Deutsche Gesellschaft für Elektroakustische Musik

Mitteilungen_19

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- Werner Grimmel „Prometheus im Reich der Klänge – über das Experimentalstudio der Heinrich Strobel Stiftung des SWF". Blick in die Geschichte. Bericht: Abwicklung ist gestoppt!

NZ, Neue Zeitschrift für Musik, **# 6, 1995** „Ratio & Ekstase"
- Zum Tode von Pierre Schaeffer: André Ruschkowski [1]; Rudolf Frisius

MusikTexte , Heft **61**
- Register der Hefte 46 - 60
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Positionen #25 : Bricolages sonores (“Klangbastelei"), Diskussion um den Werkbegriff
- Barbara Barthelmes „Klangbasteleien in der zeitgenössischen Musik"; Definition, historischer Überblick (Cage, Tudor, Ashley, Lucier, Collins, Marclay, Monahan), Bezug direkt auf die EM und ihre Werkzeuge (Schallplattenspieler, Tonband, Sampler…), Ausblick. „…es ist Tatsache, daß man über das Zusammenbasteln von fortgeschrittenster Musikelektronik mit Secondhand-Ware und gemischten Objekten zu einer Re-Organisation kommt; …eine Sache, die lange Zeit gerade durch die EM verschüttet schien und die man mit Entstehung der Live-Elektronik zu kompensieren versucht hat: Musizieren als taktiles, physisches Erleben, indem der direkte Bezug von Körperausdruck und Klangproduktion wiederhergestellt ist".
- Projektbeschreibungen: Martin Riches („the talking machine", ein mechanischer Sprachsynthesizer) Johannes Wallmann (von klang zu klang, Wuppertal 1990), Erwin Stache (Klangobjekte zur XI. Musikbiennale Berlin), Frédéric Le Junter (Klangwerkzeuge), Ingo Güttler, Gunter Demnig (Infraschallobjekte wie „Schwarzer Turm")
- Michael Hirsch „für und wider das Kunstwerk", Werkbegriff, „Projekte"
- Andrea Sodomka „Maßnahmen zum Raum 1", ein inszenierter Vortrag für 2 SprecherInnen und 2 Tonbandzuspielungen. Über RAUM, ZEIT, ERZÄHLUNG; „ … der einzige Unterschied zum Produzenten besteht darin, daß der Rezipient freie Bewegungsmöglichkeit hat, und daß er dem Zufall ausgesetzt ist"…."Radio ist ein optisch-akustisches Objekt"

CMJ (Computer Music Journal) VOL. **19, #3** : „Synthesis and Transformation"
- Paul Lansky / Kenneth Steiglitz : „EIN", a signal processing scratchpad, welches in einfacher Weise Softwaresynthese erlaubt. Das User-interface ist eine NeXTSTEP-Applikation. Beschriebene Beispiele: Comb-Filter, Saiten-Modell (Karplus-Strong), FM, Cook´s slide flute. Sollte für die Lehre besonders geeignet sein. Quellen von ftp: `princeton.edu/pub/music`
- Houghton / Fisher / Malet : „ASWS" (Additive Sine Wave Synthesis) mit Look Up Table und spezieller Interpolation unter Nutzung eines Application -Specific integrated Circuit (ASIC)
- Henkjan Honig: „the Vibrato Problem";.Vergleich zwischen zwei Methoden, die im Computermusic composition program „Canon" (ACF) und im Generalized Time Functions Formalism (GTF) angewendet werden.
- Jason Vantomme: Score Following bei MIDI; Geschichte: artificial Accompanist, the synthetic Performer, the artificially intelligent computer Performer, the IRCAM Follower. Vorschlag und Vorstellung des „artificial Musician" (!!), implementiert für Mac - Common Lisp bzw. Hyper-Lisp (von MIT)

Leonardo, Vol **28, #4** (`isast@mercury.sfsu.edu`)
- Geschichte der ISEA; Selected Papers from 4th ISEA: Art Factor, Electronic Art, ISEA Voices
- Eduardo Reck Miranda „Granular Synthesis of Sounds by Means of a Cellular Automaton"

Musicworks 63 (Fall 1995): „Towards 21st century listening"
- Gordon Monahan: kinetic sound enviroments as a mutation of the audio system; Ausführungen zur Ästhetik und Macht des Lautsprechers (Chassis - Box - Orakel), Audio-Automaten. „its important that we use this technology not to imitate the traditional design elements and objectives of the *orchestrion* or other historical mechanical music systems, but to develop a musical language based upon contemporary aesthetics and current technical devices". "the new techno-

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[1] siehe auch Mitteilungen_18

logy requires new approaches to the aesthetics of automated sound sculptures"…, as „Trimpin, Kuivila, Heckert". „…<virtuell intelligence> enables the sculpture become an active audio <performer> (opposed passive loudspeaker). Werkzeuge: MIDI-gesteuerte DC-Motoren, Ventile. Stellungnahme zur Klangästhetik („primitive & technological sounds", „real & imaginary", „ancient & modern", „music & noise")
- Bruno Guiganti, Essay über den Begriff <sound space>

Agenda 44 (sonic arts network)
- Studio Report „The University of Edinburgh Electroacoustic Music Studios"
- Supernova-Projekt (linking artists with scientists); Contact:
  The Arts Catalyst, 28A Brightwell Cresc, London SW17 9AE
- Aufruf zur Beteiligung an der Soundfile-Datenbank des Kunstradio-Radiokunst; contact:
  ORF, Kunstradio, Argentinierstr. 30, A - 1040 Wien;
  `http://www.thing.or.at/thing/orfkunstradio.html`
- internet-Adressen:
  `http://www.cicv.fr` (Centre de Recherche Pierre Schaeffer)**;**
  `http://www.baskerville.cineca.it/netmag/home.html` (NetMagazine);
  `http://www.music.ed.ac.uk/studio/` (Studio Uni Edinburgh)

Le premier numéro de la revue électronique **ARS SONORA** est paru sur support disquette. Inreview de Konrad Boehmer, articles de Marc Battier, Gilles Grand, Bernard Fort, Francis Dhomont,etc... Ars Sonora - CDMC - fon: 47.15.49.83.

Feedback Papers #40
- Hugh Davies „A history of Sampling"
- Johannes Fritsch: Rückblick auf die EM um 1968

Neue Musikzeitung 8/9 1995
- Reinhard Schulz „Hineinhören in die Musikwelt der Zukunft" – zur Bedrohung des Experimentalstudios der Heinrich Strobel Stiftung des SWF durch den Rückgang der Werbeeinnahmen, aus denen das Studio finanziert wird; mögliche Zusammenführung mit dem ZKM Karlsruhe bzw. der Freiburger Musikhochschule. „1,2 Mill DM Etat; Richtlinien:…das Wirkungsfeld des Studios sei von kommerziellen Interessen abgeschottet, … es sei unabhängig von der Industrie".

ZEM-Mitteilungsheft (ZEM Freiburg & Bremen) #18, Herbst 1995
- Joseph Mundigl: ausführliche Rezension (18 S.) der Dissertation von Martha Brech „Analyse EM mit Hilfe von Sonagrammen" (trotz Lob: „das Buch von Brech ist eine einzige Folge von Beweisen, daß eine Analyse EK in einem Zuge nicht möglich ist".

Tonmeister Information des VDT, Heft 8/9/10 1995
- Bericht von Gerhard Steinke über „Surround-Sound": 6-kanalige CD-Aufzeichnung (Format 3/2/1), Neues bei Telekom und Sony, IFA Berlin. Seine Richtigstellung: „Dolby-Surround ist k e i n spezielles Aufnhame- oder Wiedergabeverfahren für eine optimale Mehrkanaltechnik, wie es die etwas irreführende Bezeichnung aber wohl suggerieren soll – es ist lediglich ein (nun schon historisches, da vor längerer Zeit entwickeltes) Kodierungsverfahren, realisiert durch eine mit Kompromissen behaftete Matrix zur behelfsmässigen Übertragung von 3+1-Signalen über 2 Kanäle – das ist alles!". Und weitere kritische Äußerungen, z.B. zum „Tiefbaßirrsinn", zum Bose-„Wave"-System.

Programmheft „**Musikprotokoll´95**" im steirischen Herbst, 4. - 7.10.95
- Sabine Sanio „das physikalische Experiment als Kompositionsmodell" (zu Alvin Lucier)

Thomas **Görne** „Mikrofone in Theorie und Praxis", Elkor Aachen, 1994

Hans Peter **Haller** „Das Experimentalstudio der Heinrich-Strobel-Stiftung des SWF Freiburg 1971-1989", die Erforschung der Elektronischen Klangumformung und ihre Geschichte in 2 Bänden, Nomos Verlagsgesellschaft Baden-Baden 1995.
Band 1 kann man den „technischen Teil" nennen, der in gewisser Weise die Fortsetzung bzw. Wiederholung von Beiträgen darstellt, die in der bis 1989 erschienenen Schriftenreihe „Teilton" (#1 bis #6) veröffentlicht wurden. Hier geht es neben Live-Elektronik und dem Raumbegriff (Halaphon)

auch um die anderen Spezialthemen der Strobelstiftung, die durch bestimmte Geräte ausführlich diskutiert werden (Frequenzumsetzer, Ringmodulator, die berühmten Sekundfilter, der Vocoder, …). Die „kleine Schwingungslehre" gibt am Schluß in aller Kürze das Wichtigste unseres Genres in einfachen Worten und Grafiken auch für den technischen Laien wider.

Band 2 enthält den eigentlichen Geschichtsteil mit seinen künstlerischen Hintergründen, nämlich das Resümee der Haller´schen Arbeit mit den Komponisten (Kapitel: Stockhausen, Halffter, Schat, Boulez, Serocki, Nono, Schnebel **2**). Diese Berichte und Erläuterungen setzen einen neuen Maßstab für die Musikwissenschaft, stellen sie doch dem bisher nahezu ausschließlich diskutierten WDR-Studio ein in den 70er und 80er Jahren (das Buch endet im Jahre 1989!) weit wichtigeres Geschehen gegenüber. Die Publikation erscheint zu einem Zeitpunkt, wo man die Abwicklung des Strobel-Studios gottseidank ausdiskutiert und verhindert hat (siehe Beiträge in der NZ und NMZ oben) und wo Hans Peter Haller wieder beruhigt und optimistisch auf sein beachtliches Lebenswerk zurückschauen kann.

Jürgen **Meyer** „Akustik und musikalische Aufführungspraxis", vollständig neue Auflage, Bochinsky Verlag Frankfurt 1995

Die **M**usik in **G**eschichte und **G**egenwart, allg. Enzyklopädie der Musik, Kassel 1994. Die jetzt neu herausgebrachte 2. Ausgabe erscheint in einem 12bändigen Personenteil und 8bändigen Sachteil. Die ersten 3 Bände des Sachteils sind inzwischen ausgeliefert. Was hat sich für die EM gegenüber der ersten Ausgabe (Anfang der 50er Jahre) verändert? Da die EM ihren eigentlichen Aufschwung genau in den 50er Jahren hatte und inzwischen mehrere Generationen von Musikwissenschaftlern sich mit der EM auseinandergesetzt haben, vermutet man richtig: es sind erhebliche Veränderungen.

