1977 INTERNATIONAL COMPUTER MUSIC CONFERENCE

OCTOBER 26-30

UNIVERSITY OF CALIFORNIA, SAN DIEGO

1977 INTERNATIONAL COMPUTER MUSIC CONFERENCE

Center for Music Experiment and Related Research
Department of Music
University of California at San Diego

October 26-30, 1977

Conference Committee: Robert Gross
                       Jean-Charles Francois
                       Bruce Rittenbach
                       Bruce Leibig
                       Wilbur Ogdon
                       Pauline Oliveros
                       Bernard Rands

Previous Conferences:

| 1974 | Music Computation Conference | Michigan State University David Wessel, Chairman |

| 1975 | Music Computation Conference II | University of Illinois James Beauchamp John Melby Herbert Brün, Chairmen |

| 1976 | First International Conference on Computer Music | Massachusetts Institute of Technology Barry Vercoe, Chairman |

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Events will be held at the Center for Music Experiment 408 Warren Campus
(CME), Mandeville Center Auditorium and Recital Hall, and Room 2722 in
the Undergraduate Science Building (USB). The PCS 500 Music CRT will be
on display Saturday from 10:00 a.m. to 4:00 p.m. in Room 125 Mandeville
Center.

All papers submitted to the conference will be available at the Reserve
Section of the Circulation Desk in the Central University Library at the
following times: Wednesday, Thursday, 8 a.m. - 10 p.m.; Friday, 8 a.m. -
6 p.m.; Saturday, 9 a.m. - 5 p.m.; Sunday, 2 - 10 p.m.

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Wednesday, October 26

10:00 – 4:00   Registration (CME)

11:00 – 1:00   CME STUDIO DEMONSTRATION (CME)

1:00 – 4:30   SPECIAL INTEREST GROUPS (CME)
   1:00   PDP 11 Users meeting
             Chairman: John Clough, University of Michigan
   2:30   Microprocessors, Hybrid Systems
   3:30   Digital Hardware Meeting (Main Room)
             Music Education Applications (Conference Room)

   4:30   DISCUSSION: How can composers and engineers involve each
             other in the design of computer music systems?

1:00 – 4:00   EXHIBITION SESSION I (Recital Hall)
             Tapes

8:00–10:00   EXHIBITION SESSION II (Recital Hall)
             Tapes, Performers with Computer

Thursday, October 27

8:30–11:30   SYNTHESIS HARDWARE (CME)
             Chairman: Peter Samson, Systems Concepts, San Francisco
             Design Considerations for Computer Music Systems – John P.
               Walsh
             The Carnegie Mellon Computer Music System Digital Hardware –
               Alice C. Parker, Richard D. Blum, and Paul E. Dworak
             A One Card 64 Channel Digital Synthesizer – Pepino di Giugno
               and H. G. Alles
             A Portable Digital Sound Synthesis System – H. G. Alles
             A Modular Approach to Building Large Digital Synthesis Sys-
               tems – H. G. Alles
             The Systems Concepts Digital Synthesizer: Technical Develop-
               ment and Functional Characteristics – Peter Samson

8:30–10:30   TUTORIAL (Recital Hall)
             Computer Music Fundamentals – J. A. Moorer, IRCAM, Paris

10:45–11:45   USER PSYCHOLOGY (Recital Hall)
             Understanding the Behavior of the Users of Interactive
               Computer Music Systems – Otto Laske

12:00 – 1:00   CONCERT (Auditorium)
             Welcoming Address – Pauline Oliveros
             Solo for Bass and Melody Driven Electronics – David Behrman
               David Behrman, Electronics; Bertram Turetzky, Contrabass

Thursday, October 27 (cont.)

2:30   STUDIO REPORTS I (Auditorium)
                      Chairman: Wilbur Ogdon, UCSD
                      James Dashow, Rome, Italy
                      Joel Chadabe, S.U.N.Y. at Albany
                      Marc Battier, Giusseppe Englert, Groupe Arte et Informatique
                        de Vincennes
                      Barry Vercoe, Massachusetts Institute of Technology

4:00 – 7:00   EXHIBITION SESSION III (Recital Hall)
                      Tapes

7:30   STUDIO REPORTS II (CME)
                      Chairman: Pauline Oliveros, CME
                      THE STANFORD UNIVERSITY CENTER FOR COMPUTER RESEARCH IN
                        MUSIC AND ACOUSTICS (CCRMA):
                      The CCRMA Computational Facility Part I – J. A. Moorer
                      The CCRMA Computational Facility Part II – Gareth Loy
                      Editing, Mixing and Processing Digitized Audio Waveforms –
                        Loren Rush
                      The Effect of Musical Context on the Psychoacoustic Measure-
                        ment of Timbre Discrimination – John Grey
                      Multidimensional Scaling of Musical Timbres – John Gordon
                      An Experiment in Auditory Distance Perception – Christopher
                        Sheeline
                      A Computer Language for Psychoacoustic Study and Musical
                        Control of Timbre – Mark Kahrs
                      John Chowning introduces the section on Synthesis
                      The Simulation of Natural Instrument Tones Using Frequency
                        Modulation with a Complex Modulating Wave – Bill Schottstaedt
                      Some Compositional Applications of Infrasonic Phase Modula-
                        tion – Michael McNabb
                      Waveshaping Synthesis – Marc Le Brun
                      The F. Richard Moore Digital Synthesizer – Julius Smith

Studio Reports are special sessions intended to provide information about
specific facilities. Discussion will be directed towards composer inter-
action with the systems available. Most studio reports will include
performances of representative pieces produced at each facility.

