Table of Contents

International Computer Music Conference 1999
Beijing, China
"Embracing Humanity"

Oct. 23 - Oct. 29, 1999

ICMC99 Web Site - http://www.cs.ust.hk/icmc99/

General Information: icmc99@www.cs.ust.hk

Papers Submission - icmc99-papers@.cs.ust.hk

Music Submission - icmc99-music@.cs.ust.hk

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Editors' note

This issue contains the start of what will perhaps develop into a regular column, about the personal experiences *behind* the craft that shapes the music. A call went out to a few composers early in the summer, and the responses we have received all appear in this issue. We would like to hear from more of the composers in ICMA, and hope for contributions also for the next issue. We plan to extend the scope somewhat, so expect to see more detail!

A main theme for the next issue will be the ICMC in general, raising questions and discussions on itís scope, function and execution. Input or comment on this topic are welcome, from mere observations of problems and strengths to concrete suggestions for specific change in both content and structure.

As you all remember, there has recently been some discussion about patenting of procedures in musical composition, as a result of a Microsoft patent obtained earlier this year. Patenting and copyright are interesting issues to consider in a debate with a wider perspective than for/against Microsoftís specific patent, and we plan to have a future issue shed some light on current patents, current thinking on this issue, and if any of our readership have ideas for directions the editors should pursue, please share them with us.

Another idea for a column is a renewed focus on relevant tools for different platforms. In the next issue we will look at sound and music software on the Silicon Graphics platform. If you would like your software included or would like to experiment with software and write about it, please email us soon.

ARRAY can function more effectively if we are in touch with your concerns and ideas, so please send us an email if you have an idea for an article or something you would like to write, as well as the usual announcements. If there is an issue you have been thinking about perhaps it could be a basis for the next discussion.

When this issue reaches your mailbox, the ICMC in Ann Arbor will be over, and the reviews it has been possible to secure will appear in the next issue.

Have a nice fall,

Mara Helmuth and Jøran Rudi

ERRATA

In the previous issue of ARRAY we accidentally omitted part of the call for the "5th Brazilian Symposium on Computer Music", specifically the section describing the constitution of the "Tutorial Proposals Committee", as well as some Tutorial submission guidelines. The editors realize that it is a little late announcing something that has already taken place, but thought it necessary out of concern for the organizers to bring the correct version. Three other items in this issue has been seriously delayed, and we apologize also for this.

NOTICE TO CONTRIBUTORS

The deadline for submissions for the next issue of ARRAY, Vol. 18, No. 3, is December 1, 1998. All submissions to ARRAY must be in machine-readable form. You must submit items using E-mail or a floppy-disk (Mac or PC). If you submit anything solely as hard copy, it will not be considered for publication in ARRAY.

If you send a submission on floppy disk, send both as ASCII file and in the file format that your word-processor are using.

Please do not use any formatting other than italics and bold face. If you wish to include graphics with your submission, please do so in a standard and recognizable format. It is helpful if you can include a hard copy as well. If you would like your disk returned, please include an addressed return envelope.

ARRAY submissions on disk to:
Jøran Rudi
NoTAM
P. O. Box 1137 Blindern
N-0317 Oslo

ARRAY electronic submissions to:
ARRAY-ed@notam.uio.no

E-mail submissions and inquiries will receive the quickest response.

Regional news

FROM ASIA

On August 15, 1998, Kyoritsu Shuppan Co. Ltd., Tokyo, Japan released a new book "Computer and Music" as a special issue of the monthly computer science journal "bit". The book was edited by Yoichi Nagashima, Shuji Hashimoto, Yuzuru Hiraga and Keji Hirata and thirty leading scientists and composers in Japanese computer music community contributed to make the book the most updated and valuable. A variety of topics from the philosophies to the practical techniques of music and the computer are included in the A4-size 484-page text which consists of the following 7 chapters:

1. Introduction
2. Sound Source
3. Sound Signal to Music
4. Hearing to Understanding
5. Automated Performance and Accompaniment
6. Interface/System/Tool
7. KANSEI/Art/Examples.

In the data track of the attached CD, some software related to each chapter are included, while the sound samples and musical pieces are stored in the sound tracks. In the column of the first chapter, ICMA is introduced as the most important international organization in this area

and a lot of papers from the ICMC proceedings are cited in the text.

Eleven years ago the similar special issue was published as the first encyclopedia-like literature in Japanese on computer music research. This new issue describes the most recent results not only from the scientific view point but also from the artistic, to be a bible in this area for the next decade in Japan.

- Shuji Hashimoto-

Announcements

Latinamerican ea/cm as part of the SEAMUS ElectroAcoustic Music Week

by Martin Alejandro Fumarola
maralefo@hotmail.com

In November 1997, three radio broadcasts devoted to Latinamerican electroacoustic and computer music were part of the "SEAMUS ElectroAcoustic Music Week", an international celebration of electronic and computer music, sponsored and organized by the Society for Electro-Acoustic Music in the United States (SEAMUS). Twenty-seven events in Canada, the US and Argentina were presented between November 2 and November 18, 1997, including concerts, lectures, radio broadcasts and panel discussions through out these three countries. The EA Music Week web site contains a searchable database of all scheduled events. The 3 radio broadcasts were spreaded through the ELECTROMUSICA radio programme in charge of Ricardo Dal Farra, in the city of Buenos Aires, Argentina.
As a member of the SEAMUS, I proposed the inclussion of those 3 three radio broadcasts as part of the SEAMUS ElectroAcoustic Music Week. It was the first time in which Latinamerican ea/cm is present in the SEAMUS environment.

Also part of EA Music Week was the SEAMUS AudioClip Web Concert, a presentation of 15 short works written specifically for broadcast over the Internet. The web concert can be heard by pointing a

web browser at the following URL:
http://comp.music.lsu.edu/seamus/audioclips/

You can find out more about the EA Music Week at:

http://comp.music.lsu.edu/seamus/eamusicweek/

or through SEAMUS On-Line

http://comp.music.lsu.edu/seamus/

The URL of the ELECTROMUSICA Radio Series is as follows:

http://music.dartmouth.edu/~ricardo/Electromusica.html

Below is the detail of the electroacoustic pieces diffunded:

E L E C T R O M U S I C A
Radio series directed by Ricardo Dal Farra
Broadcasted by the Municipal Radio of Buenos Aires

----November 4, 1997

- Juan Blanco (Cuba): "Texturas Americanas"

- Gustavo Matamoros (Venezuela): "Truly Yours"

- Elsa Justel (Argentina): "Haricots et petits b,tons"

---- November 11, 1997

- Andres Posada (Colombia): "Catenaria"

- Manuel Rocha Iturbide (Mexico): "Transiciones de fase"

- Arthur Kampela (Brazil): "Textorias"

---- November 18, 1997

- Alberto Villalpando (Bolivia): "De los elementos" (1.Fuego - 2.Aire - 3.Agua - 4.Tierra)

Most of these pieces will be also performed as part of the panel discussion about Latinamerican electroacoustic music to be held in April 1998 in the "VII Florida Electroacoustic Music Festival".

PRESENCE is present!

by Martin Alejandro Fumarola
maralefo@hotmail.com

Some introductory information about the release of the two CDs called PRESENCE (formerly known as the self-funded CDs of the CEC) appeared in last Array. Now I would like to share with the readers something of the impact that they are causing as well as to

provide some useful URLs.

This short comment below appears in the e-zine Splendid, located in the following URL: http://www.luckygarage.com/splendid/reviews/dec-8-97/

"If you're looking for an electro-acoustic primer, consider purchasing a copy of Presence. On it you'll find 23 compositions by 23 composers -- each track offering a different take on EA music. Note, also, that the pieces on Presence span a time frame from 1977 to 1996, resulting in a broad sampling of EA techniques and media. You'll find sterile, digital pieces like Kevin Austin's "Static Gestures II", process-oriented pieces like Steve Bradley's "Tape Measure", ambient (in the true sense!) pieces like John Wynn's "Flamingo!" and haunting, acousmatic pieces like Monique Jean's "IF". The composers on Presence range from long-time academics to self-taught d.i.y.-ers and track lengths are anywhere from 00:53 to 14:45.
The result is that Presence offers 23 marvelously diverse snapshots from the world of electro-acoustic music. Kudos to the CEC for their efforts in making serious electro-acoustic music more available to the public ($15 including shipping; for more info click on the CEC link)."

This comes from cecdiscuss (the discussion list of the CEC):

"The CEC makes its PRESENCE known!

PRESENCE is a double-CD compiled by Productions electro Productions (*PeP*) under the auspices of the CEC, containing 23 works by various composers from the global ea community. Almost 150 minutes of an exciting range of styles and approaches to electroacoustic composition are explored on PRESENCE."

Report from a Canadian radio:

"CKMS-FM 100.3, at the University of Waterloo ON, has sent playlists indicating that PRESENCE jumped to 9th position on their "top 35" charts during the week of December 5-11, 1997, having not been on the chart the previous week."

To find detailed information about PRESENCE:

http://www-fofa.concordia.ca/cec/PRESENCE.html

How to order PRESENCE:

http://www-fofa.concordia.ca/cec/CD_order.html

The CEC's Home Page:

http://www-fofa.concordia.ca/cec/home.html

News from the CEC, including PRESENCE:

http://www-fofa.concordia.ca/cec/whatsnew.html

5th Brazilian Symposium on Computer Music
3rd, 4th and 5th August, 1998
Belo Horizonte - Brazil
http://www.nics.unicamp.br/sbcm/

SECOND CALL FOR PAPERS, COMPOSITIONS AND TUTORIAL PROPOSALS
- extended deadlines -

The Symposium:

The fifth Brazilian Symposium on Computer Music will be held in Belo Horizonte, during the 18th Annual Congress of SBC (Brazilian Computer Society) from August 3 to August 5. The symposium is organized by NUCOM, the Computer Music interest group of SBC.

Scope:

The Brazilian Symposium aims at presenting the ongoing research on musical applications of computer science. The previous symposia had given a significant contribution in the improvement of the interchange among Latin America researchers and artists, and their counterparts worldwide.

This year we are making special emphasis on the issues involving the use of supercomputing technology in musical applications. Given the power of today's high-performance computing architectures, one could reasonably expect a significant increase in the quality of synthesized sounds and in "real-time" composition and performance applications.