Die wichtigen „Musikorte" sind aktuell ergänzt und man findet unter den jeweiligen Stichworten Hinweise auf EM-Aktivitäten: „Berlin" (kein Hinweis auf Studios, aber „Inventionen" **3**), „Freiburg" (Strobelstiftung), „Essen" (ICEM - mit Foto und Hinweis auf den Keyboard-Artikel 1994). Interessant „Deutschland" : während in der alten Ausgabe die EM als unwesentlich eingeschätzt wurde, gibt die neue Ausgabe breiten Raum für dieses Genre (EM wird als musikalisches Wirtschaftswunder hinaufgelobt !!) – allerdings in der DDR hat es keine berichtenswerten Aktivitäten gegeben. Unter dem Stichwort „Frankreich" sind Begriffe der EM und Komponisten der EM wie selbstverständlich und ohne Separierung in die Nachkriegsmusikgeschichte in aller Ausführlichkeit eingereiht. Witzig ist allerdings, daß das IRCAM hier weitgehend verschwiegen bleibt und dafür fast ausschließlich das GRM im Vordergrund steht (Autor ist J.-Y. Bosseur) und noch das GMEB Bourges und das GRAME Lyon die Ehre der Nennung genießen - erst unter dem Kapitel Institutionen taucht das IRCAM schließlich auf, dann eher nicht als Vertreter der EM, sondern als (gescholtene) zentralistische Kultur-Großmacht. Die Angaben sind doch in erster Linie von den Autoren abhängig, die aus ihrer Sicht die Akzente setzen - die Lektoren haben vielleicht weggeschaut.

Breiten Raum finden Sachwörter, die direkt mit der EM oder mit deren wissenschaftlichem Umfeld verbunden sind: z.B. „Akustik", „Aleatorik", „Cent", „Gehör", „Goldener Schnitt". Diese Beiträge berücksichtigen den Erkenntnisstand der Gegenwart und heben sich weit ab von jenen der 50er Jahre. Wichtige psychoakustische Begriffe sind unter „Gehör" zusammengefaßt, was bei Stichwortsuche dem Neuling hoffentlich nicht verwirren läßt. Durchweg kompetent sind die Ausführungen Jürgen Meyers zur musikalischen Akustik der Musikinstrumente (siehe Hinweis oben auf sein neues Buch– dort ist alles natürlich noch ausführlicher beschrieben!).

Die wesentlichen Änderungen (und Vorteile) gegenüber der alten Ausgabe aber betreffen die Stichworte „**Elektroakustische Musik**" (24 Seiten) und „Computermusik" (8 Seiten) selbst. Hier zeichnen kompetent und gemäß der engagierten Sichtweise der jungen Generation Elena Ungeheuer und Martin Supper (in der alten Ausgabe waren es bekanntlich Eimert und Winckel; dieser schuf noch markante Formulierungen wie „die eigentliche Problematik der EM liegt auf dem Gebiet der musikalischen Form", oder „Kraft des Allklang-Universums der EM", jener nennt als Quellen der EM nahezu ausschließlich seine eigenen!). Das Stichwort „EM" ist nun gegliedert in die Zeit vor und nach 1950 (weniger aus sachlichen Gründen, sondern wegen der Autorenzuordnung). Als Kapitel des ersten Teils sieht Ungeheuer vor: Klangerzeugungsarten, Klangumformung, Spielmechanik, die eigentliche Technik- und Kulturgeschichte (vor 1900 und 1900 bis 1950, darunter ausführliche Beschreibung aller wichtigen el. Instrumente) sowie „zur Legitimation elektrischer Musikinstrumente", „Vordenker

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2 unterstrichene Namen : die künstlerischen Berater
3 allerdings konnten die Herausgeber nicht wissen, daß dieses Festival inzwischen ausgebootet wurde

einer neuen elektronischen Musik" und (natürlich) das „Bonner Modell einer ‚authentischen' Musik".
Supper unterteilt seinen Beitrag ab 1950 in einen Geschichtsteil: Live-Elektronik, Lautsprechermusik
(Musique concrète, tape music, elektronische Musik) sowie in einen Technikteil (Sampler, MIDI,
Synthesizer, Sequenzer). Die Quellenliste ist in ihrer Vielfalt und Ausführlichkeit vorbildlich.
„**Computermusik**" hat (wiederum) Supper in die 6 Kapitel „Digitale Klangsynthese", Partitursyn-
these, Hybride Systeme, interaktive Systeme und künstliche Intelligenz sehr überschaubar und lehr-
reich zusammengefaßt. Eine Aufzählung von „Tonträger"-Reihen schließt die ausführliche Literatur-
liste ab.
Übrigens: in der alten Ausgabe fehlen u.a. die Stichworte „Dadaismus", „Fluxus" und „Futurismus",
jetzt aber finden sie ausführliche Beachtung.

C o m p a c t   D i s k´s

- **DegeM CD 01** „…stimmen…klänge": Hans Tutschku (die zerschlagene Stimme), Dirk Reith (nahe zu fern), Hans Ulrich Humpert (Die Chöre der Andromache), Wilfried Jentzsch (Paysage illusoires), Ludger Brümmer (The Gates of H.), Frank Schweizer (Feuerwasser). Jahresgabe der DegeM erscheint Anfang 96 [4]; zusätzliche CD´s erhältlich (Unkostenbeitrag 20.- DM).
- Wergo Computer Music Currents 12 & 13 (the Historical CD of Digital Sound Synthesis; Stücke ?)
- WER 6267-2 : Karlheinz Stockhausen (Mantra), mit Grau & Schumacher
- col legno : Reihe Donaueschinger Musiktage, insgesamt 13 CD´s; Prangerlstr. 8, 81247 München
- Musicworks_63: Peteris Vasks, Allison Cameron, Michael Longton, Szephen Parkinson, Greg Curnoe, Gordon Monahan, Gruppe tentatively
- Harvestworks: „the magic realism of Anne LeBaron"
- off scale LC3600 / Propeller Island: TONART FÜNF; Sprach-Werke von Lars Stroschem, Jörg Thomasius, André Ruschkowski
- CRI CD 697 („emergency music"), Seth Josel (Gitarre) spielt: u.a. James Tenney (Water on the mountain…fire in heaven)
- Experimental Intermedia (auch über Edition Musiktexte bestellbar); latest releases from „XI": XI 111 bis XI 117: Niblock, Cameron, Childs, Zummo, Logos Duo (Darge, Raes)
- sonic boom, latest releases : Oswald, Scelsi (songs of Capricorn), Murray Schafer (Arcana)
- Chill Out Label CHILLCD 005 : Jonathan Harvey & Frances-Marie Uitti „Imaginings"
- Bridge BCD 9050 Paul Lansky (More Than Idle Chatter))
- Sistrum CD ST 002, Musica eletronica 70´s II: Jorge Antunes (Para nascer aqui, 1971)
- OTP, Trevor Wishart (Tongues of Fire)
- Auvidis-Montaigne MO 782042, Iannis Xenakis (La légende d'Eer)
- ONM (perspectives of new music) #28 : Xenakis (…Andromede), Truax (wings of Nike), Schottstaedt (Wait for me), Ferneyhough (Lemma-Icon-Epigram)
- EBU Selection 1994, ars acustica international ORF; 2 CD´s: Andrew Yencken, Joseph Celli, Francisco Felipe, Pauline Oliveros, Dimitry Nikolaev, Ilana Zuckermann, Roberto Paci Dalò.
- SLR 0044, SoLyd Records 1995; 8 Produktionen des Theremin Center Moscow: Kossenko, Stoyanova, Campos, Ponomariov / Beluntsov / Smirnov, Nikolaev, Yusupova
- Thorofon CTH 2235, Wilfried Jentzsch : Paysages, 5 Stücke für Computerklänge und Instru-mente (Cembalo, Baßklarinette, Tuba, Baßflöte, Schlagzeug)

[4] die bereits ausgeteilten Exemplare werden zurückgenommen (Fehldruck)

Informationen

- **Salvatore Giovanni Martirano**, internationally acclaimed American composer and Professor Emeritus at the University of Illinois, died at November 17, 1995 at Urbana, IL.
  Salvatore Matrirano was born January 12, 1927 in Yonkers, New York. He studied composition with Herbert Elwell at Oberlin College, with Bernard Rogers at Eastman School of Music, and with Luigi Dallapiccola at Cherubini Conservatory in Florence, Italy. He joined the music faculty at the University of Illinois in 1963, beginning a long and highly successful academic tenure as professor, composer, performer, conductor, and researcher until his retirement from Illinois in 1995. Salvatore Martirano was a mastor collaborator. He consulted with and brought together the best talents from a variety of disciplines: poets, artists, musicians, writers, computer scientists, electronics engineers. These collaborations produced powerful results, and were evident not only in his composition and invention, but also in public events and educational endeavors.

  Larry Austin [5]

- Der Komponist Christian **Banasik** erhielt den mit 6000 DM dotierten Musikförderpreis der Landeshauptstadt Düsseldorf

- Die Ergebnisse des XVII. **Concorso internazionale Luigi Russolo**, 23.9.1995 Varese:
  <u>Kategorie A</u> (Tonband): 1° Joseph **Hyde** (Songlines), 2° Francesco Giomi (Flamenco), 3° Manolo Remiddi (Una Giornata d´Agosto); Ehrennennungen an : Rodrigo Cicchelli Velloso (Espaco de Outona), Darren Copeland (Reaching for Tomorrow), Edurado R. Miranda (Goma Arabica)
  <u>Kategorie B</u> (Tonband + Instrument oder Stimme): 1° Jon Christopher **Nelson** (They wash their ambassadors in citrus and fennel, + Stimme), 2° Randall Smith (Continental Rift, + cello); Mentions an : Rodrigo Cicchelli Velloso (Multiple reed), Pierre Jodlowski (vola).
  Die Werke von Hyde, Giomi, Remiddi, Nelson und Smith werden auf CD veröffentlicht.

- Ergebnis des **Wettbewerbs „The Faroe Horn 95"**: 1° Jouko Koivusaari / Simo Alitalo (virtual wetlands - wish you were here); Mentions für Tommy Zwedberg (Through Water), Petri Kuljuntausta (the good and the evil). Jurymitglieder: Inge Faarberg, Heidi Grundmann, Arsenije Jovanovic, Dimitri Nikolaev, Synne Skouen, Ulf Stenberg, Hreinn Valdimarsson.

- Der Spiegel 44/1995 meldet, daß das Deutsche Museum eine anspruchsvolle Dependance für zeitgenössische Forschung in Bonn eröffnet hat und daß dort das originale **Mixturtrautonium** von Oskar Sala zu besichtigen ist (Sala spielt seit 1988 auf dem von der Bundespost neu gebauten Instrument und scheint damit sehr zufrieden zu sein).

- **Call for tapes** to „Electroacoustiques universite Concordia university Electroacoustics (EuCuE), its 14th season of electroacoustic concerts. The twelve concerts this season will all be presented with a 16 to 18 channel sound projection system, in the acousticaly beautiful Concordia Concert Hall in Montreal. The pieces for the remaining concerts have not yet been finalized, and composers are invited to submit ea/cm works on tape for possible inclusion. In keeping with the rapidly evolving international ea/cm scene, a special invitation is going to composers outside Canada. Send DATs (with program notes on disk or via email to kaustin@vax2.concordia.ca) to:
  Assoc Prof Kevin Austin; EuCuE, Department of Music; Concordia University
  7141, rue Sherbrooke o; Montreal, QC ; CANADA H4B 2R6
  New and older works are invited. Materials submited will go into the EuCuE collection which now numbers over 1200 pieces.

- Workshop Algorithmische Komposition mit **Common Music**
  Elektronisches Studio der TU Berlin, 11.--22. Dezember 1995. Kursleiter: **Tobias Kunze**
  Für die meisten Komponisten heute ist der Rechner am Schreibtisch ein gewohntes Arbeitsmittel. Die wenigsten kommerziell erhältlichen Softwareprodukte jedoch erweisen sich als für künstlerische Anwendungen geeignet, da der allgemeine Trend in der Softwareindustrie zu Applikationen mit möglichst großer Marktbreite zugleich zu möglichst normierter Funktionalität führt. Künstleri-

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[5] der Nachruf von Larry Austin wurde von der Redaktion gekürzt

sche Ideen dagegen, sofern sie nicht rein inventiv, sondern funktional, von konkreten Zwecken geleitet sind und auf Rechnern modelliert werden sollen, erfordern eine in höchstem Maß *variable* Softwareumgebung, die nicht nur einer Vielzahl von Beschreibungsweisen solcher Ideen zugänglich ist, sondern darüberhinaus auch *Wechsel* dieser Beschreibungsweisen erleichtert. Diese Erfordernisse – wie der Akt der Beschreibung selbst – führen auf den Rechner bezogen direkt zur *Programmierung*, d.h. zu *algorithmischem* Komponieren.

