

Computer Music Association
Newsletter
Vol. 4, No. 4
Vol. 5, No. 1
January 1984

Computer Music Association -- Board of Directors and Officers

William Buxton - President

Larry Austin, USA

Goffredo Haus, ITALY

Marc Battier, FRANCE

Hubert Howe, USA

Thomas Blum, USA - Editor
Co-founder

Gary Kendall, USA - Membership
Chairman

James Dashow, ITALY - V.Pres.

Otto Laske, USA - Secretary

Dorothy Gross, USA - Secretary

Curtis Roads, USA - Co-founder

Robert Gross, USA - Publications
Coordinator

John Snell, USA

Dorothy Gross, USA - Secretary

With this double issue of the Newsletter, CMA ends the fourth and begins the fifth year of its existence. Some key events took place within CMA at the end of 1983, notably the election of a new Board (see 1983 CMA General Meeting Minutes, below) and of new officers.

In turning CMA over to its new President William Buxton (SSSP, Toronto, Canada), we want to thank James Beauchamp (Unl. of Illinois, Urbana, USA) for a job well done as the outgoing CMA President. A special acknowledgement is paid to John Strawn (CCRMA, Stanford, California, USA), CMA co-founder, who did a meticulous job as CMA Treasurer during its most difficult, formative years. The position now goes to Otto Laske (Boston, MA, USA) who we know will carry out this function with the continued attention and diligence it requires.

A tie occurred for fifth place in our Board of Directors election between Larry Austin (NTSU, Denton, Texas, USA) and John Strawn. John deferred the position to Larry, so we now have Larry on the Board, thanks again to Mr. Strawn.

Last, and certainly not least, CMA thanks its many members who have stood by the Association and maintained their support during some very unpredictable times in the life of this organization. Here's hoping that the groundwork done over the initial years will provide a stable and fruitful CMA now and in the future.

A very Good New Year to All,
-Thom Blum
CMA Newsletter Editor

October 19-23, 1984

The 10th International Computer Music Conference will be held in Paris the 19th thru the 23rd of October 1984 under the sponsorship of IRCAM. Held for the first time in France, this conference is an international forum for scientific, technical, and artistic exchange concerning computer applications in music. Paper sessions, panel discussions, demonstrations, continuous tape concerts, and live concerts will take place in IRCAM and the Centre Georges Pompidou. The official languages of the conference are French and English and simultaneous translation in both directions will be provided.

PAPER SESSIONS and PANELS

The major topics of the conference are:

- processing and synthesis hardware including VLSI design strategies
- synthesis and compositional software including real-time control
- signal processing, acoustics, and psychoacoustics
- computer assisted composition, research, and instruction
- aesthetic and theoretical implications of computer based methodologies on composition and performance

CONCERTS

A performance of Pierre Boulez's REPONS by the Ensemble InterContemporain under the direction of the composer will open the conference on October 19th at 20:30.

From the 20th thru the 23rd of October two concerts will be held each day. The programs will include both new and reference works.

- at 18:30, works for tape and/or live electronics and soloist(s)
- at 20:30, works for tape and/or live electronics and instrumental ensemble

(Ensembles approached: Ensemble 2E 2M, Ensemble InterContemporain, Itineraire, Musique Vivante).

Computer Music Association News

The Northern California Chapter of CMA has been formed and two meetings have been held at which discussions have taken place concerning its functions and purpose. If you are interested in participating in this local chapter send a note to the CMA P.O. Box, ATTN: CMANCAL

CMA is organizing a radio concert tape to be aired initially on the Pacifica KPFA station covering Central and Northern California. The air date will be determined as soon as we have collected sufficient tapes of computer music. This/these tapes will be circulated to other Pacifica and NPR affiliates and developed into a computer music series if possible. Pieces should be 5 to 15 minutes in duration, 1/2 track stereo, 7.5 or 15 IPS. Please send your tapes along with a brief autobiography and program note to CMA, ATTN: CMA RADIO.