Topics of Interest:

The special theme of the conference is:

"super and parallel computing applied to music"

The other topics to be covered include, but are not limited

Acoustics and Audio Diffusion
. Audio Hardware
. Audio Signal Processing
. Sound Synthesis
. Restoration of Audio Documents
. Artificial Intelligence
. Psychoacoustics and Cognitive Modeling .
Computer Aided Music Analysis
. Computer Aided Musical Education
. Interactive Performance Systems
. Music data structures and representation .
Music Notation, Printing and optical recognition . Systems and Languages for Composition

Important Dates:

April 10, 1998 - Deadline for postage of compositions April 30, 1998 - Deadline for postage of papers

May 18, 1998 - Notification of acceptance
June 16, 1998 - Final camera-ready

Symposium chair

Mauricio Loureiro
Federal University of Minas Gerais, Brazil

Program Committee

Gerard Assayag
    IRCAM, France
Aluizio Arcela
    University of Brasilia, Brazil
Marcio Brandao
    University of Edinburgh, UK
Furio Damiani
    State University of Campinas, Brazil
Edilson Ferneda
    Federal University of Paraiba, Brazil
Didier Guigue
    Federal University of Paraiba, Brazil
Henkjan Honing
    University of Amsterdam, The Netherlands
Fabio Kon
    University of Illinois Urbana-Champaign, USA
Eduardo Miranda
    Lab. Musica Eletroacustica Santa Maria, Brazil
Richard Moore
    University of California San Diego, USA
Axel Mulder
    Simon Fraser University, Canada
Daniel Oppenheim
    IBM T. J. Watson Research Center, USA
Francois Pachet
    LIP6, Universite' Paris VI, France
Geber Ramalho (chair)
    Federal University of Pernambuco, Brazil
Xavier Serra
    IUA-Pompeu Fabra University, Spain

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  CCRMA, USA
Jorge Antunes
  University of Brasilia, Brazil
Denis Smalley
  City University, United Kingdom
Silvio Ferraz
  PUC-SP, Brazil
Sergio Freire (chairman)
  Federal University of Minas Gerais, Brazil
Craig Harris
  Leonardo Electronic Almanac

Tutorials Proposals Committee

Fernando Iazzetta
  PUC-SP, Brazil
Martin A. Fumarola
  LEIM, National University of Cordoba,
  Argentina
Juan Reyes
  Universidad de Los Andes, Bogota,
  Colombia
Manuel Rocha Iturbide
Mihail Malt
  IRCAM, France
Robert Willey (chair)
  FundaÁ„o Carlos Gomes,
BelÈm Victor Lazzarini
  University of Londrina (UEL), Brazil

Paper Submissions

The papers describing conclusive or on-going research must be submitted in a preliminary version containing up to 8 pages (Times Roman 12, and one and half interline space).

Please, send the article by email to the committee chairman (glr@di.ufpe.br) or indicate a URL where the whole document can be accessed. The article must to be written in portuguese, spanish or english in ASCII, PostScript, or HTML format.

Tutorials Submissions

Tutorial proposals should include an outline of the course, the topics to be covered, equipment needed, and the amount of time required. We expect to pick one or two proposals and to schedule two sessions of 90-120 minutes each.

We are also interested in online tutorials. If you wish to submit a presentation for the world wide web you may send an email message with the URL of the demonstration site. We are not limited by scheduling

concerns in the number of online tutorials, if an author does not have a server in which to locate the work we will make it available during the conference.

For further information on submissions, please get in touch with Robert Willey at bobw@ucsd.edu.

Music Submissions

Music submissions should be sent via air mail to the official symposium address (see below) in the following formats:
. Tape music: submit audio (DAT or CD)
. Music for tape and instrument(s) : submit the tape part (DAT or CD) and score, or a full recording of the piece
. Interactive music: submit a version of the piece in DAT or CD
. Algorithmic instrumental music: submit the score and a recording of the piece
. Music and Image: submit the piece (or a version of it) in video-tape (VHS, color system NTSC), and optionally also a digital version of the audio part

The works are expected to be created by means of a non-trivial use of computer technology. Every submission must include also a brief program note/biography, and a short text about technical aspects involved in the creation of the piece. These texts (in english and/or portuguese) are to be sent also by e-mail (ascii format, without accents), WITHIN the deadline, to sbcm98@sbc.org.br. Submissions missing any of these requirements will not be considered.

Remarks:

Pieces not exceeding 8 minutes are preferred.
. The works must have not been performed in earlier Brazilian Symposia, and the date of creation shall not be previous to 1994.

Selected works which require the use of network, and/or additional costs with performers and special equipment will NOT have their performance automatically assured by the Symposium, that, nevertheless, will try to work out solutions for their creation. (A preliminary consult to chairman about availability of resources is advisable)

Pieces conceived for more than two channels have to be submitted in a 2-channel version.

The submitted works become part of the NUCOM Audio Archive (for consulting purposes only), unless the composer writes expressly against it.

Inquiries

The web pages (http://www.nics.unicamp.br/sbcm/ and http://www.sbc.org.br/sbc98) provide further information about the symposium. Others inquiries regarding any aspect of the symposium may be sent via internet (sbcm98@sbc.org.br) or surface mail at the following address:

V Simposio Brasileiro de Computacao & M´sica Escola de Musica
Universidade Federal de Minas Gerais
Av. Antonio Carlos 6627
31270-901 Belo Horizonte, MG - Brasil
Tel: +55-31-499 4724 (CPMC-UFMG)
+55-31-499 4720 (fax-UFMG)

The City

Belo Horizonte, capital of the state of Minas Gerais, is in the midst of the celebration of its centennial. The third largest city in Brazil, with more than 2.1 million inhabitants, it was considered to be the city with the best quality of life in Latin America by the Population Crisis Committee of the United Nations and the 45th among the 100 best in the world. It also has to its credit the diploma of "Model Environmental City". With its 27 square meters of green area per inhabitant, it has double the index considered ideal by the World Health Organization.

Located in the southeast of Brazil, in a geographically strategic point of the country and of the Americas, it is surrounded by the mountains of the Serra do Curral which serves as a natural frame for the city as well as historical reference. The city is known for its year round mild climate with an average temperature of 21 degrees Celsius. The winter is dry and the summer rainy.

Beyond the natural advantages and the facility of access by plane and train, the capital of Minas is known for the beauty of its architecture, for its strong vocation for commerce and services and for its rich artistic and cultural production.

At 100 years, BH is a mixture of tradition and modernity. Elected to be the new capital of Minas Gerais, taking over for Ouro Preto, it was the first planned city in the country. Today, it is a vital city, attracting much investment. Recognized as a center of medical, biotechnological and information excellence, Belo Horizonte has hosted important national and international events.

Those who visit this young lady, BH, must visit the architectural complex of Pampulha; the Liberdade area; Mangabeiras park; the museums and churches; the shopping centers; the little bars and restaurants which make the

nightlife of BH one of the most animated in the country.

Finally, dive into the past visiting the historic cities closest to BH like Ouro Preto, Sabara', Mariana, Sao Joao del Rey, Tiradentes, and Diamantina. The rural tourism offers inns and hotels which have the best of the farms of Minas Gerais. And for those interested in ecological tourism, there are the many trails and waterfalls of the region. Go see Maquine', Rei do Mato or Lapinha and perhaps stretch out in the mineral water springs.

NECESSARY EXPLANATIONS ABOUT THE MISINFORMATION IN TWO REPORTS OF ARRAY OF FALL/WINTER 97

by Martin Alejandro Fumarola
maralefo@hotmail.com

In these lines I want to make clear several misconceptions and misleading information appeared in two reports published in Array of Fall/Winter 1997 referred to the recent "Argentinian Electroacoustic Music Week" held in Buenos Aires in October 1997.

First of all, two important corrections must be done:

- the concert with pieces produced in the CCRMA was not part of the "XIII National Meeting of Electroacoustic Music and Media", the Electroacoustic Music Week held in Buenos Aires in October 1997.

- that concert was an 'extraordinary concert' and its inclussion was an unilateral (i.e., undemocratic) decission taken by the President of the FArME (who is an undemocratic President, he was never elected by the membership).

The 'CCRMA concert' has two faces: on the hand, the pieces produced by Argentinians (its inclussion would be correct), and, on the other hand, the pieces produced by the non-Argentinians.

If the criteria was to include pieces produced by Argentinians working in electroacoustic/ computer music centers abroad, this first reflexion arises: there are many Argentinians working in several important centers for ea/ cm all over the world. Why the CCRMA and not pieces by the Argentinians working in the IRCAM, CCMC, the GRM, the BEAST, etc? The criteria for "selecting" the CCRMA seems to be only in personal benefit of the President of the FARME.

But the presence of pieces by non-Argentinians in that concert is even more shameful considering the fact that:

1)the Electroacoustic Music Week has always been devoted to Argentinian composers only.

2)certain Argentinians members of the FARME (like me) were difficulted to have their ea/cm pieces performed.

3)All exception to point 1) must be done after democratic decission with the participation of the whole membership of the FArME

At this point, I consider meaningful to say that I am not against the inclussion of foreigners (I much appreciate the piece by Celso Aguiar, for example) but such decissions could only be taken if, A)all Argentinians members of the FArME have their works programmed (by the way, there is no Membership Directory of the FArME), B)there is democratic consensus in the membership, and C)there is a clear criteria for programming those works by non-Argentinians.

For trying to justify he concert with pieces of the CCRMA, the President of the FArME said that it was celebrated "in commemoration of the 40th. anniversary of the first center for ea in Latinamerica" (supposedly the "Estudio de Fonologia Musical of the UBA", which was founded in 1958).

At this point, two even more important corrections must be done:

- the 40th. anniversary of 1958 is in 1998, not in 1997!! (a single mathematical "mistake"?)

- the "Estudio de Fonologia Musical of the UBA" was NOT the first center for electroacoustic music in Latinamerica. Before that Studio, two other ones had been founded in Chile, the pioneer country for electroacoustic music in Latinamerica:

* The "Taller Experimental de Sonido" founded by Juan Amenabar in 1956
* The "Estudio de Musica Electronica" Studio founded by Jose Vicente Asuar in 1957

The historical background around the foundation and posterior development of these two Chilean Studios is strongly documented in several issues of the "Revista Musical Chilena", one of the most important academic publications in Latinamerica, a Journal published by the University of Chile in Santiago. The "Revista Musical Chilena" is now available on-line in the following URLs:

Introductory Page in English:

http://www.uchile.cl/facultades/ARTE/revista/intro.html

Bilingual Home Page (in Spanish and English) with links to all issues and articles:

http://www.uchile.cl/facultades/ARTE/revista/

Spanish page of the latest issue:

http://www.uchile.cl/facultades/ARTE/revista/revistamus.html

The author of this note is at disposal of everyone to provide further information on the data provided above.

Cinquième Festival Acousmatique International "L'Espace du Son"
"Cinquante ans de musique concrète"
avec l'aide de la Communauté française, Direction générale de la Culture, secteur musique et du Commissariat Général aux Relations Internationales

du 18 au 22 novembre 1998 à l'XL-Théâtre
Rue Goffart 7a - 1050 Bruxelles

Introduction
    La musique concrète/acousmatique, nouvelle branche de l'art musical, est un art jeune, né en Europe, il y a un demi-siècle, du courant dit "concret", qui fête ses cinquante ans cette année. En effet, en 1948, Pierre Schaeffer, producteur de la Radio d'essais de Paris, créait les premières .uvres "concrètes". La musique concrète/ acousmatique est l'emblème musical de ce que deviendra la civilisation de demain, une civilisation médiatique.