Der zehntägige, thematisch breit angelegte Workshop gibt eine praktisch orientierte Einführung in algorithmische Komposition mit dem Ziel, Teilnehmern genügend Einblick in das Gebiet zu vermitteln, um eigenständiges Arbeiten zu ermöglichen. Der Unterrricht konzentriert sich dabei auf die auf Common Lisp basierte Kompositionssoftware *Common Music* von Heinrich Taube. Sowohl der Unterricht selbst als auch die Arbeitsphasen des Kurses finden auf den Silicon Graphics Workstations des Studios, vorwiegend unter Verwendung der ebenfalls Lisp-basierten Synthesesoftware CLM statt.

Obwohl sich der Kurs insgesamt an Komponisten mit Erfahrung im Umgang mit Rechnern richtet, werden die nötigen Grundkenntnisse in Common Lisp, UNIX und Klangsynthese nicht vorausgesetzt, sondern im Laufe des Kurses vermittelt. Dazu ist die Kenntnis einer Programmiersprache oder -umgebung wie C/C++,Pascal, Lisp, Smalltalk oder Max zwar wünschenswert, aber nicht unbedingt erforderlich. Auf Teilnehmerwunsch sind darüberhinaus auch weitere Themen in angemessenem Rahmen möglich.

Maximal 12 Teilnehmer, Anmeldepflicht; **Ort**: Raum 324, Einsteinufer 17, D - 10587 Berlin
Teilnahmegebühr 100.- DM (DegeM-Mitglieder zahlen 50%, Studenten 0%). Anmeldung unter:
`tkunze@gigant.kgw.tu-berlin.de` oder `hein@gigant.kgw.tu-berlin.de`
bzw. telefonisch : +49-30 314 22821 oder per fax – 314 21143

• Ankündigung: Workshop Synthesesoftware **Common Lisp Music** mit **Ludger Brümmer** im Elektronischen Studio der TU Berlin unter ähnlichen/gleichen Voraussetzungen wie CM-Kurs; er findet ab 12.2.1996 für ca. 10 Tage statt. Informationen: telefonisch (siehe oben) oder
`ludi@folkwang.uni-essen.de` bzw. `hein@gigant.kgw.tu-berlin.de`

• **Israel Computers and Music Forum**. The purpose of ICMF is to broaden musical language and musical understanding by taking advantage of a technological potential, and vice versa to contribute to scientific knowledge by research into music related issues. We hope to promote these goals by generating a permanent interaction between musicians and scientists interested in the field. The functions:
* to conduct multi-disciplinary research in computer science, engineering and acoustics in the field of music.
* to encourage composers into producing new works of music using new technologies.
* to establish continuous relationships with the international musical and scientific communities.
* to promote pedagogic efforts in the field.
* to promote production of public events that bring to the public eye the results of computers and music activity and the evolution of musical thought.
The nature of the forum and the character of its activities will depend much on the contributions of its members and is open for changes and further suggestions.

Shlomo Dubnov

• New release "**Real Time Composition Lib**rary" (RTC-lib) for MAX, version 2.2, uploaded to
`ftp://ftp.ircam.fr/pub/IRCAM/programs/max-patches/composition/`
I am especially indebted to Peter Elsea (University of California, Santa Cruz) who implemented some already existing RTC-objects as externals and who gave the permission to include some of his list objects (Lobjects). More information : Karlheinz Essl, `essl@ping.at`
`http://www.ping.at/users/essl/index.html`

• **PAST** (Perceptual Analysis/Synthesis Tool) new release, version 1.1, is a fat binary and can be run native on PowerMacs and 68K macs with an FPU. PAST performs timbral analysis and modification based on a perceptual model of the human auditory system. The software displays various features of timbre (e.g., spectral envelope, amplitude envelope, spectral onset asynchrony) as curves. These curves are used by the program to measure the similarity of timbres and in modification. There are two kinds of modifications available:

1) a timbral "morph" where selected features from one sound are applied to another over time

2) The curves can be edited onscreen by the user. Modifications can be re-synthesized to audition their perceptual effects.

PAST reads and writes Lemur 4.0 files. Lemur performs a spectral analysis of AIFF soundfiles based on the MQ sinusoidal analysis algortihms. Lemur resynthesizes its own analysis files via additive synthesis. PAST is available via my home page or directly from the Dartmouth College ftp site `music.dartmouth.edu` in the `/pub` directory. My home page has a link to Lemur 4.0 for those of you who do not have a copy. Chris Langmead:

`langmead@dartmouth.edu  ;  http://music.dartmouth.edu/~langmead`

- The CERL Sound Group announces **Lemur Pro** 4.0.1. This version replaces all previous versions of the Lemur software. It is available via ftp at `medusa.cerl.uiuc.edu` in `pub/lemur`. We would also like to direct users to the online documentation at
`http://datura.cerl.uiuc.edu/Lemur/LemurDocIndex.html`
Lemur is a Macintosh implementation of an extended McAulay-Quatieri algorithm for sound analysis and synthesis based on the work of Rob Maher and Jim Beauchamp at the Computer Music Project of the University of Illinois School of Music. It analyzes AIFF sample files to produce an intermediate representation (a Lemur analysis file), and uses these analysis files to synthesize AIFF sample files. Time scaling, frequency scaling, and frequency shifting, and magnitude scaling are possible. All may be time-variant, and all but time scaling may be applied selectively to the different frequency components of the sound. Lemur analysis consists of a series of short-time Fourier spectra from which significant frequency components are selected. Similar components in successive spectra are linked to form time-varying partials, called tracks. The number of significant frequency components, and, thus, the number of tracks may vary over the duration of a sound. Synthesis is performed by a bank of oscillators, each oscillator reproducing the frequency and amplitude trajectory of a single track. Phase accuracy is maintained using cubic phase (parabolic frequency) interpolation between spectra. The Lemur model allows extensive modification of the sound using Lemur´s built-in editing functions, or using other customized editors to modify the intermediate analysis file before resynthesis. The Lemur file format contains only amplitude, frequency, and linking information for each track, making it easy for users to write customized Lemur file editors.
CERL Audio Development Group, 103 S. Mathews, Urbana IL 61801

- **NetMagazine** is an International Forum on Culture of Contemporaneity founded in 1994, March, and directed by Pier Luigi Capucci. Published by Baskerville Centro Studi sulla Comunicazione in collaboration with the University of Bologna.
Redaction and research (multimedia, interfaces, logical organization of the information): Riccardo Balli, Alessandro Barile, Simone Bedetti, Daniele Calzetti, Simona Caraceni, Daniele Perra, Daniele Poidomani, Simona Santocchi, Matteo Tontini.
1) Languages * Italian * English * French
2) Main topical areas * Theoretical and pragmatic aspects of technological communication and representation. * Networking as environment. * Natural vs Artificial? * Art-Science-Technology relationships. Theories and projects.
3) Surveys * Essays * Editorial * Articles, reportages, interviews * International information bulletin about worldwide events (conferences, symposia, exhibitions, research activities, publications) on art and communication technologies. * Networks and Democracy * Public forum for debate * Electronic mail from readers. * Projects * Symposia * Book Reviews * Technicalities about networking. Advice and curiosities.
4) Contributions * Contributions must be in e-mail form (preferably) or on electronic support. All contributions must include an abstract (max. 100 words) and a brief curriculum of the Author (max 1000 characters). Decision on which contributions to publish among the ones received remains with the board of NetMagazine. * The length of written texts should not exceed 15-20 thousand characters. Standards and programs used for written files should be specified. * Iconographic, sound and video files can be attached to text files. These documents must be accompanied by exhaustive information notes (Authors, titles, explanations, dimensions of files, systems and programs used). If these files require a relevant memory space (in Mb) they must be previously agreed upon with the board of NetMagazine.

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WWW: `http://www.baskerville.cineca.it/netmag/home.html`

- **Organised Sound**, An International Journal of Music and Technology
CALL FOR SUBMISSIONS; Volume 1, Number 2; Issue thematic title: The Time Domain
Date of Publication: August 1996; Publishers: Cambridge University Press. Articles to be considered for publication in the above issue are now invited.

The Time Domain: John Cage showed that the minimum requirement for musical composition is to define duration or to delineate a period of time. The responses of composers, performers and engineers to aspects of time are many and various. The application of computer-based systems has increased their scope by permitting precise explorations and investigations of time-based procedures. It could be said that the serial nature of computer technology has emphasised the linear nature of time, and simultaneously allowed us to destroy our traditional time-based perceptions of sound events. Recording and manipulating sound material permits electroacoustic composers to take sound material 'out of time', to implement time distortions and to re-present sound events; to be creative with our traditional perceptions of time. This theme will allow authors to discuss any aspect of time as it relates to their work. This could include papers relating to the processing of pre-recorded sound in the time domain, engineering approaches to the time domain, the perception of time, time domain representations and scores, sound recording/editing techniques or aspects of sound synthesis related to time. Authors might also consider wider ranging topics such as the derivation of musical form/structure, how composers allocate their time while composing (with or without technology), or any other topics which arise from considering sound and silence in the time domain.

Timetable For Submissions: Articles and other material for the editors' consideration should be submitted by January 8th, 1996. If submitted in hard copy, 3 copies should be posted to The Editors Organised Sound, c/o Department of Music, University of York,
Heslington, YORK YO1 5DD ; UK
EMail submissions are encouraged, and should be mailed to `os@cage.york.ac.uk`

General Aims Of Organised Sound.
This journal is intended for student, amateur and professional musicians, musicologists, engineers and members of the public interested in the application of computers to music. It features papers relating to any musical activity using computers, and any engineering activity that has a demonstrable musical aim. Other audio arts, such as multi-media works or sound sculptures are included. It also provides a focus for engineers who are involved in the development of musical tools. Approximately 60% of the article content for each issue will be related to a named theme. The editors have formulated the following broad aims:
• To provide a platform for musical and related technological • discussion; • To further the dialogue between engineers and • musicians; • To provide tutorial texts for students of computer • music; • To disseminate musical material through the production • of a compact disk related to articles contained in the journal • (one per annum); • To encourage musical uses of multi-media; • To encourage (young) specialists in the field to publish and share • the results of their work. Future Issue: Volume 1, Number 3: Algorithmic Composition
Co-Editors: Ross Kirk, Leigh Landy, Tony Myatt, Richard Orton. Corresponding Editors: Lelio Camilleri, Daniel Oppenheim, Miller Puckette, Barry Truax, David Worrall
International Advisory Board: Marc Battier, Francois Bayle, Peter Castine, Alcedo Coenen, Francis Dhomont, Simon Emmerson, Rajmil Fischman, Takayuki Rai, Jean-Claude Risset, Francis Rumsey, John Rimmer, Conrado Silva, Christiane Ten-Hoopen, Daniel Teruggi, Jukka Tiensuu, Trevor Wishart, Scott Wyatt, Iannis Xenakis.