The proceedings from the 1983 ICMC at Eastman School of Music are being compiled by CMA Publications. Notices have been mailed by Rob Gross to all those who presented papers. If you missed this please send a copy-ready version of your paper immediately to CMA, ATTN: 1983 PROCS

Judges for the Sixth Tokyo Video Festival honored five Americans this year for their entries. The top award, the Video Grand Prix, went to one of our members Reynold Wiedenaar for his 10.5 minute program, "LOVE OF LINE, OF LIGHT AND SHADOW: The Brooklyn Bridge." Wiedenaar, a New York City composer, was commissioned by clarinetist F. Gerard Errante to create the program. By computer processing both the video images and the audio, Wiedenaar developed a work of synthesized sounds and images. As he puts it, "The visual beauty of the bridge is complemented by the massive sonic resonance of its motor traffic." Congratulations and continued success, Reynold.

ICMC/IRCAM
31, rue Saint-Merri
F-75004, Paris
FRANCE

Telephone: (33-1)-277-12-33 poste 4817

Telex: 212 0 34 F IRCAM

Electronic Mail: mcvox!ircam!icmc

DEMONSTRATIONS AND SPECIAL INSTALLATIONS

Propositions for demonstrations, exhibitions, and special installations should include a description of the nature and goal, the space requirements, the duration, the time necessary to install the equipment, and other technical requirements. Don't forget we run on 220 volts at 50Hz and when necessary you must supply a transformer.

REGISTRATION

The registration fee includes all concert tickets and access to all conference events. A conference program containing all conference abstracts and concert programs in both French and English will be provided as well.

The fees are:

- 600 French Francs (700 French Francs after September 1, 1984)
- 300 French Francs for students

Checks written in French Francs can be mailed to the conference address listed above. If this is not possible a bank transfer should be made to the following IRCAM account:

Account No. 0000 186908T

IRCAM

31, rue Saint-Merri

F-75004 Paris

Banque PARIBAS
47, avenue Bosquet
F-75007 Paris
FRANCE

code banque: 30026

code guichet: 00700

Telephone: (33-1)-555-52-99

Continuous and scheduled tape music concerts will be held throughout the duration of the conference.

SUBMISSION OF PAPERS AND PIECES

Selection of papers, tapes, and pieces for tape and/or live electronics and instruments will be made by scientific and artistic juries.

PAPERS

Propositions for papers must arrive at IRCAM before May 1, 1984 in the form of an abstract of two pages including graphics. This two page abstract should be camera ready with a written surface of 160mm x 240mm. The title should appear on the first page with the authors name and address including if possible an electronic mail address, telephone, and telex number. On a separate sheet characterize the paper as to its central theme and the new territory it explores and list the audio-visual requirements.

TAPE PIECES

Works for tape alone must arrive at IRCAM before May 1, 1984. Audio tape formats include 1/4 inch two track stereo, 1/4 or 1/2 inch four track quad. Tape speeds are 7.5 and 15 inches/sec. Please indicate the channel ordering and speaker placement. Indicate as well whether the tape is tail-in or tail-out. If noise reduction is used indicate the type (DBX, Dolby, etc).

Digital tapes must use the format for the Sony PCM F1 with the Betamax codings NTSC, SECAM, or PAL.

PIECES FOR INSTRUMENTS WITH TAPE AND/OR LIVE ELECTRONICS

Scores and performance tapes should arrive at IRCAM before February 1, 1984. The tape formats are the same as above. If a traditional score is not available as might be the case for a live computer piece, please characterize the content of the work and the technical requirements for the performance.

Please include in all cases program notes of approximately 200 words including dates of realization and first performance if not a premiere. Include as well a photo and a brief biographical sketch. The program notes should be camera ready with the same format as indicated above for the papers. A recording of a performance would be helpful but not essential.

All text must be in either French or English and please observe the indicated deadlines. All conference submissions and correspondence should use the following address:

ANNOUNCING
TWO FORTHCOMING BOOKS FROM THE MIT PRESS

COMPUTER MUSIC TUTORIAL

**by Curtis Roads and John Strawn
With Curtis Abbott, John Gordon, and Jerome Wenker
Foreword by John Chowning**

and

FOUNDATIONS OF COMPUTER MUSIC

**Edited by
Curtis Roads and John Strawn
Foreword by Max Mathews**

Scheduled for publication, Fall 1984



Please make sure that the above account number and codes are accurately specified on the transfer.

Housing information will be supplied on a separate form.

The assistance of the Computer Music Association, P.O. Box 1634, San Francisco CA, 94101-1634, U.S.A. in organizing this conference is greatly appreciated.