Programme

Mercredi 18 novembre :
19h -   Concert d'ouverture : .uvres réalisées au studio de "Musiques & Recherches".
    E. Anderson, C. Calvo, D. Coppe, I. Drese, S. Dunkelman, A. Vande Gorne 20h30
Concert de la FeBeMe (Fédération Belge de Musique Electroacoustique).
    R. Baudoux, L. Kupper, J. de Laet, J.L. Poliart, A. Souffriau, T. Todoroff, A. Vanderavoort, D. Veulemans.
Réception à l'occasion de la réédition du 1er volume de la Revue LIEN :   "L'Espace du Son". paru sous la direction de Francis Dhomont Jeudi 19 novembre :
17h -   Débat : "Y a-t-il une spécificité stylistique belge de l'acousmatique ?"
18h -   Rencontre avec Jonty HARRISON (Angleterre) 19h -   Créations anglaises :
    - Un concert Carte Blanche par Jonty

HARRISON   D. Smalley, D. Prior,
R. Dow, A. Moore, J. Harrison, E. Lillios,
A. Lewis
20h30   - Un concert solo de et par Jonty
HARRISON

Vendredi 20 novembre :
17h -   Débat : "Y a-t-il une spécificité
stylistique anglaise de l'acousmatique ? "
18h -   Rencontre avec Béatrice FERREYRA
(Argentine) 19h -   Portrait d'une
pionnière de la musique électroacoustique
   - Un concert Carte Blanche par Béatrice
FERREYRA :
      P. Koonce, E Belloc, E. Justel,
R. Cochini, L. Maria Serra 20h30
- Un concert solo de et par Béatrice
FERREYRA

Samedi 21 novembre
17 h - Conférence "Les rapports entre
l'espace et le son" par J-M. DUCHENNE
18 h - Rencontre avec Bernard
PARMEGIANI (France) 19 h - Un concert
Carte Blanche par Bernard PARMEGIANI
F. Bayle, A. Vande Gorne, D. Teruggi, M.
Chion, Ph. Mion 20H30 Un concert solo de et
par Bernard PARMEGIANI

Dimanche 22 novembre
15 h - Un classique de Bernard
PARMEGIANI : La création du monde 16 h -
Un concert solo de et par Francis
DHOMONT, présenté par A.Vande Gorne.
   le cycle du son

Durant tout le Festival :
Installation sonore par Jean-Marc
DUCHENNE (France)

Organisation : Musiques & Recherches asbl
Place de Ransbeck 3 - 1380 OHAIN
   Tél. : 32.(0)2.354.43.68   Fax :
32.(O)2.351.00.94
   Email : musiques.recherches@skynet.be

Database of instrument samples

The University of Iowa Electronic Music
Studios are creating a free online database of
musical instrument samples. Each instrument
has been recorded in an anechoic chamber at
three dynamic levels for each chromatic note.
The files are in mono 16-bit, 44.1 aiff format.

We currently have oboe, bassoon, and horn
online. We expect to have other winds and
brass by the end of the summer, with strings
to follow in the fall.

Future plans include having visiting artists
record representative samples from the
repertoire.

The samples are on the University of Iowa
Electronic Music Studios at http://
theremin.music.uiowa.edu/.

Lawrence Fritts
Director, Electronic Music Studios
University of Iowa
<lawrence-fritts@uiowa.edu>

Eigth Annual Florida Electroacoustic Music
Festival

April 8-10, 1999
University of Florida

Composer-in-Residence, Larry Austin

Now in its eigth year, the Florida
Electroacoustic Music Festival has featured an
international variety of contemporary
electroacoustic art music. Past composers-in-
residence have included internationally
renowned composers such as Hubert S.Howe,
Jr., Cort Lippe, Gary Nelson, Jon Appleton,
and Joel Chadabe.

***
Call for Works

A call for electroacoustic art music works that
fit into the following catagories:

works for tape alone
works for tape and instrumental solo
- special interest in works including flute,
saxophone, horn, trombone, string bass,
piano, and percussion
works for tape and soprano and/or baritone
voice works utilizing interactive applications
- Opcode's Max
- IRCAM MAX/FTS (SGI O2 platform)

Deadline for the receipt of submitted work(s)
is: SEPTEMBER 15, 1998

All works that include live performance need
to be accompanied by a tape of
a performance or high quality realization. All
submissions must include a performance tape
on DAT or CD, performance parts and/or
score, brief biography, and program notes
(brief biography and program notes should be
promptly available on 3.5" floppy or via
electronic transmission upon selection).
Incomplete submissions will not be reviewed.
Please note if a performer can be provided by
the composer. Contact information should
include a phone number, address, and if
available a fax number and email address
(important for prompt notification of

selection). A self addressed stamped envelope
is required for the return of all materials.
Tapes of works selected for performance and
those without SASE will become the property
of the Florida Electroacoustic Music Studio.

Composers selected for performance are
required to attend the festival; this is to
provide a sense of community to the festival.

***
Call for Papers/Presentations

A call for papers and lecture/demonstrations
dealing with all aspects of electroacoustic
music, computer music, acoustics,
psychoacoustics, and related topics are sought
for presentation during the Eighth Annual
Florida Electroacoustic Music Festival.
Submissions in all current areas of
electroacoustic music research and historic
perspectives are encouraged. Special interest
is given to submissions dealing with
interactive composition/synthesis, algorithmic
composition, new musical interfaces, and new
techniques in wavelet/quantum synthesis.

Deadline for the receipt of submitted
material(s) is: SEPTEMBER 15, 1998

Three copies of the completed paper or
lecture/demonstration abstract should be
accompanied by a brief biography (paper
abstract and biography should be promptly
available on 3.5" floppy or via electronic
transmission upon selection). All papers
submitted will become part of the Florida
Electroacoustic Music Studio Library.

SEND SUBMISSIONS OR INQUIRIES TO:

Dr. James Paul Sain, Director of
Electroacousic Music University of Florida
School of Music
P.O. Box 117900/130 Music Bldg.
Gainesville, FL 32611-7900
(352) 392-0223 ext. 240/voice
(352) 392-0461/fax
(fems@nersp.nerdc.ufl.edu)

For more information on the electroacoustic
music program at the University
of Florida point your browser to the Florida
Electroacoustic Music Studio home page
(http://emu.music.ufl.edu/).

The University of Florida is located in the
North Central Florida city of Gainesville.
Gainesville is served by Delta Airlines (via
America Southeast
Airlines), USAir Express, and Continental.
The city is an approximate 2.5 hour drive by
car from Jacksonville, Tallahassee, Orlando,
and Tampa, Florida. Airport shuttle service
will be provided by the festival hotel for
transportation from/to the Gainesville

Regional Airport but not to other area airports. This year's festival occurs two weeks after the SEAMUS conference at San Jose State University; the Society of Composers Inc. meeting in New York City takes place two weeks after our festival. It is hoped that this will encourage international submissions.

Anticipated notification of selection will be made no later than November 1, 1998.

Postdoctoral Researchers in Music Cognition

At the Nijmegen Institute of Cognition and Information (NICI) of the Nijmegen University a research team was set up in September 1997, supported by the Dutch Foundation for Scientific Research (NWO) as the PIONIER project "Music, Mind, Machine". This project aims at improving the understanding of the temporal aspects of musical knowledge and music cognition using computational models. The research is interdisciplinary in nature, with contributions from music theory, psychology and computer science.

A number of studies is planned, grouped according to the following perspectives: the computational modeling methodology, the music domain itself, and applications of the findings. The methodological studies are concerned with the development of cognitive modeling languages, the study of (sub)symbolic formalisms, the development of programming language constructs for music, and the evaluation of physical metaphors in modeling expressive timing. The domain studies focus on specific temporal aspects of music, such as beat induction, grace note timing, musical expression and continuous modulations in music performance. In these areas both the construction of computational models and their experimental validation are being undertaken. The theoretical results will be applied in e.g., editors for musical expression for use in recording studios.   In order to realize these aims, a multi-disciplinary research group was formed, in which teamwork and collaboration play a crucial role. It is expected that all team members are actively involved in building the team and the realization of the project's aims. The demands on the team members is high, conducting innovative and internationally recognized research. However, in return, our stimulating research environment provides adequate training and technical support, including a high-quality infrastructure and recording and music processing facilities. Close contact is maintained with the international community of researchers in this field.

More information on the project and a description of the planned studies can be found at http://www.nici.kun.nl/mmm

Ref 21.2.98
One postdoc will be responsible for improving an existing connectionist model for quantization and will design and validate this and other models and supervise their implementation. Quantization is the process of separating the categorical, discrete timing components -durations as notated in the musical score- from the continuous deviations in a musical performance. The project has, next to the fundamental aspects (connectionist models of categorical rhythm perception and their empirical validation), an important practical focus and aims at developing a robust component for automatic music transcription systems. The research will be realized at the lab for Medical and Biophysics (MBFYS) and at the Nijmegen Institute for Cognition and Information (NICI), both at the University of Nijmegen and is funded by the Dutch Foundation for Technical Sciences (STW). We are looking for a psychologist with experience in both experimental methods and in computational modeling. Experience with attractor networks is an advantage. Appointment will be full-time for three years, with a possible extension.

Ref 21.3.98
The other position requires a Doctorate in Music Theory/Analysis, Psychology, or Music Cognition. A thorough knowledge of the music cognition literature is required, preferably centering on a computational modeling approach. In addition, the candidate needs to have ample practical experience in conducting experiments and a thorough knowldege of music theory. Although the project focuses on musical performance and rhythmic structure, research experience in these domains is not essential. He or she must be able and willing to collaborate with the other members of the team on existing research projects and contribute to the supervision of doctoral level research. The ability to communicate clearly and work as part of a team is crucial. Experience in collaboration with researchers from computer science, artificial intelligence, or music technology would be beneficial, as would some knowledge of these fields. Appointment will be full-time for two years, with a possible extension.

The Faculty of Social Sciences intents to employ a proportionate number of women and men in all positions in the faculty. Women are therefore urgently invited to apply. The selection procedure may entail an assessment of collaboration and communication skills. Applications (three copies, in English or Dutch) including a curriculum vitae and a

statement about the candidate's professional interests and goals, and one copy of recent work (e.g., thesis, computer program, article) should be mailed before the 1st of November to the Department of Personnel & Organization, Faculty of Social Sciences, Catholic University Nijmegen, P.O.Box 9104, 6500 HE Nijmegen, The Netherlands. Please mark envelope and letter with the appropriate vacancy number. Questions can be addressed to Renee Timmers: timmers@nici.kun.nl

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Armadillo: A spectral analysis program

Armadillo, a program for real-time or non-real-time time-varying spectral analysis of musical sounds for the Power Macintosh, is available for download. You can acquire it by anonymous ftp at cmp-nxt1.music.uiuc.edu, subdirectory pub/armadillo. The file is called armadillo.sit, and you can use the utility Stuffit to extract the executable, some documentation, and a couple of data files. The program operates in real time from microphone or CD-ROM input and in non-real time from a .aiff disk file.