- **JIM'96** Computer Music Conference (Journees d'Informatique Musicale 1996), 17-18 may
  JIM'96 will take place in Caen, France. It is organized by University of Caen (GREYC). An electronic edition of the proceedings will be made available on the World Wide Web. An information page for JIM'96 is already set up at : `http://www.ircam.fr/jim96`.
  Planned events are : communications on recent computer music researches and applications, lectures by invited senior researchers, and concerts. We call for papers concerning any sub-field of computer music, including, and not limited to : • Music analysis, • Formalisation and representation of musical structures, • Composition theory, computer assisted composition, • Algorithmic composition and arrangement, • Interfaces for the composer, • Normalisation and transfer of musical information, • Real time software and hardware for interactive music, • Hyper instruments, • Interfaces for performers, • Sound analysis, synthesis and transformation, • Musical Acoustics, psycho-acoustics, • Cognitive sciences as applied to music, • Music oriented operating systems, • Studio and lab reports. Printed document : please conform strictly to the document called "JIM'96 : Paper Format". in web page `http://www.ircam.fr/jim96`
  Call for music pieces. Several musical events (concerts, installations) will be programmed throughout the two days of the conference. We call for music pieces (two performers max) that will be played on that occasion. These pieces should illustrate the use of computers in any form (composition, sound synthesis, hyper-instruments etc.). Interested composers are asked to send a DAT recording of their piece (10 mn max), along with a written text containing the title of the piece, its length, the technical set up needed, and describing their technical and artistic approach. These documents will be selected by the music selection committee (see below).
  Deadline for papers and music submission : 15 february 1996
  All papers must be sent at : JIM'96 - GREYC, Universite de Caen, 14032 CAEN
  DAT & description must be sent at JIM'96 - Christian Eloy; 32 rue Debelleyme, 75003 PARIS
  email : `jim96@ircam.fr`; fax : (+33) 31 45 56 00

- **EUSIPCO'96** , September 10--13, 1996, Trieste, Italy. The 1996 European Signal Processing Conference is the 8th biennial conference promoted and organized by EURASIP, the European Association for Signal Processing. Its aim is to cover all aspects of signal processing theory and applications. Sessions will include tutorials in addition to presentations on new research results. An extensive technical exhibition will also be organized.
  AREAS OF INTEREST: A - Theory of signals and systems C - Speech Processing D - Multidimensional Signal Processing E - Implementations F - Knowledge Engineering and Signal Processing G - Applications
  Chairman Giovanni L. Sicuranza, D.E.E.I., University of Trieste, via A. Valerio 10
  I - 34100 Trieste, Italy; fax: +39 40 6763460 ; e-mail: `sicuranza@univ.trieste.it`.
  Further information available via anonymous ftp at `imagets.univ.trieste.it` in `pub/eusipco-96`

- **ISEA96** in Rotterdam, The Netherlands, September 16-20, 1996
  DEAF (the Dutch Electronic Art Festival), September 17-22, 1996
  R96 Festival 'Media Man', September 13-22, 1996
  ISEA96 is * an Academic Symposium, consisting of Paper & Panel sessions, Poster sessions, Round tables and Institutional presentations, mainly juried, * Preceded by Workshops & Tutorials, * Accompanied by Concerts, Performances, Electronic Theater, an Exhibition, Publications and Public Events. DEAF is a curated Exhibition, accompanied by a Symposium, Performances and Special events. It is a continuation of the former annual V2 'Event for Malleable Media'. R96 : the 'R' stands for Rotterdam. A festival for the general public, spread over the city, including the specialized events ISEA96 and DEAF. The 'R-events' are annual international cultural and art events around the relationship between art, people and city. R96 questions the influence of electronic technology on people.
  This Call for Participation invites proposals for all of the above mentioned events. The full call is available on the ISEA 96 World Wide Web site `http://WWW.xs4all.nl/~isea.`
  TOPICS: … electronic and computer music, … interactive installations including VR, art & robotics, computer poetry and literature, … integration and synchronization of electronic art forms, … interfaces for artists, …
  CONCERTS & PERFORMANCES: During the ISEA96 Symposium an evening of Concerts and Performances will be staged. A selection of the proposals will be made on the following criteria:

Aesthetic quality, Originality (preference given to premieres) and Inter-disciplinarity. Proposals are welcomed for Performances, Concerts and Installations that can be shown or performed in public spaces and/or in the open air and will attract the positive attention of the ordinary passer by.
SPECIAL EVENTS:
1. The Reality of Virtual Reality During ISEA96 the large harbor simulator of MarineSafety Rotterdam will be used for an artistic project. The simulator consists of 360º visuals, 3D sound and a moving platform (the pilothouse) with two degrees of freedom. The computersystem consists of 22 SGI Crimsons and a DEC Vax. The idea is to travel with groups of 10-15 people through an artistic impression of Rotterdam in the year 2096.
2. Virtual Community. This is a networked event, that anybody can join into. The idea is to build a virtual city, where anyone can have his/her own room.
Contact: ISEA96, POB 8656, NL - 3009 AR Rotterdam
Tel/Fax: +31-10-4778605 ; Email: `isea96@hro.nl`

- **ICAD '96**, the Third International Conference on Auditory Display. Continuing the work of the successful ICAD '92 and '94 meetings, ICAD '96 will be held November 4-6, 1996 in Santa Fe, New Mexico, USA. ICAD is a forum for presenting research on the use of sound to display data, monitor systems, and provide enhanced user interfaces for computers and virtual reality systems. It is unique in its singular focus on auditory displays, and the array of perception, technology, and application areas that these encompass. Like its predecessors, ICAD '96 will be a single-track conference. Attendance is open to all, with no membership or affiliation requirements.
Papers are solicited on any aspects of Auditory Display. Topic areas : Auditory exploration of data via sonification (data-controlled sound) and audification (audible playback of data samples), Real-time monitoring of multivariate data, Sound in immersive interfaces (Virtual Reality) and Teleoperation, Perceptual issues in Auditory Display, Sound in generalized computer interfaces, Technologies supporting Auditory Display creation, Data handling and sound synthesis for Auditory Display systems, Applications of Auditory Display.
Posters and Demonstrations: ICAD '96 will also include informal sessions where preliminary or speculative material and descriptions or demonstrations of hardware and software may be presented. Send one copy of your poster session paper or a description of your demonstration to the address above by May 20, 1996.
Important Dates: Manuscript submission May 20, 1996, Notification of review July 15, 1996, decisions Camera-ready copy September 16, 1996
Address general inquiries to: Dr. Steven P. Frysinger James Madison University College of Integrated Science & Technology Harrisonburg, Virginia 22807
Tel: 540/568-2710 Fax: 540/568-2761. email: frysinsp@jmu.edu

- **1996 International Computer Music Conference** [6]
The conference will have the theme "On the Edge", celebrating Hong Kong's cultural environment "on the edge" between Asia and the West.
DEADLINES: 21 OCTOBER, 1995 for final installation proposals ("Garden of Sound") and for music and paper submissions (Chinese instruments and computer or tape and pieces for other Asian instruments and computer or tape. We also seek computer or tape pieces with live performers for Javanese or Balinese gamelan, saxophonist Daniel Kientzy, percussionist Steven Schick and the vocal quartet Vox Nova).
The conference will also feature papers, posters and demonstrations of current computer music technology. Topics include (but are in not necessarily limited to):
Computer music and digital art, Artificial Intelligence in music, Aesthetics, philosophy and criticism, Acoustics of musical instruments and voice, Audio analysis and resynthesis, Audio hardware design, Audio signal processing techniques, Composition systems and techniques, History of electroacoustic music, Interactive performance systems, Machine recognition of audio, Machine recognition of music, MIDI application, Music analysis, Music data structures and representations, Music education, Music grammars, Music languages, Music notation and printing, Music workstations, Performance interfaces, Psychoacoustics, perception, cognition, Realtime systems, Room acoustics, Sound in multimedia, Sound synthesis languages, Sound synthesis methods, Studio reports (especially from the Far East), Emerging technologies for sound computation,

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[6] erste Ankündigung siehe Mitteilungen_18, S. 5

Sound processing with genetic algorithms, alife, and neural nets, Computers and microtonality, Instrument design algorithms, Physical models, Spatialization, Acoustic ecology, Algorithmic composition.

Abstracts are sufficient for submission. The submission forms indicate that full papers should also be submitted, but we've changed this so that full papers are not required until after notification of acceptance. All submissions require submission forms. For a detailed brochure and submission forms, please contact (and include your snail mail address):

Dr. Lydia Ayers, Conference Chair ICMC 1996

Department of Computer Science, Hong Kong University of Science and Technology

Clear Water Bay, Kowloon ; Hong Kong

fon (852) 2335-0558 ; fax (852) 2358-1477 ; email : `icmc96@cs.ust.hk`

`http://www-mitpress.mit.edu/Computer-Music-Journal/Documents/ICMC_1996.html`

- The proposed HyTime-based ISO **Standard Music Description Language** (ISO 10743) is available via anonymous FTP from `ftp.techno.com` in pub/SMDL/10743.ps
  Steven R. Newcomb , Rochester, New York 14692-3795
  email: `srn@techno.com` ; WEB-site: `http://www.techno.com`

- Dear **WFAE** friends. Murray Schaffer and Claude Schryer talked about a variety of WFAE issues, including the Paris conference next summer. Unfortunately, they have not heard recently from organisers Pierre Marietan and Ray Gallon, but we all hope it is going to happen. At any rate, Murray and Claude both agree that before WFAE really can take off internationally, it must have strong roots both nationally and regionally.
  As a result, Murray suggested a meeting in eastern Canada just before the Paris event at the Haliburton Wildlife and Forest Reserve for all interested individuals meeting to exchange ideas, listen to each others work, do soundscape exploration and meet *in person*, some 3 years after Banff. We are thinking of a 3 or 4 day meeting during the last week of July (somewhere between Sunday, July 28 and Thursday, August 1 , 1996). The Paris event is scheduled for August 3 to 10 1996.

- Improving **Graphical User Interfaces for Computer Music Applications**
  Adrian Freed Berkeley, California, USA; `adrian@CNMAT.Berkeley.edu`;
  Editor's Notes Computer Music Journal 19:4--Winter, 1995
  This note is a plea to the computer music community to aim higher in the development of new graphical tools and better graphical user interfaces (GUIs) for computer music applications.…
  First we should dismantle roadblocks hindering more interesting use of graphical user interfaces: portability and compatibility. These requirements have lead to very conservative choices. … Fortunately, the personal computer and workstation industry has just successfully rallied around a strong, reliable and portable standard for 3D graphics: OpenGL (Neider 1993). Features of OpenGL that are relevant to the computer music developer include:
   it has a client/server architecture; there is a strong integration with X and other windowing systems such as Microsoft Windows and the Apple Macintosh Toolbox; it provides a broad range of geometric primitives including points, lines, polygons, images and bitmaps; there are language bindings for C and C++; and there are only 120 basic functions in the library. As for device compatibility, I believe that there is little point supporting small screens or monochrome screens. The price-leading monitors are now color. Most new computers have enough video RAM for 16-bit color standard. By the time new software matures, computers will have 24-bit, million pixel graphics support as standard features.
  Proposals. Here is a list of suggestions for future graphical user interfaces for computer music.
  1. Thoughtful use of color.… Color is a virtually unexplored and potentially powerful element in music visualization.
  2. 3-D object representations with careful use of perspective, fog, depth cuing and transparency aid in the manipulation and processing of large numbers of objects.… The multi-dimensionality of musical data begs for higher dimensions of control and representation impossible with the current paper on a desktop metaphor.
  3. Abandonment of the data in files model in favor of the mature database and multidimensional search techniques used in geometric modelling. … We need to move beyond limited, file-based, single-data-type applications towards models that support richer data types, visualization paradigms and distributed storage such as the model behind the rapidly evolving WWW.

4. Support for input devices with higher control bandwidth and dimensionality than the mouse. We need to integrate new kinds of keyboards, a broader range of physical gestures, vocalization, and even non-human control sources.