PAPERS

Propositions for papers must arrive at ICMC before May 1, 1984 in the form of an abstract of two pages including graphics. The two-page abstract should be camera ready with a written surface of 180mm x 240mm. The title should appear on the first page with the authors name and address including if possible an electronic mail address, telephone, and telex number. On a separate sheet characterize the paper and list the technical requirements.

TAPE RECORDINGS

Audio tape format must include 1/4 inch 1/2 track or 1/2 inch 1/4 track. Tape speeds are 7.5 and 15 ips. Indicate the ordering and speaker placement. Indicate the start and end of the tape or the start and end of the recording.

DIGITAL RECORDINGS

Digital recordings must be in either PCM or DPCM format.

SCORES FOR INSTRUMENTS AND LIVE ELECTRONICS

Scores and performance tapes must arrive at ICMC before February 1, 1984. The tape format must be 1/4 inch 1/2 track. If a personal score is not available as might be the case for a live computer piece, please characterize the content of the work and the technical requirements for the performance.

Please include in all cases program notes of approximately 200 words including dates of realization and first performance if not a premiere. Include as well a photo and a brief biographical sketch. The program notes should be camera ready with the same format as indicated above for the papers. A recording of a performance would be helpful but not essential.

All text must be in either French or English and please observe the indicated deadlines. All conference submissions and correspondence should use the following address:

Membership Application

NEW ENGLAND COMPUTER MUSIC ASSOCIATION

I would like to join the New England Computer Music Association (NEWCOMP). NEWCOMP is a non-profit organization for the purpose of furthering computer music in the New England area.

Membership benefits include reduced entrance to NEWCOMP concerts, invitations to special events, subscription to the NEWCOMP NEWS (the newsletter that details our activities-for one year), exchange concerts with international new music centers, reduced tuition for courses in computer music, and access to literature about computer music.

Please check one:

- \$ 8 Student member (provide copy of current ID)
- \$ 16 Member
- \$ 24 Couple
- \$ 32 Retaining member
- \$ 64 Sustaining member
- \$ 128 Donor
- \$ 256 Patron
- \$ 512 Benefactor
- \$ 1024 Life member

All contributions and membership fees are tax-deductible. Please make your check payable to the New England Computer Music Association and send it to the Treasurer, NEWCOMP, 926 Greendale Avenue, Needham, MA 02192.

NEWCOMP is affiliated with the Computer Music Association P.O. Box 1634, San Francisco, California 94101.

Other information about NEWCOMP can also be obtained by contacting the Arts Manager, Helaine Baler, 27 Boulevard Rd., Arlington, MA 02174 (617-641-1253).

Please fill in:

Name: _____

Address: _____

Tel. # _____

2ND INTERNATIONAL NEWCOMP COMPUTER MUSIC COMPETITION AND FESTIVAL

**Cash Prizes
International Jury
Deadline: 1 May 1984**

NEWCOMP of Boston, Massachusetts USA is sponsoring an international computer music competition and festival in 1984. The group welcomes submissions of tapes and scores of computer music. It is necessary to limit scores to those for a single performer only, with or without tape.

Tapes should be either half-track or four-track on one-quarter-inch tape, at 38 cm/sec (15 ips) or 19 cm/sec (7.5 ips). There should be a 0 VU test tone at the beginning of the tape and the tape should be clearly marked heads or tails out. All tapes submitted become the property of NEWCOMP and will be filed in the NEWCOMP archives.

Tapes and scores should be accompanied by program notes and a two-paragraph biography of the composer, as well as a \$10 entry fee.

The deadline for submissions is 1 May 1984. Notification of winners will be made on 1 August 1984. Winning compositions will be performed in Boston at the NEWCOMP Computer Music Festival.

All entries should be sent to: NEWCOMP Festival, 926 Greendale Avenue, Needham, Massachusetts 02192 USA.

CALL FOR MANUSCRIPTS

William Kaufmann Inc. is pleased to announce a new series of books dealing with computer music, digital audio, and related subjects. During the past 25 years, computer music and digital audio have developed as closely related fields which draw from a wide variety of disciplines: computer science, electrical engineering (especially digital signal processing and hardware), psychology (especially perception), physics, and of course all aspects of music. This series will include titles from all of these areas.