The objective of the program is to graphically display the spectrum of the incoming signal in several different formats. In its present form it does not do processing or synthesis.

The programmer is Timothy Madden, and if you have any questions you can reach him at tjmadden@uiuc.edu.

AXCsound, a freeware ActiveX control version of Csound

AXCsound contains all the features of John ffitch's public-domain Csound, the most widely used sound processing language, together with Gabriel Maldonado's code for real-time MIDI control and low-latency DirectSound output, in the form of a full ActiveX control and a standalone Windows program.

AXCsound has been tested on Windows 95 and Windows NT 4.0, and should run on Windows 98. Additional features include:

...A graphical user interface.

...A new all-in-one text file format for Csound, combining command options, score, orchestra, and MIDI file into one file.

...The ability to stop, restart, or reload Csound at any time.

...Built-in text editing windows for scores and orchestras.

...An "arrangement" window for assigning numbers to named instruments.

...A test window with a test score for rapid, interactive development of new instruments.

...Online help.

...A COM interface for the complete programmatic control of AXCsound from other
languages and applications such as C++, Visual Basic, or J++.

...The ability to be embedded, complete with score and orchestra, in spreadsheets, Web pages, and other OLE container documents.

...A launcher for standalone use; it can even render the same command lines as regular Csound.

...A MathLink protocol for use from inside Mathematica 3.0 notebooks.

I developed AXCsound to serve as a general-purpose software synthesizer component for my algorithmic composition software. But, of course, AXCsound can be used for other purposes as well, including, on a fast enough computer,
live performance.

Download AXCsound now from http://www.pipeline.com/~gogins/AXCsound.htm, or read more about it. It's free! And it includes all source code under the terms of the GNU General Public License.

`ca' - A system for the granular processing of sound using
cellular automata

Developed by : Shyamsundar Vaidhyanathan
E-mail : svaidhya@ececs.uc.edu
URL   : http://www.eng.uc.edu/~svaidhya

This tool is a system for the granular processing of sound using cellular automata. Cellular automata are discrete time nonlinear systems which can produce very complex spatiotemporal structures from very simple local state transition rules. Their fundamentally discrete and algorithmic nature makes them ideally suited for application to computer music. This software tool developed on the Silicon Graphics Indy Workstation investigates the effects of change in the timbre of sound using a cellular automaton in real-time. At the user-friendly interface, the

composer is given a palette of different cellular automaton rules to choose from. The automaton generated by the chosen rule controls parameters of a bank of filters. The system uses standard infinite impulse response filters and a general model of three neighborhood cellular automata. The composer can configure the filter banks by adjusting bandwidths and center frequencies through the graphical interface. `ca' is very well suited as a tool for computer music composition because it is capable of creating a new palette of sounds for the composer and it is easy to use. `ca' is available for download at http://meowing.ccm.uc.edu {Center for Computer Music, College Conservatory of Music, University of Cincinnati}

Announcing a new release of Synthesis ToolKit (STK)
by Perry R. Cook (Princeton University) and Gary P. Scavone (Stanford University)

See http://www-ccrma.stanford.edu/CCRMA/Software/STK/

What is the Synthesis ToolKit (STK)?

STK is a set of audio signal processing C++ classes and instruments for music synthesis. You can use these classes to create programs which make cool sounds using a variety of synthesis techniques. This is not a terribly novel concept, except that STK is very portable (it's mostly platform-independent C and C++ code) AND it's completely user-extensible. STK currently works on SGI (Irix), Linux, NeXTStep, and Windows computer platforms. Oh, and it's free for non-commercial use. So, the code you write using STK actually has some chance of working in another 5-10 years. The only parts of STK that are platform-dependent concern real-time sound output and real-time MIDI input ... but we've taken care of that for you. The interface for MIDI input and the Tcl/Tk GUIs is the same, so it's easy to voice and experiment in real time using either the GUIs or MIDI.

What the Synthesis ToolKit (STK) is not!

STK is not a fancy graphical user interface (GUI). Why should we waste hundreds of hours making platform-dependent code, just so you can drag a box around with a mouse or view a sound in a display window? We would rather piggy-back off the extensive efforts of others. STK can generate simultaneous .snd, .wav, and .mat output soundfile formats (beside realtime sound output), so you can view your results using one of the numerous sound/signal analysis tools already available over the WWW (e.g. Snd, Cool Edit, Matlab). For those instances where a GUI with sliders

and buttons is helpful, we use Tcl/Tk (which is freely distributed for all the STK supported platforms). A number of Tcl/Tk GUI scripts are distributed with the STK release.

A brief history of the Synthesis ToolKit (STK)

Perry Cook began developing the toolkit under NeXTStep at the Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University in the early-1990s . With his move to Princeton University in 1996, he ported everything to SGIs, added realtime capabilities, and greatly expanded the synthesis techniques available. With the help of Bill Putnam, Perry also made a basic port of STK to Windows95. Gary Scavone began using STK extensively in the summer of 1997 and completed a full port of STK to Linux early in 1998. He finished the fully compatable Windows port (using Direct Sound API) in June 1998. This version 2.0 release offers unified functionality and performance on all platforms (except no realtime capabilities under NeXTStep).

New Release: STK98, version 2.0 for Linux, SGI, NeXTStep, and Windows operating systems

This is a brand "spanking" new release of STK for Unix and Windows platforms. STK has undergone a large number of revisions and additions since its initial release in 1996. With this version 2.0 release, it has been completely ported to Linux and Win95/98 (not tested on WinNT but I'm told that it works), as well as SGI and NeXTStep (no real time capabilities under NeXTStep). Some of the various changes in this distribution include:

--Unification of the capabilities of STK across the various platforms. All of the previous SGI functionality has been ported to Linux and Windows, including realtime sound output and MIDI input.

--MIDI input (with optional time-stamping) supported on SGI, Linux (OSS device drivers only), and Windows operating systems. Time stamping under IRIX and Windows is quantized to milliseconds and under Linux to hundredths of a second.

--Various Sound Output Options - .wav, .snd, and .mat (Matlab MAT-file) soundfile outputs are supported on all operating systems. I hacked out the MAT-file structure, so you don't have to include any platform-specific libraries. Realtime sound output is provided as well, except under NeXTStep.

--Multiple Reverberator Implementations - Reverb subclasses of JCRev and NRev

(popular reverberator implementations from CCRMA) have been written. Perry's original reverb implementation still exists as PRCRev. All reverberators now take a T60 initializer argument.

--MD2SKINI - A program which parses a MIDI input stream and spits out SKINI code. The output of MD2SKINI is typically piped into an STK instrument executable (eg. MD2SKINI | syntmono Clarinet -r -i). In addition, you can supply a filename argument to MD2SKINI and have it simultaneously record a SKINI score file for future reuse.

--Modifications to Object.h for OS_TYPE compilation dependencies. Makefile automatically determines OS_TYPE when invoked (if you have the GNU makefile utilities installed on your system).

--A single distribution for all platforms. The Unix and Windows versions have been merged into a single set of classes. Makefiles and Visual C++ workspace/project files are provided for compiling.

Enjoy!!

The School of Music at The University of Illinois at Urbana-Champaign and
The Crash Ensemble of Ireland announce the

1998 Salvatore Martirano Composition Award

Eligibility: Any composer age 40 and under.

Award
Cash award of $500 plus performances in the fall of 1999 at the University of Illinois and in Ireland by The Crash Ensemble of Ireland.

Judges:
The music composition faculty of the University of Illinois will serve as preliminary judges and the final judging will be done by members of The Crash Ensemble of Ireland. The decision of The Crash Ensemble will be final.

Guidelines:
1. medium:
Full scores of any style and aesthetic direction for one to six players drawn from the following instrumentation: violin, double bass, clarinet, trombone, 2 pianos, percussion, 2 female vocalists. Works which include tape, electronics and/or mixed media are eligible.
2. duration:
Maximum 15 minutes.
3. limit::
One entry per composer.
4. entry fee:
A non-returnable entry fee of ten U.S. dollars

($10.00) in the form of a check must be attached to each score. All checks must be payable to the University of Illinois and be either an international money order or drawn from a U.S. bank.
5. anonymous submission: Composer's name must not appear on the score.
A sealed envelope must accompany the score and contain the composer's name, address, telephone number/e-mail (if applicable), brief biographical sketch and a written statement verifying the composer's age. If a recording of the work is available, it should accompany the score and be identified only by the title of the composition.
6. return of materials: Scores will not be returned unless a self-addressed, stamped envelope of the proper size is enclosed.

Send submissions to:

1998 Salvatore Martirano Composition Award
Attn: Zack Browning
2136 Music Building
University of Illinois
1114 West Nevada
Urbana, IL 61801 USA
zbrownin@uiuc.edu
All submissions must be postmarked by December 1, 1998.

NEW BOOK: "Computer Sound Synthesis for the Electronic Musician"

Clearly and simply explained, "Computer Sound Synthesis for the Electronic Musician" is a step-by-step guide to computer sound synthesis techniques and synthesis programming, designed specifically for students, musicians, multimedia artists and enthusiasts in the field of music technology.

Read it, and put it into practice. It examines a variety of synthesis techniques and illustrates how to turn a personal computer into a powerful and flexible synthesiser. The book also discusses a number of ongoing developments that may play an important role in the future of electronic music making, including the use of Artificial Intelligence techniques in synthesis software and parallel computers.

Comes complete with a free CD-ROM with samples, tutorials and software for PC and Macintosh platforms, including fully working packages, demonstration versions of commercial software and experimental programs from top research centres in Europe, North and South America.
Eduardo Reck Miranda : Focal Press : ISBN 0 240 51517X :
224pp : August 1998

For more information:
http://website.lineone.net/~edandalex/syntbook.htm

Dr Eduardo Reck Miranda
Centre for Music Technology
University of Glasgow

Still Available!

Back Issues of ARRAY and Computer Music Journal

Please email icma@sjsuvm1.sjsu.edu for details.

Sound Experience

INTRODUCTION

During early summer this text was sent out to a few composers who agreed to share their experiences with the ARRAY readership. The invitation is hereby extended to all of ICMAs members, and we welcome your submissions until the beginning of December.

In order to make the reading more interesting, we have not listed the names of the composers until the end of the texts, to allow for creative guesswork as to who might have written what.

Enjoy, and send in your own renderings of significant experiences!