5. Integration of real-time sound synthesis throughout the graphical interface, e.g. cursors on frequency axis that synthesize a continuous reference tone as they are moved.
   Please address your email replies to `cmj@cnmat.berkeley.edu`
   `http://www-mitpress.mit.edu/Computer-Music-Journal/CMJ.html`

• The ICMA is planning an **electronic archive of educational materials** related to computer music. The purpose of the archive, termed **ICMA- EduArchive** is to * assist computer music educators in curriculum, development, * provide an electronic venue via the WWW, * create a dynamic repository that reflects the changing nature of computer music as an art form
ICMA-EduArchive will include course materials such as bibliographies, discographies, syllabi and tutorials. Additionally, ICMA-EduArchive will feature a wide array of hypermedia that enhances the understanding and appreciation of computer music including text, soundfiles, photographs, graphics and video. The inclusion of down-loadable articles on a wide range of issues in computer music is being considered.
The ICMA would like to invite your contributions and/or comments on which materials should be included in ICMA- EduArchive. Please send a description of recommended materials to:
surface mail: Prof. Mark Sullivan , Coordinator of the ICMA-EduArchive, Computer Music Studios , Michigan State University , P.O. Box 6548 , E. Lansing, MI 48826.
Although contributions and recommendations will be appreciated at any time, we'd like to receive initial recommendations by December 15, 1995. If you have further questions or comments, please e-mail Prof. Mark Sullivan at `sullivan@pilot.msu.edu`.

C I M E / N I C E / I C M A / C E C D I S C U S S
... in heller Diskussion

Seit einiger Zeit gibt es Diskussionen über Sinn und Zweck einer neuen weltweiten Dachorganisation für EM, nachdem die CIME sich als nicht geeigneter Rahmen entpuppt hat. Darüber wurde immer wieder an dieser Stelle berichtet.

Einerseits ist die NICE kurz vor ihrer Gründung: die Satzung wurde im Laufe des Jahres 1994 von Konrad Boehmer zusammen mit einigen Verbänden wie sonic arts network, ars sonora, PEM, GEM und insbesondere mit der DegeM entworfen und ausformuliert. Dann gab es etwa zur gleichen Zeit einen Vorstoß der ICMA mit dem Ziel, ICMA-Dependancen u.a. in Europa und Asien zu gründen (übrigens gab es bereits Verhandlungen zwischen ICMA und DegeM über eine „automatische" Mitgliedschaft von DegeM-Mitgliedern in der ICMA - das wurde in diesem neuen Kontext erst einmal auf Eis gelegt). Ebenfalls zur gleichen Zeit gab es eine Initiative seitens der Kanadier durch Daniel Leduc, der eine internationale Gemeinschaft der EM-Interessierten im wesentlichen über das Internet vorschlug. Auf diese Vorschläge hat Folkmar Hein in den Mitteilungen_14 ausführlich geantwortet (diese Antwort wurde übrigens im CEC-Magazin „Contact!" auf Englisch und Französisch abgedruckt). Inzwischen ist Daniel Leduc von der Diskussionsbühne abgetreten und Kevin Austin dafür aufgetaucht, der nun für die CEC (Canadien Electroacoustic Community) verantwortlich zeichnet. Er hat sich wieder viele Gedanken gemacht über die Notwendigkeit internationaler Kooperationen und die Initiative in die Hand genommen: er gründete zwei Internet-Foren, nämlich „cecdiscuss" und „einiediscuss". Die Internet-Diskussion nahm ihren Lauf und erfolgte neben cecdiscuss vor allem über den Dienst der ICMA (`icma-errors@umich.edu`).

Um auch den am Internet nicht beteiligten Menschen (das sind immerhin 85% der DegeM-Mitglieder) den Zugang zu gewähren, wird im Folgenden der Lauf der Dinge etwa chronologisch wiedergegeben (allerdings nicht vollständig, da einige Beiträge bei mir „nicht ankamen"). Der Leser möge sich nun selbst ein Bild machen und seine Meinung in geeigneter Form (auf Diskette, per email) der Redaktion bzw. dem DegeM-Vorstand bzw. über email gleich an die entsprechenden Foren schicken, damit ungewollten Tendenzen entgegengewirkt und wilkommenen beigepflichtet wird.

Folkmar Hein

ICMC'95 Banff Centre, Alberta, Canada
<<FUSION<>Fragm-en--t-at--ion>> in Computer Music / Electroacoustic Communities
Moderator: Kevin Austin, Montreal, QC, CANADA

INTRODUCTION
At one time there were relatively clear distinctions between the fields of traditional composition, electronic music, and computer music, and, interdisciplinary activities in sound sculpture, performance art and acoustic ecology were twinkles in artists' eyes. Today, we have witnessed the completely illogical growing together and simultaneous splintering and fragmentation of these arts.

<<FUSION<>Fragm-en--t-at--ion>> in the Computer Music / Electroacoustic Communities, is a panel discussion relating to the various roles of national and international organisations working to support computer music and electroacoustics, and perspectives on their relationships to and communications with the artists and researchers in this field.

The panellists, whose brief biographies appear below, will post their responses to a variety of questions, positions, statements and / or comments posted to them. Panellists will be invited to respond twice to any notices that they wish to, once before they have read other responses, and again after ICMC has started.

A BRIEF HISTORICAL PERSPECTIVE. The late 40s and the 50s witnessed the formalised introduction of electroacoustic and computer music activities around the world in Canada, England, France, Germany, Italy, Japan, the United States etc. During the 60s and 70s, a number of national and international associations formed to represent, support and encourage growth and developments in this field. Technological developments in the 80s and 90s, notably desktop computing, digital synthesizers (and MIDI), digital recording and the InterNet blurred the lines of reference between these fields, yet today we deal with modalities and institutions created in the 70s. It appears that as in many things, the closer we grow, the greater the tendency to fragmentation. Examples of this include the existence of two national associations in the United States, SEAMUS and ICMA, the crumbling of CIME/ICEM, and the creation of interdisciplinary associations such as ISEA and WFAE. The impact of diminishing resources and this (VLS)dis-integration on the artist / researcher is felt particularly keenly by those with limited resources. In Canada to be a member of the five (5!) national associations (not to mention ICMA and the cost of attending ICMC) could cost an individual upwards of $250 per year -- quite a lot if one is not in the privileged position of working in an academic / research environment.

PANELLISTS. Among the international panellists for this forum we find the occupations of composer, performer, researcher, teacher, broadcaster, producer, sociologist, philosopher, political commentator, administrator .We can expect lively and diversified responses.

QUESTIONS / POSITIONS / STATEMENTS to the PANEL. Individuals are encouraged to post questions, comments &c related to the topic of fusion/fragmentation in the electroacoustic / computer music arts and research. As the moderator, I encourage individuals submitting questions &c not to be *too* brief in outlining their position(s). It is important to contextualize the question, and to encourage flexibility of response from the panellists. Concrete suggestions that can be brought to the attention of the national and international associations are encouraged.

OBJECTIVES While this panel will run until the end of ICMC'95, the spin-off effects will be followed up in various ways. The Canadian Electroacoustic Community (CEC) has already started two discussion groups, one open to anyone (CECDISCUSS), and one for discussions among national and international associations (EINIEDISCUSS). As a courtesy to individuals who do not have access to a www page reader, the postings will be copied to the list-server CECDISCUSS. To join CECDISCUSS, send the message:

<subscribe cecdiscuss> to <majordomo@concordia.ca>

To start the discussion, I posted some questions to panellists for consideration:

- With the creation of new groups and associations virtually weekly, does a common forum need to exist for discussion? Would the net be this forum?
- Do you sense fragmentation in our communities? Do you personally feel any sense of fragmentation / isolation? Does it affect you?
- What will the role of national & international associations be in the year 2005, ten years from now?

<kaustin@vax2.concordia.ca> Moderator ICMC'95 Panel 3 Secretary

Kevin Austin

From Kevin Austin <kaustin@vax2.concordia.ca>
On Identity and Fragmentation of the Ea/CM Community
There once was a time when computer musicians and electronic music composers were quite clearly identifiable as separate arms of the field of new music. We were often linked by the name 'avant-garde', a term now often used to refer to the new art of the 50s, 60s and 70s! The joke being that one person says, "I'm an avant-garde composer", with the reply, "Oh, you write that old stuff."
In the 70s and into the early 80s, there were two electronic music handbooks in north america, those of the above cited Jon Appleton (also of Synclavier fame -- remember the Synclavier?), and Allen Strange. Students and practitioners of ea/cm know and reacted to the words: analog, Bohor, Come Out, digital, EMS, FM, Gesang, Hymnen, I am Sitting in a Room, Kontakte, Le Caine, MOOG, Omaggio, psychoacoustics, Synthi AKS, tape recorder, voltage control. We had a common vocabulary and some commonality of experience (which however at the time we were not fully aware of).
In the 'Stockhausen exchange' in early September, almost all of the references pre-dated 1975 (Sirius). A common thread until that time having been the works' availability on DG recordings. The international community, teachers and students drew from a common well-spring for examples and history. [Trivia question: In what years did Stockhausen, Xenakis, Babbitt, Reich and Berio win at Bourges?]
Today the nature of identity for community is not the same. ICMCs in the early 80s brought together like-minded individuals every year or two (because of geographical displacement), to discuss, explore, exchange, complain and listen. (Although complain often headed the list.)
We spoke of the need for faster and more wide-spread communications, the need for access to more works, more information on regional, national and international activities and opportunities. We had a clear problem which we set out to solve (along with many other people).
The communications issue was dissolved with the advent of desktop publishing -- the 128k Mac removed a major physical barrier; desktop databases maintained 'permanent' and correctable lists; 1/4" tape was expensive but acceptable (even if the machines costs $2,000 and up!); governments, universities and industry funded national and international festivals because of the research and 'new directions' that came from them. Deficits were ignored.
National organisations came into existence, individuals fulfilled their desire to distribute their work un-impeded by the restrictions and limitations imposed by international record distribution systems. But were we going to be able to deal with the effects of these changes? How do we identify a 'soulmate' who has not heard, or heard of Berio or Pierre Henry?
Today our national and international associations wrestle with the underlying issues of identity and function. The ea/cm community is not alone. The world-wide system of national 'Music Centers', which select and house the scores of their national composers, structurally vaporise. Their life-blood functions being sapped out by university libraries and the WWW.
Do we need one, two or more international and national associations? An asian, african or american nation forms a national association. Does it become a member of ICMA, CIME, NICE ... ? all, none, or ... ? And why?
Do the international associations have 'standards' for admission? What are they? Can an individual be a 'member' of an international association? How do national associations and individuals benefit? Can a national association be affiliated with two, three or more international associations? Can a country have two national associations in the same international association?
These questions are the consequence of growth, metamorphosis and fragmentation. Fragmentation is a consequence of loosening commonalities which had helped in the focusing of identity.
Walls keep people out. Walls keep people in. The WWW, private CD production, eMail and diminishing government and industry funding all contribute to their disappearance.
The new modes of commonalities will likely by more closely related to processes than to objects. We identify with others who have undergone similar experiences; it is no longer necessary for the objects (icons) to be the same. The experience of collage-type work may be more important than knowing that 'plunderphonics' is the 80s extension of Hymnen. (Oopps! back to Karlheinz again.). [Being the draft from of this article, I will only sketch the middle and end sections, for subsequent expansion.]
Community, Identity and Fragmentation Historically it has been believed that that a community needs to develop a 'group mind'. In William McDougall's 1921 book, 'The Group Mind', he outlines a number of stages for this development, which I have freely adapted to articulate the stages for the development of (a) community. Below I shall list some, with reference to national and international ea/cm associations, identity and fragmentation. (These elements are not necessarily sequential, and several may occur simultaneously.)