John Strawn will serve as series editor. Strawn's background includes training and performance in electronic music at the Oberlin Conservatory and in Berlin, Japan, and the San Francisco area. He has served as consultant for a number of digital audio-related projects, such as Mattel, Crumar, and Kurzweil. He is currently completing his doctoral studies in computer music at the Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University. From 1976-1982 Strawn was an editor of *Computer Music Journal*, the leading publication in the field. With C. Roads, Editor of *Computer Music Journal*, he is the co-editor of two anthologies on computer music and digital audio currently forthcoming from the MIT Press.

The series will include, but not be limited to:

- textbooks (at the undergraduate and graduate levels)
- "how-to" books (such as collections of "patches" for synthesis)
- anthologies
- reference works and monographs
- guides for audio engineers and studio musicians
- books for home computer users and synthesizer players.

A multi-volume anthology will be launched in 1984 with two volumes, one on hardware and one on digital signal processing; further volumes, including

anthologies on composition and psychoacoustics, are in preparation. Book proposals and manuscripts are now being solicited.

For more information, contact
William Kaufmann
95 First Street
Los Altos, California 94022
Tel. 415 - 948 - 5810

Manuscripts and book proposals may also be submitted directly to

John Strawn
Center for Computer Research in Music and Acoustics (CCRMA)
Department of Music
Stanford University
Stanford, California 94305
Tel. (415) - 497 - 4971

Music Perception

Music Perception

The University of California Press is pleased to announce the appearance of a new international journal edited by Diana Deutsch with the assistance of a very distinguished board of associate and consulting editors.

MUSIC PERCEPTION draws together for the first time approaches by scientists and musicians to the study of musical phenomena. Recent technological advances have enabled scientists to address musical issues with the stimulus control required for tight experimentation. In parallel, the development of electronic music and the use of the computer as a compositional tool have led musicians to address themselves to empirical issues. Yet such work is currently scattered among many diverse publications, making it difficult to keep abreast of the different approaches and findings.

MUSIC PERCEPTION publishes original empirical and theoretical papers, methodological articles, and critical reviews from a broad range of disciplines, including psychology, psychophysics, linguistics, neurology, neurophysiology, artificial intelligence, computer technology, physical and architectural acoustics, and music theory. MUSIC PERCEPTION is intended to foster communication between the researchers and theorists interested in the study of the perception of music and thereby contribute to a unification of this rapidly growing field.

Issues devoted to topics of particular interest will be a frequent feature of MUSIC PERCEPTION. The topic of volume 2, number 1 will be tonality and will include articles by R. Erickson, L. Stein, L. Cuddy, and D. Butler and H. Brown on tonality. Volume 2, number 2 will focus on performance with articles by J. E. F. Sundberg, F. R. Moore, J. A. Sloboda, and A. Gabriellson.

In addition to full-length, in-depth articles by distinguished scholars, scientists, and musicians, a Notes and Comments section will contain short reports of research findings of particular interest as well as critical discussions of theoretical and methodological issues raised in the journal. There will also be an extensive Book Review section. Another feature of MUSIC PERCEPTION will be a section devoted to the review of new technology of importance to researchers in the field.

Please recommend MUSIC PERCEPTION to your librarian.

It is important that your librarian learn from you of material which would be useful to you or to your colleagues and students. Your librarian may not yet know of MUSIC PERCEPTION and may not appear on our lists to receive this brochure directly.

If you wish to recommend MUSIC PERCEPTION for acquisition, please sign on the line below and forward this portion to your librarian.

I would like to recommend acquisition of MUSIC PERCEPTION.

Signed _____

Department _____

MUSIC PERCEPTION (ISSN 0730-7829) is published by the University of California Press four times annually in soft-cover parts of 100-150 pages each. Annual index appears in issue no. 4.

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Subscriptions Manager, MUSIC PERCEPTION, University of California Press, Berkeley, CA 94720 U.S.A.

1983 Computer Music Association General Meeting

October 9, 1983

International Computer Music Conference

Eastman School of Music

Rochester, New York

USA

1. 1983 ICMC -- Allan Schindler

Schindler thanked the staff of the ICMC.