INVITATION:

ARRAY would like to open a new window into computer music by asking composers to describe one or more of their significant experiences with sound. Our hope is to gain some understanding of the reasons for why resourceful people choose to dedicate so much time and effort to something this far removed from widespread public attention - what drives the composer to create sound works?

What we are looking for are traces of the evolution of our relationship to sound, whether there is a kind of experience, some way of listening, some special situation or particular inclination. Perhaps age (read generation) and gender to some extent also weigh into the question.

We hope that you have considered a sound experience in such a way that you find it meaningful to describe it to your colleagues - and perhaps also how this leads into computer music activities (if it does that).

I hope that you want to take some time with this now, and that this pondering can also help enrich those with days off in the sun, the rain or the overcast. We would like your contribution at the beginning of September.

All the best,

- Jøran Rudi and Mara Helmuth

1.

It must have been about 1952 or 1953. A few of my neighbors were getting television sets, but we were in no position to be able to afford one, and I was terribly jealous (as 8 year-olds are wont to be). My father was still trying to get on his feet after coming home from the Navy. He had worked as a photographer for a while and hated it. Now he was going to RCA Engineering School.

One of his projects there was to build an oscilloscope. He brought it home and hooked it to the radio. I was dazzled to actually be able to see sound. I sat there for what must have been hours (or so it seemed), watching the dancing wave forms, pretending that this was OUR television. To this day, visual displays of sound take me back to my childhood, for this reason I guess... We finally got a TV about four years later, but it didn't have the same magic.

2.

Two experiences—one concrete and the other more abstract.

First the concrete: I was around 8 or 9 years old when my father acquired an Ampex reel-to-reel tape recorder—a consumer model that supposedly had the same recording heads as their professional machines. Although he is not a musician himself, he thought it was essential for musicians to know how to record their own performances, so he and I spent many enjoyable hours together, learning how to use the recorder, experimenting with different microphone placement and different kinds of tape (the subject of the recordings being always the same: me playing the piano or me playing the harp though never me playing the violin because my dad didn't like the way that sounded). On Saturday afternoons we would hang out together in audio stores checking out the newest equipment (including a strange little algorithmic music generation device called the MUSE that I played with for many hours..).

The reel-to-reel recorder was *only* to be used to record music and then only when my father was supervising. One time when my parents were out and the baby sitter was less than attentive, I figured out that there was a delay between the record and playback heads, and my younger brother and I filled up a tape playing with the echo, saying lots of silly things, culminating in a plea to my dad for forgiveness for using the tape recorder without his permission. For some reason, we must have played the tape for him the next day, because I remember we did get punished for this. But perhaps, secretly, my dad also thought it was kind of funny, because, later, he brought home an inexpensive cassette recorder that my brother and I were allowed to

play with by ourselves. We generated hours of radio dramas complete with sound effects, music, sounds from *inside* the piano, tapping on the harp, and (what we thought at the time were extremely humorous) parodies of everything we heard on the radio or saw on TV or movies.

I figured out that if I pressed the play/record button only part way down, I could record at a faster speed and then play back at a slow speed, and that if I twisted the thin cassette tape around, I could hear the program material playing backwards, and that I could cut the tape with scissors and put the bits back together in a different order using Scotch tape. Our parodies started to sound more and more like sound collages toward the end, but since our recording sessions usually ended in some kind of fight (in typical sibling fashion), we eventually stopped making tapes together. But I still took the cassette recorder with me everywhere. Where some kids brought cameras with them on hikes in the mountains, I brought the cassette recorder to record the *sounds* in the mountains.

My abstract experience occurred in my ninth grade algebra class. We were supposed to do a report on a famous mathematician. I picked Pythagoras. As a result, I became convinced, with the kind of ardor and idealism that only an adolescent can experience, that there were patterns repeating themselves at many scales throughout the universe, that the patterns taken together were God, and that any attempt to understand the patterns or to mirror the patterns in sound or art—however imperfectly that it was possible to do so—was a form of prayer or worship—because it was some small attempt to understand the nature of God. I immediately started writing music based on mathematical patterns that I thought were special in some way. But this was something that I kept completely secret, because all of my friends thought that music was only genuine when it was totally spontaneous and non-analytical and that playing in the orchestra was the antithesis of those "boring" math classes we had to take. I was doing all these illicit computations with pencil and paper, so by the time I first got my hands on a computer several years later, I knew immediately what to do with it— make music! It's the most natural thing to do with computers (as well as the most challenging, intriguing, and at times as illicitly exciting as playing with a tape recorder that you have been forbidden to touch!)

3.

When I was a child my family took the Santa Fe Railroad out to California from Chicago. We went to Disneyland, and I was thrilled by the Matterhorn Mountain roller coaster and the Jungle Cruise. But the experience that had the most impact was the Tiki Room, a simulation of

a jungle environment in which you walked into a warmly lit wooden room and were surrounded by colorful birds which were making incredible and diverse bird calls, and were moving in synchrony with these sounds. The sound built up into a surprising and strange music. I remember being so awe-struck by its beautiful and oddly harmonious world that, trying to say something to my mom, I couldn't speak. How could the birds sing together like that? I was convinced the wooden birds were real. Recently I have noticed more and more, bird sounds that I have heard in parks, and have pondered how these sounds must have shaped our relationship to music from the beginning.

4.

One of my most exciting and vivid sound experiences happened many years ago in the (then) studio at CCM, currently directed by Mara Helmuth. In 1975, this studio consisted of a quite respectable, for those times, Revox half track tape deck, an ElectroComp and an ARP 2600 synthesizer, all connected through a patching matrix which had been built from scratch by the then director of the studio, Paul Palombo, and one of his students. We students were allowed time alone in the studio to work on approved projects, which I suspect is still the practice today.

At the time I was working on a setting of the Biblical text which begins 3In Rama was a voice heard...2, for women's voices and tape. The text concerns the weeping of women as they mourn the death of their children, so I cast around for a sound that would be evocative of this, and at the same time blend with the women's voices. I happened to think of the pair of fine crystal wine glasses that I owned. These had always fascinated me with the sounds that could be produced from them, especially after my guests and I had become somewhat uninhibited from drinking the wine in them, so I decided to try building up multiple tracks of sounds produced by running a wetted finger around the rim of the wine glass, at the same time tilting it slightly to modulate the pitch (I had my own tape deck, which I used together with the Revox). The glasses were to be tuned microtonally, and this process itself was fun, since after one track was laid down, one had to drink just enough wine to change the pitch fractionally. After laying down two of these tracks at a pretty high amplitude, I rewound the tape and played it back, always a good idea, as those who have produced a blank tape for their final project know to their cost! The two wine glass tracks were indeed there, but to my great surprise, I also heard a very low pitch, growling along below the wine glasses. Knowing that I had not put that sound there, and also knowing that there was no outside noise to account for it, I was mystified for a while until I finally realized that

the low sound was actually the difference tone, produced by the difference in frequency between the two wine glass tracks! This was a real revelation to me, since although I knew what difference tones were in theory, I had never actually heard one before. It gave me an even greater respect for the science of acoustics, and from that time on made me very aware of additional sounds that might be introduced inadvertently into my music.

5.

Az oetvenes eevek elejeen toerteent. Nagyapaameekat laatogattam meg nyaaron akik egy kis faluban, Miskeen, eeltek. Oda telepiitette ki oeket Kalocsaarol a Raakosi rezsim s ott eeltek egy kis foeldes szobaaban. Kalocsa ees videeke paprikatermoe videek, s a haaziaknak volt egy kis paprikafoeldjuek. Mi sem volt termeszetesebb hogy a vaarosi fiatalember, maarmint een, is reesztvegyen a paprikafoeld megmueveleeseeben. Hajnalban mentuenk ki traktorral huzott kerekeskocsin. Egyik hajnalban, amint a nap eeppen feljoevoeben volt s a kocsi irgalmatlanul raazott hangosan nyikorgaassal kontraazva a traktor puffogaasaat, Valaki egy oriaasi orgonan kezdett jaatszani. Mit ? Nem tudom. Talaan SEMMIT. De az a SEMMIT csodaalatos volt. Hangja beboritotta az egesz hataart egyuevee olvadva a nap biborsaarga szinjaatekaaval.

Talan ez a multimedia ?

It happened in the beginning of the fifties. I was visiting my grandparents who were living in a little town called Miske. They were moved there from Kalocsa by the Rakoshi regime, and were living in a house made of clay. Kaloscsa is surrounded by paprika farms and even the landowner himself grew paprika on a little plot of land. The most natural thing to do for a young boy from the big city was to take part in the work, and I followed the grown-ups to the paprika fields. We drove out there at sunrise on a trailer behind a tractor One morning when the sun was just coming up, and the trailer was shaking vigorously with a lot of racket, and accompanied by the puffing from the tractor's engine, somebody started playing a portable organ. What was being played? I have no idea. Maybe NOTHING. But this NOTHING sounded wonderful. The sound and the purple sun covered the whole horizon.

Is this multimedia !?

6.

Comme c'est bizarre...
J'étais musicienne. Depuis l'âge de sept ans, je connaissais mon avenir : pianiste. Mon univers était peuplé d'êtres dont je pénétrais la musique

sans explications ni effort particulier : Monteverdi, Bach, Mozart, Schumann, Debussy, Ravel, Stravinsky, Messiæn... J'entendais tout son ou musique avec sa hauteur (l'oreille absolue consolidée par des années d'apprentissage solfégique), son harmonicité, sa pulsation, sa périodicité rythmique, son phrasé mélodique, ses modulations harmoniques, sa polyphonie, je repérais les techniques d'écritures et formes mises en œuvres , bref, la musique m'était aussi familière que ma langue maternelle.

Lors d'un stage de direction chorale, en France, en 1970, passant devant une porte, j'entendis des sonorités étranges, étrangères. Curieuse de connaître leur origine, peut-être des instruments nouveaux ?, j'entrai, et ne vis rien. Rien que deux haut-parleurs déversant sur un public aux yeux fermés pour la plupart, un tel foisonnement de sons inouïs, que ma raison musicante y perdit son solfège. Je m'assis, fermai les yeux à mon tour, (ce qui, je crois, fut déterminant dans ce boulversement de ma perception musicale), et progressivement des masses de calibres différents s'offrirent à mon écran mental, des lignes s'animèrent ; je suivais des chemins d'énergie, traversais des espaces ouverts ou fermés, vivais des sensations d'accélération ou de ralentis, de plongées ou ascensions vertigineuses, me sentant à la fois dans et hors de moi, sans point fixe, dans un univers multi-dimentionnel angoissant et exaltant où, pour la première fois, je ressentais par toutes les fibres de mon être mental et physique, l'énergie et la matière des sons à l'état pur.