(1) Continuity of Existence and Development of Critical Mass If there aren't enough members or they cease to be, there can be no development, and no community.

(2) Internal Recognition Members need to recognise each other. This does not necessitate liking or approving.

(3) Interaction Members need to interact (ie communicate)

(4) External Recognition. The group needs to be recognised by other groups as existing

(5) Development of Traditions and Customs. This takes time, but has been done through conferences, festivals, newsletters, awards, recordings and now, publication.

(6) Differentiation / Specialisation of Function. There was a time when we each individually did everything (or just about): made patch cords, organised concerts, promoted our activities etc. We now rely upon others inside and outside the community to provide some or all of these services.

Different national associations are at different places in this schema. Some countries have not developed a critical mass for community, and in some places, individuals deny recognition of other members: internal recognition is denied. This usually means that there is no (meaningful) interaction or communication. Without these pre-conditions, there will normally be no legitimate external recognition (although this is where politics plays a major role in negating this model).

[It has been posited that it is possible to note retarded development -- as in some national and international organisations -- where group identity and the primacy of the community are denied by the maintenance of a privileged 'politburo' mentality.]

Groups, individuals and communities are dynamic and as such continually readjust the balance between the various phases. The ea/cm community finds itself in a period of forced major readjustment. For many countries, and indeed internationally, basically, the six steps have been undertaken successfully! Concrete examples include:

(1) we are here and continue to increase in numbers,

(2) we know each other's names and recognise activities,

(3) CECDISCUSS, ICMA, OZ-COMPUTER-MUSIC, SONIC ARTS NETWORK, CIME

(4) the DX-7!!

(5) ICMC, Bourges, ISEA ...,

(6) national and international archives, E-Music Foundation, concert organisations, CD publishers, representative national organisations etc.

While the external elements become firmer, the individual internal elements transform. International electronic communications systems blur the last 5 stages of this model. When the archival indexes from Berlin, CCRMA, Sonic Arts Network, EuCuE and others are merged (not that far away), and are available on the WWW, historical research will not belong to anyone. Information will be fluid; formalised divisions will have become semi-permeable membranes through HTML links.

While real-time sound (file) transfers are still hindered by commonly available technology, a >>perspective->-> on this may be found in the answer to the question, Where was the WWW in 1989? The year 2001 is as close as 1989 -- and all of the Stockhausen references pre-dated 1975.

A more complete version of this article will appear in the next year or so.

<div align="right">Kevin Austin</div>

From KAUSTIN@VAX2.CONCORDIA.CA Wed Oct 4 12:31:58 1995
Invitation to national and international ea/cm associations to nominate members to the listserver einiediscuss

In June 1995, at Concordia University in Montreal Canada, a closed list server, EINIEDISCUSS, was created, the function of which is to provide a forum for discussion between the Boards of national and international electroacoustic and computer music (ea/cm) associations.

This list server has no affiliations. To date several national and international associations have been invited to nominate two (or three) members from their Boards of Directors to participate.

During the recent ICMC and ISEA conferences, both held in Canada, a concerted effort was made to invite the Boards of as many associations as possible to join this list to discuss the state of, and directions of, national and international ea and computer music associations.

INVITATION

This is a formal invitation to your Board, to nominate two (or more) members, to represent your association on EINIEDISCUSS. This invitation is going to all national and international ea/cm associations. (ICMA has nominated its three representatives.)

<div align="right">Kevin Austin</div>

From: George E. Lewis <gelewis@muttley.ucsd.edu> Fri Sep 22 21:13:42 1995
If I may be permitted a brief comment on the Kevin Austin article:
< Historically it has been believed that a community needs to develop a 'group mind'. In William
McDougall's 1921 book, 'The Group Mind', he outlines a number of stages for this development >
…
The "group mind" notion, to my way of thinking, is also identifiable with the notion of subculture.…
In particular, subcultures are social locations that tend to develop "local knowledges" (sometimes
termed "ethnoknowledges") that are "true" for particular times, places and situations, and in some
cases may provide alternatives to the (often Western) domination of local cultural production by out-
side forces.
Thus we have notions of (and journals of) ethnobiology and ethnomathematics. With this in mind, I
find it illuminating to theorize "computer music" as a social location which has, over the years, be-
come a site for the generation of increasingly diverse ways of knowing and doing with regard to
music and technology--instead of as a narrative describing a set of initially-agreed-upon, relatively
fixed aesthetic notions and cultural practices (the "avant-garde") which gradually becomes "frag-
mented." For me, exploring the consequences of the extent to which computer music practice has
become a bone of cultural contention is far more exciting than taking sides in a diversionary debate
between the competing (though often overlapping) ethnoknowledges surrounding "research" and
"MIDI."
Perhaps people will end up voting with their (virtual) feet with regard to how many and which mail-
ing lists to create. In any case I tend to regard increasing diversity as a welcome sign of maturity.
                          George E. Lewis University of California, San Diego Music Department.

From: "STRANGE@SJSUVM1.sjsu.edu" "Allen" 24-SEP-1995 11:44:03.16
Kevin, The Computer Music Association (CMA) was founded in 1975 but became the International
Computer Music Association (ICMA) in 1977. We have an international membership of about 700
members from 25 countries but our legal offices are in California, as this is where we have our
corporate, non- profit status. We co-sponsor the International Computer Music Conference, which is
now a legal service-mark (which means no one else can use it) by selecting bid sites which rotate
between Europe, the Americas (Canada, USA, and Latin America) on an annual basis. Next year the
ICMC is on Hong Kong, 1997 in Greece and 98 in the US at the Univ. of Michigan. The 1999 hosts
are not confirmed yet but it will be in Asia. The year 2000 will be our 25th anniversary and we will be
back in Europe.
We are currently setting up regional Vice-Presidency office in other countries for several reasons.
1) to organise regional membership
2) to give the ICMA legal residency in other countries for fund raising
3) to help present regional ICMA activities on a smaller scale than the annual ICMC
So far we have elected Shuji Hashimoto to serve as the "Oceana" VP and they have taken some of
their profit from the 1993 ICMC as start-up funds. The politics for the European VP are staggering
but we are working on it. We think we want someone from South America to be the Americas VP and
there are several names we are considering.
Stephen Arnold is the chair of this committee and I am forwarding your email to him. He will be able
to help you better with this as he has all the details.
                                                                                  Allen Strange

From <stephen@music.glasgow.ac.uk> Thu Sep 28 23:39:41 1995
Stephen Arnold, ICMA Vice-President for Conferences,
Department of Music, University of Glasgow, 14 University Gardens, Glasgow G12 8QH
Kevin,
I have been meaning to comment on your recent paper, and am delighted that Allen Strange has beaten
me to it! Further to his comments, may I add a couple of points I made during the recent ICMA mem-
bership meeting held in Banff?
I would amplify or interpret what Allen said by pointing to the relatively limited objectives of the
regionalization programme which the ICMA has adopted. The level of regionalization is deliberately
supranational. This is a way of saying that the ICMA has no intention of doing anything to undermine
existing national organisations: on the contrary, the hope is that the national, regional and "global"

levels can work together for mutual benefit. It is also a way of saying that the ICMA is keen to develop its international stance and service all its members (more than 50% of whom do not come from the USA!) as fully and comprehensively as its resources allow.

Personally, I have not been involved directly in the CIME / NICE debates, and am poorly placed to make any judgements. I do observe, however, that the ICMA area of interest appears to be somewhat broader than what I understand of the other two, in that it covers not only the artistic manifestations of music technology - pieces of computer music - but the applications of music technology to music education, and all aspects of research linking computing and music. This is best seen in the ICMC, which conjoins music festival with research conference in a unique and widely appreciated fashion. I believe, therefore, that the ICMA has a distinct role to play which may prove to be rather different from those of CIME or NICE. It may be that the ICMA's distinctiveness will mean that there is no need for it to engage in any competitive activities. Certainly, I have never heard any Director or Officer advocate anything of this kind.

The ICMA strives to be a democratic organisation, and is looking again at its electoral processes so that its wish to represent the "regions" is reflected in the structure of its elected Board of Directors. I would hope that this would give the ICMA some protection against the possible predations of a "privileged politburo". (Actually, the ICMA Board is on the whole a pretty hard working bunch whose only perk, apart from the considerable privilege of working for a wonderful bunch of members, is one free dinner per year!)

I don't know whether these few observations will help you in your deliberations. I am not quite sure what their purpose is, but assume that they must be a consequence as much of the CIME/NICE situation (which somebody should explain to me in words of only one syllable!) as of the technological developments which will oblige us all, as individuals and as organisations, to reorder our priorities.

<div align="right">Stephen Arnold</div>

From pcastine@prz.tu-berlin.de Wed Sep 27 21:22:34 1995
Kevin Austin asked: >Is CMA / (ICMA?) a national association (like the CEC) representing the USA, or an international association, like CIME - with national members or is it an international association of individuals? >

The Computer Music Association was officially renamed _International_ Computer Music Association several (something like 3) years ago. The change in name was proposed (and approved) on the grounds that the Association represents an international community. However, unlike the CIME, its membership is not comprised of individual national associations, its members are simply people from all over the world with an interest in computer music. So, it is an international association of individuals.

< Since a number of national associations have officially withdrawn from CIME, if ICMA is an international organisation, it may be a logical body around / into which these national associations could orbit, or become members -- or something. >

Since ICMA's organisation is significantly different from CIME's, the one is not likely to be a substitute for the other. From discussions with several members of the ICMA's board, I can report that there is a general interest from the ICMA to pursue modes of cooperation with national and regional associations. I am aware of a concrete proposal from the German association for electro-acoustic music, DegeM, but I do not know what the reaction from the ICMA board of directors has been. If the suggestion is approved and, in future, proves to be successful, it may become one model for cooperation between ICMA and national bodies. Until such time, other national associations may want to make their own suggestions.

I'm not entirely sure that the national organisations that have severed ties with the CIME feel a real vacuum has ensued. The main advantage of the CIME was as an umbrella for organising international festivals. (Cynically speaking, the main advantage was the funding CIME received from UNESCO.) However, I can imagine that the various national associations in Europe could put together a European festival, wandering from country to country each year. With perserverance (and some luck), they ought to be able to land funding from the EU to make up for the financing previously provided through CIME.

<div align="right">Peter Castine</div>

From <Marc.Battier@ircam.fr>, Thu Sep 28 18:49:25 1995
In his answer to Kevin Austin, Allen Strange writes: >>The Computer Music Association (CMA) was founded in 1975 but became the International Computer Music Association (ICMA) in 1977 >>. This is incorrect.
The Association is born of a discussion that took place at the 1978 ICMC at Northwestern University. In 1979, Curtis Roads and Thom Blum wrote a formal proposal of what was to become at first the International Computer Music Association, which included a list of volunteers willing to get the Association off the ground. The ICMA was thus born in 1979. Pretty soon, when bylaws were being studied, it appeared the acronym could not be used, thus, for a while, the association was simply called Computer music association. It was first recognised as a non-profit, tax-exempt corporation of the State of California. At that time, John Strawn, acting as secretary of the Association, organised the first election by mail, as there was no ICMC that year. Very soon, it appeared that apparently, the acronym ICMA was already taken, and the name of the association had to be modified so that the acronym would be CMA. The bylaws of the Computer Music Association were proposed to the board of Directors in 1983, and approved during the CMA meeting at the 1983 ICMC. It's only in 1991, under the presidency of Larry Austin, that the association could legally be renamed ICMA. I recall those events as I had been involved in the first period of ICMA, and I was on the first board of the association.