2. Computer Music Association Officers -- James Beauchamp

William Buxton (Canada) replaces James Beauchamp (USA), President

James Dashow (Italy), Vice-President

Dorothy Gross (USA), Secretary

Otto Laske (USA) replaces John Strawn (USA), Treasurer

Gary Kendall (USA), CMA Membership Chairman

Thomas Blum (USA), CMA Newsletter Editor

Robert Gross (USA) assumes role as CMA Publications Coordinator

3. Computer Music Journal -- Curtis Roads

CMJ is looking for articles. Back issues of the Journal are available at the Conference and by writing to M.I.T. Press directly.

4. CMA Conference Committee Report -- Curtis Roads

The new International Computer Music Conference guidelines have been approved. Roads welcomed suggestions and hosts for the 1985 ICMC. Submissions may be sent to CMA.

5. CMA Publications and Newsletter -- Thomas Blum

The latest issue of the Newsletter is available at the ICMC and will be mailed out soon. The 1982 ICMC Proceedings are now available at \$40 for CMA members, \$45 for non-members, and \$50 for institutions. The CMA will publish the 1983 ICMC Proceedings. Papers should be in by December 1, 1983. Robert Gross becomes the CMA Publications Coordinator effective immediately.

6. CMA Board of Directors Election -- James Beauchamp

According to the newly approved bylaws, the new Board will have ten members. The election is still in progress.

7. Treasury -- John Strawn

Strawn reported that CMA started the year at \$642.00 and finished at \$2,390.00. Due to our strong financial position, some Board members will get a minimal reimbursement for hiring clerical assistants, and CMA membership dues will not increase in 1983-84.

8. Upcoming Conferences -- Dorothy Gross

Gross gave a report on related conferences in the near future.

9. CMA Membership -- Gary Kendall

CMA now has many members, over 100 of whom are from outside the USA. We are being more rigorous about enforcing dues payment. Please inform Gary if you have moved by sending a change of address notice to CMA. CMA will be establishing a European mailing address.

10. Miscellaneous Announcements

Steven Pope announced that an organization, CAAIM, has been formed in Munich for the advancement and research of computer music and art. Anyone interested in receiving further information should contact him or Stefan Koska.

Bruce Pennycook is forming MUSNET, an electronic mail facility for computer musicians. His ARPA address is DECVAX!UTCSRGV!QUCIS!BRP.UUCP

Jon Appleton announced the formation of the International Colloquium of Electro-acoustic Music (ICEM) and invited the Computer Music Association to become the USA chapter. CMA acknowledges and appreciates the formation of the ICEM but cannot formally affiliate at this time since it too is an international and not strictly US organization. Newsletter space will be provided for ICEM announcements and information exchange is encouraged between CMA and ICEM.

11. Future ICMCs -- James Beauchamp

No definite decision has been made for the location of the 1985 ICMC. Manfred Clyne offered Sydney, Australia. John Chowning announced that Stanford and CCRMA is considering hosting an ICMC in the Summer of 1985, but preferably 1986.

David Wessel announced that the 1984 ICMC will take place in Paris at IRCAM October 19-23. He encouraged everyone to register for hotels in advance.

12. Meeting Adjournment -- James Beauchamp

Beauchamp thanked Allan Schindler, Alexander Brinkman and the Eastman School of Music for the marvelous job they did with the 1983 ICMC.

Respectfully Submitted,
Dorothy Gross
CMA Secretary

Brief Report on the 5th Colloquium on Musical Informatics

Ancona, Italy, October 13-14, 1983

Goffredo Haus
Istituto di Cibernetica - Universita degli Studi di Milano
via Viotti, 5
20133 Milano (Italy)
tel. (02) 235293

The proceedings from this conference may be obtained by writing to:

Rita Pacini
Segreteria Organizzativa 5th C.I.M.
ISELQUI
via Breccie Bianche
I-60100 ANCONA (Italy)

The 5th Colloquium on Musical Informatics (C.I.M.) was held in Ancona, Italy on October 13-14, 1983.

This edition of the conference was organized, in its scientific-musical aspects, by The Italian Computer Music Association (A.I.M.I.), and in terms of the overall structural organization, the Electronic Institute for Industrial Quality (ISELQUI) of Ancona. The conference was in fact held at the College of Engineering in Ancona.