Je venais de vivre intensément, grâce à l'écoute acousmatique (rien à voir, donc tout entendre et imaginer), ma première expérience de musique électroacoustique à travers des extraits du "voyage" de Pierre Henry et des "espaces inhabitables" de François Bayle. Ce jour là, je décidai de suivre ce stage d'initiation. Depuis lors, et après une formation avec Pierre Schæffer et Guy Reibel au conservatoire de Paris, (et l'achat, en occasion, de deux magnetos à bande Ferrograph avec de formidables possibilités de variations de vitesse de lecture endroit-envers, un revox, un chrono, des ciseaux), je me suis définitivement engagée dans la voie étroite et passionnante de la musique des sons fixés.1 J'ai ensuite importé cette tradition française de la musique "concrète" [acousmatique] dans mon pays, la Belgique en y fondant une association - Musiques&Recherches—, des studios-Métamorphoses d'Orphée—, une revue d'esthétique musicale consacrée à la musique EA-Lien—, un festival acousmatique annuel-L'Espace du Son—, un centre de documentation comprenant livres, revues, biographies, commentaires d'œuvres et 400 CD répertoriés par compositeurs, œuvres, labels (quelques 3000 titres écoutés), dont le répertoire est remis annuellement à jour et édité.

J'étais pianiste, je suis aujourd'hui compositrice,

plus quelques autres fonctions ...

1selon la belle terminologie de Michel Chion, pour qualifier les musiques composées pour le support-autrefois la bande [tape music]-, sans inteprète acoustique ou traitement en direct [live electronics] ni interactivité, mais le plus souvent, en Europe occidentale, spatialisées selon le lieu d'écoute grâce à une multiplicité de haut-parleurs.

How bizarre it is...
I was a musician. Since the time when I was seven years old, I knew my future: being a pianist. My universe was populated by beings whose music I penetrated without explanations or any particular effort: Monteverdi, Bach, Mozart, Schumann, Debussy, Ravel, Stravinsky, Messiaen. I heard every sound or music with its pitch (my absolute ear consolidated by the years of solfege, their harmony, their pulsation, their rhythmic periodicity, their melodic phrasing, their harmonic modulations, their polyphony, I learned the writing techniques and the forms in the works, and soon music was as familiar to me as my own native language.

During a Choral Conducting seminar in France in 1970, as I passed by a door, I heard strange and unfamiliar sonorities. The curiosity of knowing their origin, possibly from new instruments, made me enter that door, but I did not see them. I just saw two loudspeakers playing for an audience with their eyes closed, for the most part, such an array of unheard sounds, that my musical reason lost its basis. I sat down, closed my eyes to the surroundings (which, I think, was determinant for this alteration of my musical perception), and gradually sound masses of different qualities were offered to my mental screen, lines were animated; I followed energy paths, crossed open or closed spaces, felt the sensations of acceleration or slowing down, of diving and vertiginous ascensions, I felt alternately inside and outside myself, without a fixed point, in an anguished and exalting multi-dimensional universe where, for the first time, I felt on each and every fibre of my mental and physical being, the energy and matter of sound in its pure form.

I had just lived intensely, thanks to acousmatic listening (nothing to see, but everything to hear and imagine), my first experience of electroacoustic music through extracts of "voyage" by Pierre Henry and "espaces habitables" by Francois Bayle. On that same day, I decided I would learn from that beginning stage. Not long after, with orientation from Pierre Schaeffer and Guy Reibel at the Paris conservatory, (and the acquisition, at the time,

of two Ferrograph tape recorders which had excellent possibilities as far as varying the tape speed and normal-reverse reading, a revox, a chrono, a pair of scissors, I was definitely engaged in the focussed and fascinating world of the music of recorded sound.1

I then brought that French tradition of musique concrète [acousmatic] to my country (Belgium), where I founded: an organization - Musiques & Recherches-, recording studios -Metamorphoses d'Orphee-, a magazine of musical aesthetics devoted to EA music -Lien-, a yearly acousmatic festival -L'Espace du Son-, a library consisting of books, magazines, biographies, commentaries on works, and 400 CDs catalogued by composer, work, label (some 3000 titles), whose repertory is renewed every year. I used to be a pianist, now I am a composer, and a few more things as well...

1 According to the wonderful terminology of Michel Chion, to classify the music composed for this medium - in the old days the tape [tape music]-, without acoustic performers or live processing [live electronics] nor interactivity, but most of the times, in Western Europe and Montreal, spatialized according to the listening environment with the help of multiple loudspeakers.

7.

Shortly after my wife (Jill) and I were first married, we traveled a bit through middle Europe. We spent a fair amount of time in the northeast corner of Switzerland — Jill's family is originally from the Appenzell canton. When we first arrived in the town of Appenzell, the weather was rather poor. It had been raining steadily for most of the morning. By the time we parked the car, the rain had dwindled to a fine mist, but enough to soak us both to the skin as we walked around. We happened to stop outside a smallish cathedral to debate what the heck we were going to do the rest of the day when the rain started to fall more heavily again. About the same time the church organist began some warm-up exercises that we could faintly hear on the street. Maybe a minute later this group of about ten silly Swiss men in full Appenzell regalia came marching around the corner playing a variety of brass and percussion instruments *in* *the* *rain*, and somewhere off in the distance we heard one of those amazing Alpine horns being sounded. Something about the absurdity of the situation combined with the amazing bounty of sound and the state of my life/mind to make me really happy to be alive — one of those particular epiphanies that makes everything luminous for some time afterwards. Context, eh?

8.

When I was 3 or 4, I discovered a little 45 RPM

record in the house. On the record, my mother's recorded voice delivered a message to my older sister, describing the trip to New York my mother and father had taken before I was born. (New York, even then, seemed a fabled land to me, growing up in Ohio.) My mother described briefly a trip to see the Rockettes and the Empire State Building. She reminded my sister to be good and obey our Aunt Fanny, with whom she must have been staying. I played this record over and over again, adoring the lilt and music of my mother's voice. It was the first recorded 'music' I loved. Imagine my surprise to find this old 45' last year in the basement of my sister's house! And I listened again, despite the cracks, to the lilt of my mother's voice, recorded perhaps 55 years ago. It was with great satisfaction that I composed a piece last year with Laurie Hollander using my mother's voice, recorded in her 88th year. Things seemed to have come round.

9.

As a child I spent many nights at my grandmother's house on the gulf coast of Mississippi. At the time of her passing, I had been away at school for many years. I returned to attend the funeral and that night I was outside listening to the wind. I began to hear again all those sounds I had grown accustomed to as a child. I heard them with new ears.

The crickets were loud. Their chirps, combined with the ringing of nearby wind chimes, created a subtle, random counterpoint. It was a few minutes before midnight and I could hear the 12:02 train approaching along the beach behind me. The slow Doppler effect of the train's 20-minute journey, combined with the counterpoint of cricket chirps and wind chimes, created an environment that was constantly evolving and developing. The sound of the train's engine and the low echoing of its whistle were melodic. Memories from my childhood and of my grand-mother were triggered instantly and I felt like I was seven years old again.

10.

I must have been about five or six years old at the time. We were living in a log house by a lake, in a place that is on the other side of the world from most other places on this planet. Later in life, I would be skiing to school, or rowing when the ice on the lake thawed. Up from our house, there were hills covered with pine forest, and down from the house there was a lake. The boat had no motor, and had been bought from a fisherman who had used it at sea.

There was a road going through there, but there weren't that many cars, because import restrictions still existed in those days, and cars

were pretty expensive, too. But there was a bus, and I was too young to have a bicycle.

We did not have a telephone, and television had not yet been introduced in the country. The only connection with the world outside was through the radio. The radio was the focal point for family entertainment, for news, for sports - for all our desires to be part of things in other places than where we lived.

The radio was placed prominently in the living room, and was contained by a nice cabinet made from polished wood and fabric covering the speaker. The cabinet was brown and the fabric had a yellow tint with a pattern woven into it. Somewhere behind the radio, mice managed to come in and out, but we never could figure out exactly where, and perhaps their entrance was not there after all, but that they just liked coming out on the floor from
there. They were forest-mice, and we fed them through the winters. In the spring they left and we did not see them nor their relatives until next late fall.

To search for radio stations, I had to turn a dial, and a long arrow swept almost a full circle to cover the whole range. There was a knob to switch between wavelengths. The names of the cities with transmitters was printed on the glass which covered the display, and I could read Copenhagen, Oslo, Berlin, Moscow...places I had never been, but that I could easily find in an atlas. I remember believing that what I heard from these places in the world was important, that what was on the radio was significant events from around the planet. I did of course not understand all that many languages, and the search for music in all the static took on another dimension that way. There were many hindrances to overcome - adjusting tuning was the essence, as transmitters drifted in and out, and I remember particularly well the men's choirs from Moscow, and the Norwegian programs where the listeners could ask for a specific piece to be played. Of course, this was before record players were common, and radio concerts was the usual way of experiencing any recorded music at all.

This wonderful machine was my only contact with the outside world. And perhaps it was the constant turning of the dial that pulled me in, or perhaps it was the glowing yellow light behind the dial. Whatever it was, I remember the exhilarating feeling of discovering a whole new world when I turned to the channel that were reserved for traffic belonging to the fishing fleet. Morse code, static, different noises, clicks - all at once, and with occasional spots in between filled with quiet or just one signal coming through loud and clear. I spent hours every week just listening to these sounds, learning where what was, and turning the dial to sequence the sounds in ways I liked.

On the wall behind the radio was a large window looking out over the lake, and looking out over this large expanse of ice or water while listening to these fantastic illegible sounds made my first conscious significant experience with sound. I find traces of this everywhere in what calls my ears to attention, and in my own music.

11.

I was born in India in the 50's, and when i was about 3 years old, my grandfather had a wind up 78-RPM record player, on which I would play two songs that I liked a lot — one about a parade of animals, and the other about a talkative barber. I remember watching the black disk going round and round, and hearing the sounds coming out of the tinny speaker.

when I was 4, I moved to Canada with my parents. according to my mother, the first time I heard someone speaking English I asked "are they singing?".

12.

The sounds of extreme desolation as I climb the windy moors near my home will probably stay with me forever. On the hill top, the silence is gripping, and unforgiving. Insect activity is magnified by a thousand times: small creatures living in the rough heather cry out loud, filling the acoustic space. Wind changes from broad band noise to an architectural sound, laden with meaning. It is almost as if you can even hear the temperature of the landscape change, as the sun warms the ice cold slopes.

13.

1er acte.
Durant la deuxième guerre mondiale j'habitais Paris. La France était alors occupée par l'armée nazie qui emportait en Allemagne une partie considérable de la nourriture des pays conquis. Dans les grandes villes, la population n'avait presque rien à manger, ce qui provoquait des carences alimentaires graves, responsables de divers troubles physiques, notamment chez les enfants et les adolescents.