Marc Battier

From: James Beauchamp <jwb@timbre.music.uiuc.edu> Sat Sep 30 11:48:04 1995
As someone who has been a member of ICMA (alias CMA) since its inception, I wish to concur with Marc Battier about the need to correct a couple of dates that were given in a recent note to this reflector:
< The Computer Music Association (CMA) was founded in 1975 but became the International Computer Music Association (ICMA) in 1977 >.
I would say that the Computer Music Association (CMA) was founded in 1980 and became the International Computer Music Association (ICMA) in 1991. I say 1980 because this is the year the first Newsletter was issued and the name of the organisation became official.
It is interesting to note that with the first Newsletter in January, 1980 (edited by Thom Blum, who was also the organisation's first president), the name of the organisation was declared to be "International Computer Music Association". However, this turned out to be premature. In February, 1980 the State of California turned down our name request since it had a "deceptive similarity" to International Music Associates, Inc., and that company would not consent to our use of the word "International". In April, 1980 we were formally given permission to use the name Computer Music Association. It wasn't until June, 1991 that the State of California approved our use of "International" at beginning of our organisation's name, as announced by Larry Austin, pres. in the Summer, '91 Array.
The first Board of Directors of CMA was elected in 1981 and consisted of Marc Battier, James Beauchamp, Thomas Blum (pres., co-founder), Donald Byrd, James Dashow (v. pres), Dorothy Gross (sec), Hubert Howe, Curtis Roads (co- founder), John Snell and John Strawn (treas, co-founder).

Jim Beauchamp

From: John Strawn <ssys@netcom.com> Wed Oct 4 22:14:53 1995
I wish to amplify James Beauchamp's history of the founding of the ICMA, which I find completely correct. In amplifying, I hope to bring a smile of ironic humour to the lips of the reader.
The "International" organisation to which James referred in his email was a front organisation for ... Muzac! Following standard procedure, the state of California government did a search for names similar to the one proposed for the original (I)CMA. And following standard procedure, they contacted that other organisation to find out if they objected to our taking the name. Object they did, so we were allowed only to use CMA. I gasped in amazement and wonder years later when my successors got the ICMA its full and rightful name.

John Strawn

From: James Beauchamp <jwb@timbre.music.uiuc.edu> Tue Oct 10 00:31:10 1995
The history of the ICMC is somewhat longer than that of the CMA/ICMA, and the early history is somewhat complex and affects how we would count ICMC's for anniversary purposes. Initially, it was just a matter of the few people (between 50 and 100) interested in computer music (mostly in the U.S.) getting together once a year to talk about the latest technological solutions and hear the latest music. The first of these "get-togethers" was in 1974 and was arranged by David Wessel at Michigan State University. It must have been held in late November or early December, because I remember that a snow storm that weekend prevented several people (including John Chowning, I think) from attending the conference. From our anniversary-figuring perspective, an interesting thing about that conference was its title. At that time, it was not called "ICMC", it was called „Music Computation Conference I (1974, Mich. State Univ.)". This was followed by Music Computation Conference II at the Univ. of Illinois at Urbana-Champaign held in early November, 1975. However, the next conference was billed as the "The First International Computer Music Conference", which was held in fall, 1976 at M.I.T, Cambridge, Mass. That conference was held in conjunction with an international composers conference, which helped amplify the attendance. This was the first conference to be billed "international" and to have a substantial international attendance. However, a number of us were not comfortable with the term "first" being attached to the title, for the following reasons:
1) Using "first", "second", etc., meant that the significances of the first two conferences would be completely overshadowed. (Would they be called "minus one" and "zero"?)
2) There was no doubt that the 1974 Michigan State conference was the seminal conference of this series and that the 1976 conference was a continuation of the first two conferences.
3) There was no intention that the first two conferences were to be limited to U.S. attendance. In fact, I remember one French-authored paper given at the 1975 conference for which we provided an interpreter. The compromise that we worked out was that the next conference, given in 1977 at U. C. San Diego, would be billed as the "1977 International Computer Music Conference". Use of the year in front of ICMC thereafter became the official way to title the conference. In fact, the 1974 and 1975 conferences have been referred to retroactively as the "1974 ICMC" and "1975 ICMC" in various pieces of ICMA literature, so as to not neglect the importance of these conferences.
So, we have two ways of counting the ICMC anniversary. I vote for starting with 1974.

Jim Beauchamp

From: Peter Castine <pcastine@prz.tu-berlin.de> Tue Oct 10 22:39:58 1995

1	'74	Michigan State U	David Wessel
2	'75	U. Illinois	Beauchamp, Br=FCn, & Melby
3	'76	MIT	Barry Vercoe
4	'77	UCSD	Francois & Gross
5	'78	Northwestern	Gena & Kendall
	79	no conference	
6	'80	Queens College	Hubert Howe
7	'81	N Texas State U	Larry Austin
8	'82	Venice	Vidolin & Polo
9	'83	Eastman	Allan Schindler
10	'84	IRCAM	David Wessel
11	'85	Simon Fraser U	Barry Truax
12	'86	The Hague	Paul Berg
13	'87	U. Illinois	Tipei & Beauchamp
14	'88	Cologne	Klarens Barreleaux
15	'89	Ohio State U	Butler & Wells
16	'90	Glasgow	Stephen Arnold
17	'91	McGill U.	Bruce Pennycook
18	'92	San Jose State U.	Allen Strange
19	'93	Tokyo	Sadamu Ohteru
20	'94	Aarhus	Wayne Siegel
21	'95	Banff	Kevin Elliot
22	'96	Hong Kong	Horner & Ayers
23	'97	Thesaloniki	?
24	'98	U. Michigan	Mary Simoni
25	´99	Asia ?	?
26	´2000	Europe ?	?

From: Linda A. Seltzer <lseltzer@phoenix.Princeton.EDU> Wed Oct 4 23:53:08 1995
On the subject of the history of computer music, there has been too much of a gap in documenting this field, and that is regrettable, for the history should be recorded. However, writing history carries with it the responsibility for thoroughness of scholarship. This means that such a history cannot accurately be a collection of accolades of the famous. It is very difficult, for that reason, for one to write history about one's own period. Perhaps historians and musicologists among us can discuss the ways in which scholars confront this problem. In computer music, there is one history belonging mostly to men, and perhaps to a small number of women, especially those with the money to overcome the barriers of discrimination and continue their work, and there is another history, belonging to older women, which is a history of discrimination, exclusion, and mistreatment. …… What I would like would be if the profession reversed such incidents and made serious efforts to be inclusive to those of us women who were not included and encouraged, especially during the late 1970s and early 1980s, those of us for whom the doors are still closed.
One thing I ask historians of computer music is to avoid heaping accolades on people, to avoid idolising people. Again, perhaps the musicologists and historians among us can comment on the methods of writing history about the living.

Linda Seltzer

From: Anna Sofie Christiansen <anna@cnmat.berkeley.edu> Thu Oct 26 00:33:23 1995
Having read Linda A. Selzter's comment, I feel sincerely sorry for American so-called feminists: By defining your case of ubiquitous suppression from "the eternally evil men" and describing all the chances which have been deprived women on the benefit of men, you simply miss the point and surrender yourself into passifying self-pity! Women have definitely not have a very long tradition for academic education, and especially not composition and computer science, but we have changed that tradition considerably, haven't we? I see many male composers who have had to finance their technical equipment themselves and who have no means of support to compose. On the other hand I see more and more women, who, despite their lesser qualifications, get university positions in front of more qualified men. ……Women have a shorter tradition for higher education than men, and we will without any doubt catch up if we just trust ourselves and keep going, but trying to anticipate the course of events will rather set women in a bad light, because, employed from political correctness, rather than from qualifications, we will often be classified as the lesser qualified among men - who do you think will benefit from this in the long run? American women have succeeded in making their point in academic politics, now they simply need to live up to it themselves, and make sure that our daughters will be encouraged to learn about computers, composition, fire arms, machine guns or whatever they might fancy!

Anna Sofie Christiansen

From: Peter Castine <pcastine@prz.tu-berlin.de> Wed Oct 18 15:45:13 1995
Robin Bargar <rbargar@ncsa.uiuc.edu> wrote: < I think the ICMA should commission a piece commemorating the founding of the organisation and another honouring the founding of the conference>
It's perhaps time to get back to the earlier proposal of getting a history of the ICMA and the ICMCs (and, for that matter, a history of the development of computer music) onto paper.
I know that Folkmar Hein recently had two grad students working on a history of the Electronic Studio here in Berlin. I would expect some of their work would be relevant to a broader history of computer music. There was also a short monograph on the history of electroacoustic music produced here a few years ago. As was mentioned earlier, a history of computer music should be more than accolades for the big names (although their contributions are certainly important!), and I would hope that the history would not be more America-centric than is actually appropriate. ……
So, my feeling is that it would be more appropriate (in this case) for the ICMA to commission a history than commemoration piece (though t'other ain't a bad idea). I also feel that it would be of greater value to work on a history not only of the association and the conferences, but of the development of computer music as a whole and the associations place in that whole.
Such a project is likely to need cooperation from a number of sources spread around the world, and for this reason is probably too big for any one M.A. candidate to do as a thesis. But a credible job could be done by a group of people coordinating their work over the 'net.

Peter Castine

From: KEVIN AUSTIN <KAUSTIN@vax2.concordia.ca> Fri Nov 10 18:53:13 1995
Stephen Naylor in Halifax has proposed that the ea/cm community stands at (or rapidly approaches) a crossroads. This opportunity could also be understood as a point of merger or convergence. There are a number of perspectives on our current condition; following is one of them.
At the level of international relations, the ea/cm community is possibly at some type of crossroads that could be understood in terms of the convergence of the Computer Music Journal and Keyboard magazine. For nineteen years CMJ wrote about computer music languages, platforms and research that was developing various cm/ea applications, and for 20 years Keyboard magazine wrote about keyboards, players and notes (read pitches).
This month's Keyboard magazine advertises several off-the-shelf integrated digital music software packages, with plug-in modules, running on ……. We also note in Steven Pope's Editor's Note (CMJ XIX No3) the introduction of the term Sound and Music Computing [SMC]. Other convergences are to numerous to list.
In the fifties, there was musique concrete, and electronic music, and computer music: research, art and popular music -- in six quite isolated capsules. Not so today.
At times when various aspects of a per'sona'lity are forced to reconcile themselves, be it nationally, in an individual, within an arts area, in research and pedagogy, or in a community such as the ea/cm [SMC] community, there is often some turmoil as the old is shed and the new emerges.
Within the ea/cm [SMC] community we are at the beginning of this process and things are not clear as to where they will end up. Steven Pope's proposed taxonomy from CMJ XVIII can be seen as one such starting point.
There is need, IMHO, for greater communication and the development of forums for open and frank discussions of what people would like, what services are provided, and the costs/benefits of these changes. Maybe the time is coming where the 'organisational infrastructure' will become a little more responsive to the needs and requests of those being served.

Kevin Austin

From: Michael Gogins <gogins@woof.music.columbia.edu> Mon Nov 13 20:18:59 1995
I'm responding to Kevin Austin's suggestion of a convergence between Computer Music Journal and Keyboard Magazine, considered as symbols of communities.
I'd like to suggest that as music technology matures, and as it moves increasingly from hardware to software, or at least to hardware that comes with standard personal computers, the distinction must increasingly be one of musical styles, or more properly of musical working methods. In fact, I don't think that the distinction between those who will undertake engineering to realise their musical imagination, and those who can or would rather not, will vanish. I think, too, that there is at least possibly a rough correlation between composing formally or abstractly, and needing or wanting to engineer to realise the composition. Given the American tradition of inventing and tinkering, it is an open question in my mind whether in the U.S. at least musical engineering can or will become an underground or garage phenomenon. Certainly, given a PC with a soundcard, Csound, and a rapid application development language, the means are massively available. Surely it is this cheap technology that fuels the possibility of "convergence". But it requires more than technology.

