), and Scott Wyatt is using a New England Digital SynClavier II system. Salvatore Martirano is working on a real-time micro processor-based synthesizer. Finally, a music education oriented project separate from the School of Music, the PLATO Music Project, is directed by electrical engineering graduate student Lippold Haken.

For School of Music faculty and students the central focus of activity is the Cyber 175 time-sharing/batch system. Terminals populate the entire campus, and several are located in the Music Building. Most are *alpha* terminals, but at least three of the campus sites have numerous Tektronix graphic terminals with associated Versatek hard copy units. For more precise graphs a Zeta plotter is available.

The Cyber 175 and the IBM 4341 are both powerful number-crunching machines, and the University has made available a good deal of computer time for both research and coursework.

Until May, 1982 digital-to-analog conversion was accomplished offline* via digital tape using a PDP 11/50 computer. Since then there has been an effort to convert the hardware interface and software interface driver to the Computer Service Office's VAX 11/780, but this has proved to be a very difficult project. (In May, 1982 the PDP 11/50 went off maintenance contract

* except for Brun's SAWDUST project which worked on line to this machine.

and was sold.) However, in the meantime computer music enthusiasts have had the services of the Department of Speech and Hearing Science PDP 11/40 computer which sports 2-channel 14-bit DAC and ADC as well as a 300 Mbyte disk. Carla Scaletti and Chuck O'Neill, doctoral composition students at UIUC, are two composers who are in the process of completing compositions using the SHS system for output.

Courses related are "Computer Music", an introduction to the use of the Music 4BF and Music 360 languages (taught by Melby and Beauchamp); "Advanced Computer Music", the use of compositional algorithms and complex instrument designs in the production of concert-length projects; "Live Sound Processing", the use of the computer for analysis, synthesis, and data reduction of live sounds using the TONEAN analysis package and Music 4BF for synthesis.

The future of computer music at UIUC seems secure in terms of the creative interests of faculty and students but somewhat clouded in terms of that all important item: A conversion facility. What is needed is a compact low-noise system which combines powerful software and number-crunching and on-line conversion in one package; a system which obviates the necessity of digital tape and has very good maintenance/reliability characteristics. It is hoped that with the recent rapid development of high speed microprocessors that such a machine will be available soon. Motorola 68000 and hp 9000-based systems are being discussed. An infusion of grant money would help immensely. In the meantime, research, composition, and education continues at UIUC, but at a much slower pace than desired.



Wingate College

Wingate, North Carolina 28174-0157

The United States of America

(704) 233-4061

April 25, 1983

TO: Music Researchers Exchange Subscribers

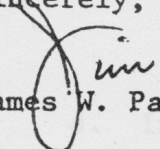
FROM: Jim Parrish, Director of Computing Services and
Associate Professor of Music

Enclosed is a very short survey designed to locate "collections of music information" among the 388 North American subscribers to the Exchange.

This survey is part of the first investigatory phase of the Databases of Music Information or DOMI project. Included in this first phase are studies concerning the views of selected music education researchers toward using computers, as well as how elementary music educators will relate to a computerized data base of songs used in elementary music instruction.

Thanks in advance for your efforts to make this survey a success. Just 3-5 minutes is all the time you will need to complete the survey. (Notice: The Wingate College address and return postage are already printed on the reverse side of the survey.) Regardless of the amount of information you can supply on the survey, your response is important to the study.

Sincerely,


James W. Parrish

Enclosure:

Please take 3-5 minutes to complete this survey. After finishing, please fold, staple or tape securely. Our address and postage are on the back.

A SURVEY OF
COLLECTIONS OF INFORMATION IN MUSIC EDUCATION

The purpose of this survey is to locate collections of information that are not easily accessible or well known to music educators. The collections may be on any medium, such as file cards, lists, or computerized data base.

This information is being gathered as part of the DOMI project (Databases of Music Information).

1. I have (or am in charge of) a collection of music information. YES NO
If "yes", please answer a-e:

a. Medium (e.i. card file, computerized) _____
If medium is computer, please describe system:
Brand of computer _____ Model _____
Data Base system _____

b. Describe the subject matter of your collection.

c. Indicate the size of your collection:

Number of entries _____ or Circle one: LARGE MEDIUM SMALL

d. Indicate characteristics regarding your collections. (Check all that apply.)

___ Personal Collection ___ Limited or Local Access
___ Agency or Government Collection ___ Restricted Access
___ Institutional Collection ___ Regional, National, International Access
___ Other Type of Collection _____