J'avais quatorze ans à cette époque et voilà que je tombe malade d'un oeil. Pendant un an, je dois cesser toute activité visuelle: arrêt de mes études, aucune lecture, pas de cinéma, pas de spectacles, pas de sport. Je devais vivre la plupart du temps dans la pénombre, les yeux protégés de la lumière afin de ne pas souffrir. Pas très réjouissant pour un jeune gar(on!

Afin de me distraire, et comme j'avais toujours montré des dispositions pour la musique, mes parents eurent l'idée d'installer un piano à la maison. Je me mis donc à improviser intuitivement sur cet instrument, à "experimenter" avec acharnement, toute la journée, dans le noir, pendant des mois, ne me

fiant qu'à mes oreilles. Je commen(ai aussi à fréquenter assidûment les concerts classiques où j'écoutais avec concentration - les Afin de me distraire, et comme j'avais toujours montré des dispositions yeux fermés - les oeuvres du répertoire. Chez moi c'était la radio et les disques 78 tours.

Au bout d'un an, j'avais perdu loeil droit mais j'avais trouvé une vocation. Dès que ma santé me le permit, j'entrepris donc des études musicales sérieuses. C'est ainsi que je suis devenu compositeur.

2eme acte.
À la fin des années 40, j'ai eu l'occasion de découvrir l'enregistrement magnétique (sur fil d'acier). Il s'agissait d'un magnétophone Webster, venant des USA et utilisé comme dictaphone dans un bureau. Émerveillé par les possibilités sonores de cette machine, pourtant très primitive, je me suis lancé, par jeu, dans quelques études de bruits, ignorant à ce moment celles de Pierre Schaeffer qui allaient être à l'origine de la "musique concrète". C'est ainsi que, spontanément, j'ai découvert l'électroacoustique.

Épilogue.
Or, bien plus tard, dans les années 60, j'ai abandonné tout à fait la composition instrumentale pour ne me consacrer qu'à la musique "acousmatique". Que s'est-il donc passé pour que je prenne une décision aussi radicale?

Outre toutes les réponses rationnelles que je pourrais donner, en voici une, subjective mais peut-être la plus importante: L'acousmatique, genre dérivé de la musique concrète, est un art de la perception auditive, "à écouter sans voir" (Bayle), une musique sans partition (souvent) et sans spectacle. Je crois que mon goût inébranlable pour cette composition, détachée de la notation et du visuel instrumentals, peut être relié inconsciemment aux conditions strictement auditives de ma rencontre avec la musique, à cette époque où l'ÉCOUTE constituait pour moi le
seul contact avec le monde et où la musique n'avait de réalité que sonore.

==

1st act.
I lived in Paris during World War 2. France was already occupied by the Nazi army who took into Germany a considerable part of the nourishment from the conquered countries. In the big cities, the population had almost nothing to eat, which caused serious nutritional needs which were in turn responsible for many diseases, namely among the children and adolescents.

I was fourteen at the time and there I was, with a sick eye. I was told to stop all visual activity for the period of one year: leave school, no reading,

no cinema, no shows, no sports. I was supposed to live most of my time in darkness, my eyes protected against the light to avoid suffering. Not too attractive for a young kid!

In order to be occupied, and as I had always shown some inclination towards music, my parents thought of buying a piano for our house. I started improvising intuitively on that instrument, "experimenting" with impetuosity, all day long, in darkness, for several months, using nothing but my ears. I also started going to classical music concerts assiduously, where I listened with concentration - my eyes closed - to the works of the repertoire. At home it was the radio and the 78 rpm records.

After one year, I had lost my right eye but I had found a vocation. As long as my health would permit me, I would then undertake serious musical studies and do nothing else.
This is how I became a composer.

2nd act.
In the late 40s, I had the opportunity of getting acquainted with magnetic recording (on metal wire). This was with a Webster magnetophone, originally from the USA, that was being used as a dictaphone in an office. Fascinated with the sound manipulation capabilities of this machine, however rudimentary it was, I ventured, for amusement, in some studies with noises, unaware at that time of those done by Pierre Schaeffer which would lead to the birth of "musique concrete." This is how I spontaneously discovered electroacoustic music.

Epilogue.
A long time later, already in the 60s, I abandoned instrumental composition completely and devoted myself exclusively to acousmatic music. What then happened to make me make such a radical decision?

Among all the logical explanations that I could give, here is one which is perhaps subjective but is probably the most important one: "Acousmatique," a derived genre from musique concrète, is an art of the audible perception, "to listen without seeing" (Bayle), a music without a score and without spectacle. I think that my unshakable love for this kind of composition, free from notation and from the visuality of instruments, can be understood in an unconscious manner by the strictly aural conditions of my musical initiation, at a time when LISTENING meant for me the only way of communicating with the world, and where music did not have any other reality than the sonic.

14.

As a composer of computer music, I can say that I have significant experiences with sound almost every day. But perhaps I should relate the first

one, which I think was decisive to my approach to music. When I was four years old I enjoyed very much to play freely on the piano. Perhaps this fact lead my parents to send me to study music at the age of five. My first experience with my teacher was unforgettable. There was in her room
a piano and a table. She told me to seat at the table, with the piano behind me, forbidding me to turn to it, because, she said, I should first spend some time learning the rudiments of music theory. So, after some time (perhaps one week, I cannot precise this because for me was like a century) she said: "well, now you know the staff and the names of notes and durations; you can

turn to the piano". Listening to this, I turned to the piano and struck the lower A key with all my forces, keeping my finger on while the sound was slowly fading away. I suppose that then I understood, somehow, that music was sound.

The composers:

1. Paul Lansky
2. Carla Scaletti
3. Mara Helmuth
4. Sylvia Pengilly
5. Tamas Ungvary
   (translation from Hungarian to Swedish by

Anna Ungvary, and to English by Jøran Rudi)
6. Annette Vande Gorne
   (translation from French to English by Carlos Fernandes)
7. Brad Garton
8. Anna Rubin
9. David Layman
10. Jøran Rudi
11. Arun Chandra
12. Ambrose Field
13. Francis Dhomont
    (translation from French to English by Carlos Fernandes)
14. Horacio Vaggione

Reviews

CD Reviews by Adrian Moore

Jean Schwarz (Composer) Elise Caron (Soprano) - The Sea Maid's Music INA C 3003
INA GRM

François Bayle - Fabulæ
- fabula
- onoma
- nota
- sonora
MUSIDISC 244732

Denis Dufour - Notre besoin de consolation est impossible ... rassasier (Our need for consolation is impossible to satisfy). INA C 1010

Introduction
This selection of music comes from what can loosely be termed musique concréte. There are some stunning creations of sound sculpture here. Some of these CD's were 'harder going' than others. They all share common origins through association with the Groupe de Recherches Musicales in Paris or the electronic studios at Bourges (both familiar places to electroacoustic musicians), either through resident composers or special commissions.

Jean Schwarz Sea Maid's Music (1990)

And [I] heard a mermaid on a dolphin's back
Uttering such dulcet and harmonious breath,
That the rude sea grew civil at her song....
Shakespeare

Technically Sea Maid's Music involved improvised sessions with the versatile soprano Elise Caron and the dextrous, manipulative computer, Syter (Which spawned the well known GRM Tools suite of programs). Caron recites from Midsummer Nights Dream amongst other delicate vocal extemporisations. Where Schwarz succeeds is in offering us an intimate relationship

and not abusing the voice or the processes involved. In short, source and treatment merge creating a new palette which is used in a subtle manner.

There are few composers who manage to paint with the whole voice/computer palette and retain form. (Trevor Wishart achieved this with his VOX cycle). Many vocally inspired works traverse such a broad spectrum that form is often forgotten. The drama of Sea Maid's Music is easily followed. This is not to say the music is simple - far from it. Keeping dramatic tension and variety for 61 minutes is no easy feat. Melodic motives lead to a pitch dominated work where samples are latched to build drone backgrounds and delays are used to give Reich-like rhythmic pulse. The voice could probably do with a little more 'solo' work as the 'natural sound' tends to become de-personalised as time goes on. However, like the vocal music of Alejandro Vinao, the bonds between tape and voice are precise and allow literal and implied meanings to be understood.

——

François Bayle - Fabulæ
1990/1992

A nursery rhyme is played on an imaginary xylophone whose bars are horses hooves.

Pitched motives burst into the stereo field of Fabulae and possess the most delicate sense of space. Like an artist with a fine airbrush, Bayle manages to layer and accentuate structure such that it is clear whilst not being obtrusive or obvious. Fabuae exists in 4 movements and like the Schwarz is a whole suite on one CD. Each piece has the principle of acousmatic sound at its core.

Acousmatic sound is that which is divorced

from cause - an invisible sound source - difficult to realise, as its practically impossible to shut off our vision especially if visualisation stimulates and further accentuates the imagination. We want to conjure images with the minds eye. Fabulae lets you do this but requires that you get to know the gestures and timbral colors so that their repetition and development begin to alter your understanding and change the patterns you form. This music has an agility that most younger composers fail to achieve. It has a very instrumental feel to it with themes and motifs. Each movement deals with the playful, artful, secretive, fantastic fairy-tale world between our ears. Performed over the Groupe de Recherches Musicales' diffusion system, the Acousmonium, Fabulae would ignite your fantasies and illuminate the extraordinary. The booklet adequately describes what we expect to hear. The sounds taken by Bayle are very well known to us possessing instrument-like qualities but they do not resonate with our perceived human performance practice.

I find this compact disc difficult to compare with other Bayle such as Erosphere, and Motion-Emotion. It bears more resemblance to his latest offering, La Main Vide through timbral correspondences. Bayle's work continues to succeed. Fabulae fits neatly into a collection of fine compact discs. If you purchase this, try the collaborative masterwork (with Bernard Parmegiani) Divine Comedie while you are at it!

Denis Dufour - Notre besoin de consolation est impossible rassasier (Our need for consolation is impossible to satisfy) 11987/1989

This dark work painted on a desperate canvas is based on Stig Dagerman's text. The snapshots he offers to our view suggest that happiness is both real and impossible to achieve - or perhaps simply that reality is impossible, given the

conditions mankind creates and inflicts upon itself. (from the booklet)

This is Cinema for the ear, the work is extremely visual and I had no problem involving myself with the music. This work has the grit and stubbornness such as can be heard in the majority of Michel Chion's work. This compact disc is big - weighing in at 67' 22 and demands full concentration throughout else the tenor of the work be lost. This work has a mix of text, sound, music and imagination that the sensitive ear finds engaging. When composing with the voice as source, (especially when reciting text) sometimes one hears the voice extract itself from the musical fabric. In Notre besoin ... the words fuse with the music (I recommend you also listen to Chion's Requiem as there are many similarities). There are some real delicacies in this work. Spaces and minute sounds that only a repeated listen (perhaps with headphones) will pull out. There are also some classic montage sequences. Track 8 is indicative of the whole work and shows the influential figure of Pierre Schaeffer in the background.