Michael Gogins

From: Stephen Travis Pope <stp@cnmat.CNMAT.Berkeley.EDU>
I'm a bit surprized that nobody has responded to Martin Fumarola's note in Array with respect to his statement of the "closed" nature of the society he describes. ICMA is open to anyone who is remotely interested in EAM, regardless of whether or not they are active practicioners. In his note in Array, Mr. Fumarola states that the Argentinian society will accept as members *only* active composers who produce computer music--i.e., not instrumental composers, students, hobbyists, etc.
I have a problem with this exclusionary attitude, and wonder what steps ICMA would take to insure that potential national organizations adhere to some minimal set of standards. This will get to be a stickier and sticker issue as the number of national organizations grows. In some cases, competing local organization might use the "blessing" of ICMA as part of a regional power play. How can ICMA keep from being sucked into this?

stp

From Martin Alejandro Fumarola Mon Nov 13 21:09:36 1995
computer consultant National University of Cordoba, Argentina
I am convinced that ICMA has improved its international scope by enhancing its activities to the Asia region, adding it to the activities in the North America and Europe regions. But I think that Latinamerica should also be considered in the same level. I wonder what policy the ICMA Board of Directors/Officers will implement for the Latinamerica region. There are only about 15 ICMA members from Latinamerican countries (including all those living in Europe and the USA) among the 700 members. Last week I read the schedule for ICMCs up to the year 2000 and, apparently, there isn't any intention to realise one in the Latinamerica region.
In last ARRAY my proposal for a Latinamerican branch of the ICMA appeared. I believe that the ICMA policy for Latinamerica has to consider representative personalities (and at the same time members of the ICMA) of the most active countries in the field: Argentina, Columbia, Mexico and Brazil.
I know what the main problem is: countries from Europe, North America and Asia are industrial (="first world") countries whereas Latinamerican countries are part of the "third world".

Martin Alejandro Fumarola

From layers@cs.ust.hk 10-NOV-1995 18:05:57.45
Lydia Ayers Conference Chair ICMC 1996 Hong Kong; conference inquiries: icmc96@cs.ust.hk
Martin, The ICMA doesn't propose, and then put on, the conferences - people do! It would be great to have one in South America - do you have a volunteer in mind? The conference chair is an unpaid position, and it's a lot of work. You can hire a conference administrator to help- IF you have enough funding.
The role of the ICMA is to review the proposals they receive for each year's conference, and then make a decision. Normally they don't twist arms to get proposals. The selection takes place years in advance because it takes that long to organise a conference. (I'll spare you the details). After they choose a location for the conference, they provide you with plenty of encouragement and advice.
If you would like to host a conference, please contact Stephen Arnold for details. (There is also a conference planning guide.)

Lydia Ayers

From: pcastine@prz.tu-berlin.de (Peter Castine) Sat Nov 11 17:29:53 1995
Latin America *has* been considered.… I don't know all the internals of board discussions, but the current plans publically announced for regionalisation of the ICMA call for three regional areas: The Americas, Europe and Asia/Australia.
… If it's any consolation, I *do* know that the ICMA board is actively trying to get a stronger representation from outside North America (hey--even Europe's representation on the ICMA board is not entirely optimal).
One thing that did surprise me a little was the results of the last elections for board members, in so far as I had expected to see maybe one or two more people from outside North America elected. After speaking to some German ICMA members, I was disappointed to learn that several hadn't bothered to vote. Left me wondering if voter participation was perhaps stronger among North American voters? (Allen, Stephen: would you have any qualms about commenting in public on this? Or maybe my guess is way off base...)
I think the main problem lies elsewhere. If there are only about 15 members of ICMA from South America, than South American computer music may well be vastly underrepresented in the ICMA. But the only way to change that is for more South Americans to join.
The experience with Asia showed that Asian membership was also minimal until Waseda University hosted an ICMC. If you have old membership guides from the year before and the year after the Tokyo conference, just take a look at the increases--most notably from Japan, but several folks from Korea joined around then. …

Peter Castine

From: Ted Grusec <ted@dgbt.doc.ca> Thu Nov 16 22:08:47 1995
Peter: Taking your suggestion to its logical continuation, fees should be pegged not to the national income levels of the countries of the members, but to their personal incomes. There are individuals in North America who are earning less than some of the members in South
America, etc. Would be an administrative nightmare to put into effect, but there may be ways to implement this extension sensibly.

Ted Grusec

From Jon Appleton Mon Nov 13 22:40:48 1995
A Reality Check and a Suggestion: Joining the ICMA for the Japanese is a one-hour wage commitment. For a Brazilian it is a two-week wage commitment. This may partly account for the skewed membership numbers. Perhaps an application to the Arts and Humanities Programs of the Rockefeller Foundation by, for example, Ricardo Dal Farra in Argentina or Conrado Silva in Brazil might garner the financial support required for them to host a conference. The Rockefeller Foundation supported the exchange program between Argentinian computer music specialists and CCRMA.

Jon Appleton

From: KEVIN AUSTIN <KAUSTIN@vax2.concordia.ca> Mon Nov 13 1995
…While many of the points raised in these discussions are about the ICMA in a specific fashion, if ICMA is to be an important (and open) member of the ea/cm community, we all face the problem so clearly articulated by a CEC member in July: People with money can afford to belong to numerous organisations and this goes for national associations as well. CIME membership cost $250 per year (except, I believe, for the elite founding members who have voting rights on the Board equal to national associations -- but that's part of the problem with CIME).
Can a 'new' small independent national ea/cm organisation, be it Czech, Slovak, Polish (or potentially Quebec), afford to be a member of both ICMA and CIME? Can it afford not to be?
Where do these discussions take place? ICMA is a closed moderated list. CECDISCUSS and <oz-computer-music> are open un-moderated lists. There are good and not-so-good in both.
The frustration is with people who belong to both and therefore get double copied -- but, IMHO, that is the discussion that is taking place with regards national, international and supra-national paradigms for organising individuals (nationally and internationally) of the ea/cm community.

Kevin Austin

From: Stephen Arnold <stephen@music.gla.ac.uk> Fri Nov 10 00:36:20 1995
Kevin. Your "Unsubscribe" follow-up message is misleading as far as ICMA is concerned.
The ICMA *is* an international organisation, supported as it is by a membership of in excess of 700 from around 30 countries. It may be true that it may not be the kind of international organisation you perceive to be necessary, but what you have written is untrue.
>With .... ICMA not being an 'international' organisation.....
To take you up on your view of the world, I do not myself believe that it necessarily serves the interests of the ea/cm community to achieve "a clear and articulate voice". Firstly, narrow pressure groups from the arts world have a somewhat mixed record of success, to put it mildly, and in the present climate are in danger of achieving the opposite of what they hope for, by appearing to be annoyingly uninformed about, and hence irrelevant to, greater debates about public funding priorities. Secondly, achieving the clear and articulate voice probably means leaving out of account legitimate points of view that have the effect of muddying clarity.
My commitment to the community is based upon the sheer variety and quality of work being done, both compositionally and in research. It is not based upon a sense that the community has to conduct a campaign against government arts agencies and industry which is different in nature or extent than campaigns that are conducted in support of cultural values in general. In other words, I would caution against too much special pleading.
This does not mean that there are not circumstances where we need organisations to conduct specific business with government arts agencies and industry. It is hoped that the supranational regional associations of the ICMA will in some cases prove effective in this regard.

Stephen Arnold

From: hein@gigant.kgw.TU-Berlin.DE 15-NOV-1995 15:20:53.51
Dear Kevin, <About the Current status of NICE:>. It was somewhat unclear in the last months, as to who is thinking about and taking responsibility for the forthcoming of the NICE; only a little group of persons was again working on the NICE-statute after having lost the Austrians and also the Canadians (sorry). But after the circulation of discussions and corrections of the proposals by Konrad Boehmer the basic statute is now finished and translated. I talked with Konrad some weeks ago; he told me, that he has nearly finished all the basic things. The next step would be to discuss again the focus, goals, tasks and the agreements in the international community (with a prepared statute). Please contact Konrad directly via email: boehmer@koncon.nl. For him it would be a pleasure to feel, that his activity is not isolated.
We need the CEC, SEAMUS, the Brasilians, sonic arts, Sweden etc, all!! to agree with the ideas proposed by the Netherlands PEM, the french new association and the german DegeM.

Folkmar Hein

From boehmer@koncon.nl Fri Nov 17 22:07:13 1995
Dear Kevin. Thanks for your mail and the communications from/to/through Folkmar Hein. I wanted to accomplish the NICE-preparations of the summer holidays already. Well: your message (I got a similar one from joran rudi, oslo) is encouraging. Within some days I will start the translation into "legal, juristical" Dutch of the text of the statutes (the original is written in German, for practical reasons). Then I will take contact with the Gaudeamus Foundation because I need support from their bureau, and then I will go to the notary to get the thing legalised. If everything goes well, the child should be born this year, so that 96 can have a NICE start. We have based the statutes on Dutch law, because it is the most liberal of Europe. I am especially happy that our French colleagues have an national organisation now (Ars Sonora) which will join the new club. I also am happy that Canada shows new interest. I hope that the new organisation will be efficient, pleasant & extremely creative!

Konrad BOEHMER …

From KAUSTIN@vax2.concordia.ca Sat Nov 18 21:10:12 1995
Konrad. Thanks for the rapid reply. It appears that you have missed much of the discussion that has taken place internationally in the past 8 - 12 weeks. These discussions have taken place on list server <cecdiscuss>, the <icma> list server, and <oz-computer-music>, besides on the ICMA'95 panels.
I do not have the messages (from about six or eight countries) about the current status of ICMA and CIME, but the topic has been quite widely discussed, and from my perspective (which is largely based upon several very intense weeks of discussion with ICMA members), it is not clear what kind of international structure is going to be required. It is my view that NICE will come into direct competition with CIME & ICMA, and I have not received any sense that there is national or international support for 'yet another' international organisation, especially one which was created by two countries without wide consultation on its structure and FUNCTION.
I cannot speak for the CEC, but it is my feeling that the CEC would wait (like the SONIC ARTS NETWORK) for some greater clarification on the CIME / ICMA issues, before making any move to join (or possibly even support) such a fledgling organisation. This is just MY opinion, and should be weighed as such. The recent discussions have high-lighted the necessity for a broad-based international forum for discussion among ea/cm associations. While the discussions were officially started during ICMC'95 on the Panel3: Fragmentation in the Computer Music and Electroacoustic Communities, the follow up has spread itself over both the ICMA and CEC list servers.
I would encourage you, and anyone else involved in ea/cm to join <cecdiscuss> to participate and to read about these discussions. The french association, to my knowledge, has not contacted the CEC, and following Jon Appleton's and David Keane's comments about CIME, it is likely that some people will want to avoid becoming mired in the french national situation -- IRCAM, Bourges, CIME, Ars Sonus, etc.
Please pass this message on to your Dutch, German, French, Danish, Swedish and Finnish colleagues. It may be time to look at the European (CIME) and American (ICMA) issues in a more public forum. ……

Kevin

To subscribe to CECDISCUSS, send the following message (no signature):
`subscribe cecdiscuss to majordomo@concordia.ca`

DEUTSCHE GESELLSCHAFT FÜR ELEKTROAKUSTISCHE MUSIK E. V. (DegeM)

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Die DegeM fördert die elektroakustische Musik in nationalem und internationalem Rahmen. Diesem Zweck dienen die Organisation von Fachtagungen, -kursen und Konzerten, der internationale Austausch von Informationen sowie die Herausgabe von Publikationen und Tonträgern. Insbesondere wurde ein Archiv in Zusammenarbeit mit dem ZKM Karlsruhe aufgebaut, in dem in Deutschland entstandene bzw. erdachte Produktionen Elektroakustischer Musik erstmals gesammelt und öffentlich zugänglich gemacht werden.

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Folkmar Hein