e. Indicate status of this collection

___ Active ___ Inactive ___ Other: _____

2. Do you know of someone who has a collection of music information? YES NO

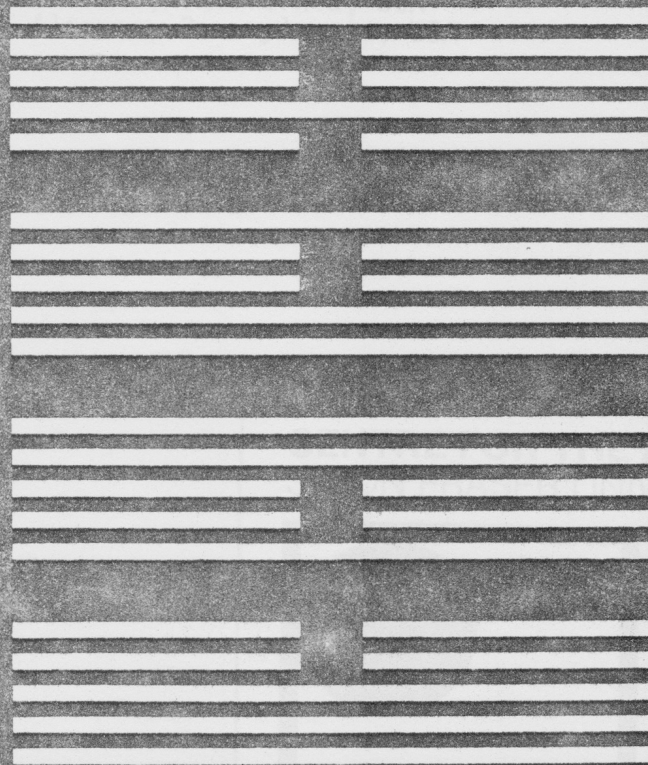
3. How would you describe your interest in computers?

___ Extensive Interest ___ Moderate Interest
___ Little interest ___ No interest

4. Send me the results of this survey. YES NO

Name _____

PROCEEDINGS
of the
1982 INTERNATIONAL
COMPUTER MUSIC CONFERENCE
VENICE, ITALY



Compiled by

Thom Blum and John Strawn

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Computer Music Association
Post Office Box 1634
San Francisco, California 94101
USA

New Members
Computer Music Association

Order No.	Title	CMA Number
	Abegglen, Rick; Madison, Wisconsin, USA	
	Berlin, Edward; Malverne, New York, USA	
	DalFarra, Ricardo; Buenos Aires, ARGENTINA	
	Dinneen, Christopher; Topanga, California, USA	
	Fokio, Cynthia; Fort Worth, Texas, USA	
	Harrison, David; Waterloo, Ontario, CANADA	
	Hovey, Serge; Pacific Palisades, California, USA	
	Isaza, Gabriel Brncic; Barcelona, SPAIN	
	Libretti, Andrea; Milan, ITALY	
	Pellman, Samuel; Clinton, New York, USA	
	Reid, Sarah Johnston; Abilene, Texas, USA	
	Simonsen, Paul; Dallas, Texas, USA	
	Towle Tom/Consensus 'Amanuensis; Santa Barbara, California, USA	
	VanMari, Robert; Baltimore, Maryland, USA	
	Wall, John; Hanson, Massachuset, USA	
	Wyss, Niklaus; San Francisco, California, USA	
	Zalanowski, Annette; Altoona, Pennsylvania, USA	

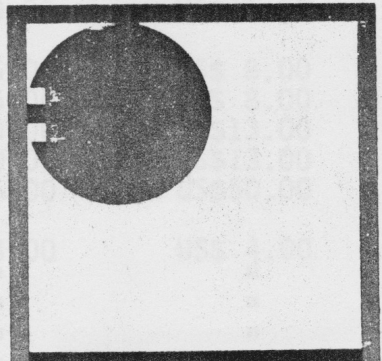
non-CMA members should add postage. Order numbers include the volume and issue number (e.g., NLV1N1, No. 1).

Computer Music Association Publications
Order Form

Name _____ Address _____
City _____ State _____
Zip _____ Country _____

Order No.	Quantity	Comments
PR100	_____	
PR200	_____	
PR300	_____	
PR100	_____	
PR200	_____	
PR300	_____	
PR400	_____	
PR500	_____	
NLV1N1	_____	
NLV1N2	_____	
NLV1N3	_____	
NLV1N4	_____	
NLV2N1	_____	
NLV2N2	_____	
NLV2N3	_____	
NLV2N4	_____	
Total	_____	
Date	_____	

**CENTRE FOR THE ARTS
SIMON FRASER UNIVERSITY**



**Minor degree
CONTEMPORARY
MUSIC
PROGRAM**

For further information on admission, contact:
Student Services
Centre for the Arts
Simon Fraser University
Burnaby, B.C. V5A 1S6
(604) 291-3363

The Computer Music Association
Publications

P.O. Box 1634, San Francisco, CA
94101-1634 USA

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
PR300	Proceedings of the 1982 International Computer Music Conference (in Venice, Italy). approx. 800pp.	US\$40.00
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 _____		
Zip _____	Country _____			
Order No.	Quantity	CMA Member	Non-Member Individual	Non-Member Institution
PR100	_____	US\$16.00	US\$20.00	US\$25.00
PR200	_____	US\$45.00	US\$50.00	US\$55.00
PR300	_____	US\$40.00	US\$45.00	US\$50.00
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. Prices include 4th class postage. Allow 6-8 weeks delivery.		
Date	_____			

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	Check Here
Student:	US\$ 8.00 per year	If Renewing
Sustaining:	US\$30.00 or more per year	Membership -----
Institutional:	US\$30.00 per year	

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

Name _____

Address _____

Affiliation _____

Date _____

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)

DESCRIBE YOUR CURRENT
COMPUTER MUSIC ACTIVITIES _____

DO YOU HAVE SOFTWARE/HARDWARE
AVAILABLE FOR DISTRIBUTION TO
OTHER CMA MEMBERS _____

BRIEFLY DESCRIBE
THE PRODUCTS _____

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

WHAT SOFTWARE/HARDWARE
WOULD YOU LIKE TO
RECEIVE ? _____

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.

[Faint background text from reverse side of page, including "Association...", "the title of this organization...", "initial years will provide a stable and fruitful...", "A very Good New Year to...", "-Thom Blum", "CMA Newsletter Editor"]