This piece is about 10 years old. Schaeffer's early works are approaching 50 years old. We are promised both the earth and extinction. This work seems as vibrant now as any work that came hot out of the CD-RW (by that I mean over the last couple of years). I am guilty as are many others of giving preference continually to that created yesterday. This work gets back to the sound and it is from here that we can move forward

ZANÉSI
Christian Zanési

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INA C2001
Musidisc 244462

Total Time: 52:47

Christian Zanési's music (as evidenced by the works on this CD) owes much to a brilliant interweaving of what are often deceptively simple tones and textures (and just how many of these are purely synthetic and how many are processed sounds from the 'real world', I wouldn't like to guess) into an intensely personal and complex sound world. The result is acousmatic music of the highest order. The masterful juxtaposition and treatment of sound objects of no easily identifiable source, although

frequently suggestive of many, allow the listener's imagination to take full flight. For while the sources and their treatments may often be simple, Zanési's is generally very busy music, with much to listen to—and to admire—as his grand musical gestures unfold.

The first work on the disc, Stop! l'Horizon (1983) is perhaps the most accomplished of the three presented here. I found it totally absorbing in its alternating moods: moments of peace and tranquillity set amongst the otherwise hectic flurries of granulated sounds and electroacoustic crashings and bangings! There are also moments of prolonged dramatic tension, particularly during the 3rd movement's relentless progression to its (and the work's) final vanishing point, far away on the distant horizon.

Profil - Désir (1988) is another enjoyable piece, using some more obviously vocal and flute-like elements, set amidst low, sustained drones to work its more eerie musi-magical spell. In many ways, this work is very similar to Stop! l'Horizon in its use of alternating episodes of tension and relaxation, (as well as subjecting the sonic materials to similar sounding treatments) but I found it altogether more disturbing in the way that it never really allows the listener to relax until the very final moment. Great stuff, indeed!

By comparison, Courir (1989) is something of a disappointment—unless 15 minutes of ever more uncomfortable (and discomforting) heavy-breathing, from which the other electronic sound treatments are never much of a distraction, constitutes your idea of a good time! The composer himself describes the starting point of the work as a single recording with the microphone right up against the mouth, of the "real presence of a person establishing his rhythm." The aim: "to run as fast and as long as possible; speed up the entire body machine to achieve a state where the mind is short circuited, literally stopped." Quite so. 'Nuff said. I recommend that you give it a listen: you'll either love it or hate it. Ultimately, though, whether or not you like the final piece, the other works make this a disc well worth having, despite is rather meagre duration. This is music which cries out to be heard—especially in the concert hall!

Reviewed by Steve Benner.
http://es-parto.lancs.ac.uk/~esasb1/

CD review

Le Sixte Livre... - Chrysopée Électronique -
Bourges LCD 2781105
"The Sixth Book" known as the "electroacoustic" book by François Rabelais

This is a compilation of works celebrating the fifth centenary of François Rabelais' birth

with specially commissioned works by Sten Hanson, Francoise Barriere, Rainer Boesch, Michel Redolfi, Leo Kupper, Pierre Boeswillwald, Georg Katzer, Daniel Tosi, José -Manuel Berenguer and Ulrich Suesse.

This compact disc is an amazing insight into how composers respond to and treat text in general, offering us their understanding and interpretation of Rabelasian thought/language. It must have been a daunting task to have been commissioned for such a project. As this is a 'Radiophonic' compact disc the 'voice from nowhere' is not a problem and stirs the imagination especially when you hear the opening track, (René Zosso reciting the famou s "Inscription mise sur la grand port de Thél=E8me") which is extremely powerful.

I expected some electroacoustic Ars Nova to follow. However this was not to be. Each piece approaches the material in a challenging style. Indeed the variety of style is refreshing and raises many issues about compilation CD's: There was perhaps too much freedom and for one who is not well versed in Rabelais this was a difficult listening task and quite frankly I had to go on what I heard. The Barriere, Redolfi, Boeswillwald, Tosi and Berenguer are highlights worth waiting for but what I can not believe is how the rhythm of the text, the power of the words and their recitation, and the meanings derived from the text, seemed astonishingly drained from these interpretations by composers of international acclaim.

Reviewed bt Philip Martin

Variations 2: A London Compilation
Reviewed by Michael Barnhart

Paradigm Discs has a new release entitled "Variations 2: A London Compilation". The attractive CD insert contains relatively little text information about the artists and pieces, choosing instead to communicate through pictures. Common curiosity breeds unanswered questions, making this a bit irritating at first. It is refreshing, however, to encounter a presentation wherein the listener is freed to intuit the significance of the materials. Perhaps the producer, Clive Graham, offers this format in opposition to recordings presented in a more academic style, where each process is painstakingly detailed and each decision is self-consciously justified in jacket prose. The recording opens with Akemi Ishijima's "Catalysis", an installation from ISEA 97. In the jacket photo, sleek silver spheres hang suspended, casting shadows with no mention made of how the sound orbits with them. The piece contrasts austere, hollow, wooden sounds with shimmering sinusoids. Several sounds evoke images of shuffling, rustling paper and little

rolling, dropping beads causing the piece to enter my apartment (which contains similar sounds as I work) in a natural and unpretentious way, as if someone is working alongside me.

"Catalysis" sets the introspective tone for this disc with its meditative pacing, which is continued in Michael Ormiston's "Hym", subtitled "for morin khuur" which must be the large stringed instrument pictured in the insert. This piece inherits much of its sound from pre-existing Eastern drone musics while distinguishing itself through the inclusion of shrieking and sparkling harmonics. In addition to the warm familiarity of bowed strings, the directness and simplicity of the material provides a welcome counterbalance to other pieces in this collection. The opening of Tom Wallace's "BrixtonQuatrain" created a serendipitous counterpoint between sounds from my street (through the open window) and his own (field recordings). As he probably planned, I turned up the volume during the quiet beginning, completing the setup for me to be assaulted by the loud entrance of the hip, disintegrating groove that comes in later. Fun.

"Strata" is the title of Hugh Davies' offering for Aolian harp and tape. The live component of the piece is performed on a tree of amplified metal rods, excited through various means. The taped tapestry of colored noise is juxtaposed against instrumental plunks, tinks, scrapes and thin bell-like tones. From "Domestic Ambient Noise" by Bob Cobbing and Lawrence Upton is a vocal realization of a graphic score in grunts, guffaws and barks that supplied ample programme for my mental cartoon. The churning sea of process residue in John Grieve's "251.3.04.222" (which I tried as a URL and found down. Is it ftp or am I just gullible?) is presented with a humorous photo of an elderly Christmas party whose guests pose, resplendent in ribbons and paper hats. Is the sound of their revelry the source?

Clive Graham's own "In Tension" is a dissonant noise-drone piece with a bumpy, grainy surface and nervous rhythms. Its jacket counterpart is a work made from maps showing intertwined curves of terrain coiling and pulling. A London map segment features prominently in the cover art as well, and the composers' respective turf appears beneath each of their names on the back cover. Maybe the tension in Graham's piece is an effort to capture and transmit a sense of his hometown vibe beyond its borders.

The procedures of Rolf Gehlhaar's "Cusps" are concisely encapsulated in a jacket diagram showing a performer's gestures being translated into sounds via an ultrasonic sensor array. While interesting both sonically and technically, the piece suffers somewhat from the constraints of the CD format. It is a 4-channel piece presented here in stereo, and one cannot see the performer who must greatly enhance the live experience.

"Variations 2" offers a unique and worthwhile listening experience. By being carefully ordered and studiously vague, the disc engages the listener in a search for meaning through which s/he becomes an active participant in the work.

Members' news

KATHARINE NORMAN has recently been appointed Director of the Electronic Music Studio at Goldsmiths College, University of London, UK. The EMS studio currently consists of five individual studios, one dedicated to post graduate use, plus a large computer laboratory with midi facilities, and a purpose designed live recording space and control room. Computing facilities are currently Macintosh, although facilities are to expand to include SGI and the purchase of a Yamaha disklavier grand piano.

Enquiries from prospective students or other interested parties are most welcome, and should be sent to music@gold.ac.uk

ICMA news

Please note this update on ICMA:

The International Computer Music Association
2040 Polk Street, Suite 330
San Fransisco, California 94109
USA

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WWW: http://music.dartmouth.edu/~icma

Gary Singh, Administrative Assistant
Stephen Arnold, President
Allan Strange, Vice President for Conferences
Patte Wood, Secretary/Treasurer

Is there something that you would like to have reviewed in ARRAY?

Send E-mail to:
ARRAY-ed@notam.uio.no

Announcements

This is your last printed copy of ARRAY!

During the ICMC in Michigan, it was decided that the ICMA needs to cut some expenses in ongoing activities, to allow for a more lively focus on special projects, such as the upcoming CD-ROM edited by Brenda Hutchkinson and coordinated by Larry Polanski.

One of the areas where it seems feasible to reduce expenses is in the publications area, where the printing and mailing of ARRAY and the Membership Directory is incurring significant cost. Starting with Vol. 18, no.3., ARRAY will be distributed electronically, and this new electronic version of ARRAY will be part of the new design of the ICMA website maintained at Dartmouth College. For easier and quicker downloads, there are plans for mirroring the site in Europe and Asia.

The editors realize that an electronic verison will be a slight disadvantage for a few of our members, particularly for those who rely on a modem connection to the Internet. We would appreciate any suggestions from the membership regarding other desirable means of distribution than the WWW - for example either through a special mailing list for those members who would like to receive ARRAY as PDF-files or regular E-mail. We are also considering placing ARRAY articles and announcements in an FTP archive for those who do not wish to use a browser to access the material.

If you have constructive suggestions for implementing this transition, we would be pleased to hear them: ARRAY-ed@notam.uio.no

Best wishes for a nice fall,

Mara Helmuth & Jøran Rudi
ARRAY editors

Notes:

International Computer Music Association
Bringing art and science together.

ICMA Order Form
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	PR1000	*Proc. of the 1989 ICMC (Columbus, 340 pages)*	$40.00	$46.00	$60.00	$66.00		
	PR900	*Proc. of the 1988 ICMC (Cologne, 440 pages)*	$30.00	$34.00	$39.00	$43.00		
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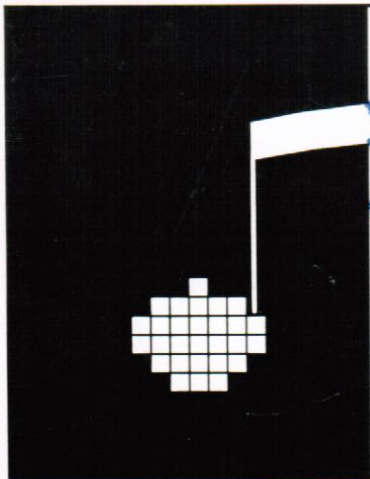
International Computer Music Association

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