During the course of the two days, scientific papers and musical compositions were presented, meetings of the A.I.M.I. were held, and a guided tour of the ISELQUI was conducted.

On this occasion the A.I.M.I. held its Assembly, during which it presented an account of the activities undertaken during its first two years, and outlined a general program of future activities for the Association.

The Board of Directors of the A.I.M.I. was also renewed. Now its Directors include: Mario Baroni, Antonio Bosetto, Gianni De Poli, Roberto Doati, Goffredo Haus (President), Michelangelo Lupone, Alvise Vidolin (Secretary).

The 5th C.I.M. was divided into four half-day agendas made up of Scientific Sessions and Guided Listening Sessions. The latter offered not only the presentation of pieces but also a description of the principal characteristics carried out directly by the composer.

The first morning was dedicated entirely to the systems for musical computing (Goffredo Haus chaired).

The conference proceeded with a session dedicated to reports on research centers and was chaired by Alvise Vidolin.

At the end of the first day's agenda, the A.I.M.I. Assembly was held.

The second day began with two sessions chaired by Nicola Sani: The first one was dedicated to the numerical modification of signals; the second one, to musical composition. They were followed by a presentation on "audio therapy".

During the break between morning and afternoon sessions, the first meeting of the newly elected A.I.M.I. Board of Directors was held, and the guided visit to the ISFLQUI was made.

Three sessions were held in the afternoon; Music Theory; the second Guided Listening Session; Sociology of Music (chairman Roberto Doati).

With the work of the 5th Colloquium on Musical Informatics complete, the Secretary of the conference, Goffredo Haus, thanked the participants and organizers, reminding all that the next meeting will be in Paris at IRCAM during the 1985 International Computer Music Conference.

Goffredo Haus

<p>New Members Computer Music Association</p>

Beckwith, Sterling; Downsview, Toronto, CANADA
Fairlight Instruments Pty. Limited; Sydney, AUSTRALIA
Freed, Daniel J.; Highland Park, Illinois, USA
Henry, Fred; Parsippany, New Jersey, USA
Jenks, Alden; Oakland, California, USA
Kahrs, Mark; Murray Hill, New Jersey; USA
Langlois, Vincent; Montreal, Quebec, CANADA
Lensing, Jorg; Dusseldorf, GERMANY
Lippe, Cort; Issy-les-Moulineaux, FRANCE
Lipsett, Fred; Gloucester, Ontario, CANADA
Wood, Maury; Hudson, New Hampshire, USA
Simoni, Mary; Lansing, Michigan, USA
Struthers, Ron for Aeon Electronics Inc.; Denver, Colorado, USA
Vandervoort, Paul B.; Fair Oaks, California, USA
Williams, J. Kent; Greensboro, North Carolina, USA
Winkleman, James; Magnolia, Massachuset, USA
Woodbury, Leland; New York, New York, USA

<p>New Institution/Sustaining Members</p>

North Texas State University Libraries; Denton, Texas, USA

COMPUTER MUSIC ASSOCIATION
APPLICATION FOR MEMBERSHIP

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

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

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

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

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

Membership rates (effective Jan. 1, 1982)

Regular:	US\$12.00 per year	Check Here
Student:	US\$ 8.00 per year	If Renewing
Sustaining:	US\$30.00 or more per year	Membership -----
Institutional:	US\$30.00 per year	

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

Name _____

Address _____

Affiliation _____

Date _____

Computer Music Association Membership Survey

NAME _____
ADDRESS _____
CITY|STATE _____ ZIP _____
COUNTRY _____
TEL. _____ DATE _____

Your Permission to
Disclose Address
to CMA Members

yes no

CURRENTLY EMPLOYED AS _____
CURRENTLY EMPLOYED BY _____ (optional)

BRIEFLY DESCRIBE YOUR
BACKGROUND IN COMPUTER
APPLICATIONS TO MUSIC _____

DESCRIBE YOUR CURRENT
COMPUTER MUSIC ACTIVITIES _____

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

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

DESCRIBE YOUR CURRENT
COMPUTER MUSIC ACTIVITIES _____

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

BRIEFLY DESCRIBE
THE PRODUCTS _____

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

WHAT SOFTWARE/HARDWARE
WOULD YOU LIKE TO
RECEIVE ? _____

B371-D12

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