Friday, October 28

8:30 – 9:45   SOFTWARE FOR SOUND SYNTHESIS (Auditorium)
                      Chairman: Bruce Leibig, CME
                      INV: A Language for Music Processing and Generation – Curtis
                        Abbott
                      Real Time Software for a Digital Synthesizer – Douglas L.
                        Bayer
                      Computer Program to Control a Real-time Sound Synthesizer –
                        James R. Lawson and Max V. Mathews

10:00–10:30   DISCUSSION (Recital Hall)
                      Charles Lipp and Jean-Charles François discuss
                      "Mutatis Mutandis" and "Plot" (performance on Saturday
                      evening) with composer Herbert Brün

Friday, October 28 (cont.)

10:15-12:30   SYNTHESIS TECHNIQUES (Auditorium)
                  Chairman: J. A. Moorer, IRCAM
                  Composer as Surgeon: Performing Phase Transplants – Tracy Lind
                      Peterson
                  Nuance in the Synthesis of Live Sounds – Ercolino Ferretti
                  A Technique for Time Variant Filter Design – James Justice
                  Towards Improved Analysis/Synthesis Using Cepstral and Pole
                      Zero Techniques – Richard Cann and Kenneth Stieglitz
                  Digital Synthesis of Complex Spectra by Means of Non-linear
                      Distortion of Sine Waves and Amplitude Modulation – Daniel
                      Arfib

12:00 – 3:00   EXHIBITION SESSION IV (Recital Hall)
                  Audio and Video Tapes
      1:00   PAPER: A Fuzzy Hierarchical System Model for Real Time Visual
                    Interpretation in Music Experiences – Gary W. Schwede
                  (This paper will be delivered during the exhibition)

12:00 – 2:00   CME STUDIO DEMONSTRATION (CME)

2:00   STUDIO REPORTS III (Auditorium)
                  Chairman: Bruce Rittenbach, CME
                  Donald Byrd and Rosalee Nerheim, Indiana University
                  Paul Lansky, Princeton University
                  John K. Gardner, Brian Harvey, James R. Lawson, and Jean-
                    Claude Risset, IRCAM
                  Jon Appleton, Dartmouth University
                  David Rosenboom, Berkeley, California

4:30 – 7:30   EXHIBITION SESSION V (Recital Hall)
                  Tapes

8:00   CME CONCERT (CME)
                  Pastoral – David Jones
                    Extended Vocal Techniques Ensemble
                  Requiem (excerpt) – Deborah Kavasch
                    Extended Vocal Techniques Ensemble
                  Loops for Instruments – Robert Erickson
                    (Computer realization by John M. Grey)
                  Percussion Loops – Robert Erickson
                    Ron George, Percussion
                ** Intermission **
                  KIVA Ensemble
                    John Silber, Jean-Charles François

Saturday, October 29

8:30-10:30   COMPOSITIONAL ALGORITHMS (Auditorium)
                  Chairman: Barry Truax, Simon Fraser University, B.C.
                  Composing Grammars – Curtis Roads
                  Further Studies in Interactive Computer Music – Emmanuel Ghent
                  New developments in Stochastic Computer Music – Jon C. Siddall
                    and James N. Siddall

9:30-12:30   EXHIBITION SESSION VI (Recital Hall)
                  Tapes

Saturday, October 29 (cont.)

10:45-12:30   REAL TIME INTERACTION WITH COMPUTER MUSIC SYSTEMS (Auditorium)
                Chairman: Gordon Mumma, UC Santa Cruz
                Envelope Control with an Optical Keyboard – Alice C. Parker
                    and Paul E. Dworak
                A Microprocessor Based Live Performance Instrument – Michael
                    Yantis
                A 256 Channel Performer Input Device – Harold G. Alles

2:00   STUDIO REPORTS IV (Auditorium)
                Chairman: Bernard Rands, UCSD
                James Beauchamp, University of Illinois
                Hans Knall, Stockholm, Sweden
                Pietro Grossi, CNUCE, Pisa, Italy
                John Melby, University of Illinois
                Robert Gross, Jean-Charles François and Edwin Harkins, CME

4:00 – 7:00   EXHIBITION SESSION VII (Recital Hall)
                Tapes and Video
        5:00   PAPER: Three Computer Graphics Research Activities Applicable
                    to the Arts – William Fetter
                    (This paper will be delivered during the Exhibition)

8:00   CONCERT (Auditorium)
                Time Into Pieces – Wesley Fuller, Clark University, Mass.
                    Dwight Peltzer, Piano
                In Deserto – Jon Appleton, Dartmouth College, New Hampshire
                Inharmonique – Jean-Claude Risset, IRCAM, Paris
                    Neva Pilgrim Soprano
                * Intermission *
                Traveling Music – Loren Rush, Stanford University, California
                    Dwight Peltzer, Piano
                Plot – Herbert Brün, University of Illinois
                    Jean-Charles François, Percussion
                Effetti Collaterali – James Dashow, Rome, Italy
                    Philip Rehfeldt, Clarinet

Sunday, October 30

9:00-12:00   EXHIBITION SESSION VIII (Recital Hall)
                Tapes

9:00   PSYCHOACOUSTICS AND PERCEPTION (Auditorium)
                Chairman: Gerald Balzano, UCSD
                A Metric Space Model of Temporal Gestalt Perception – James
                    Tenney
                Psychoacoustic Aids for the Composer's Exploration of New
                    Material – David Wessel and Bennet Smith

11:00   PANEL: PROBLEMS IN THE USE AND DESIGN OF COMPUTER MUSIC
                    SYSTEMS (Auditorium)
                Chairman: Robert Gross, CME
                John Chowning, Stanford University, CCRMA
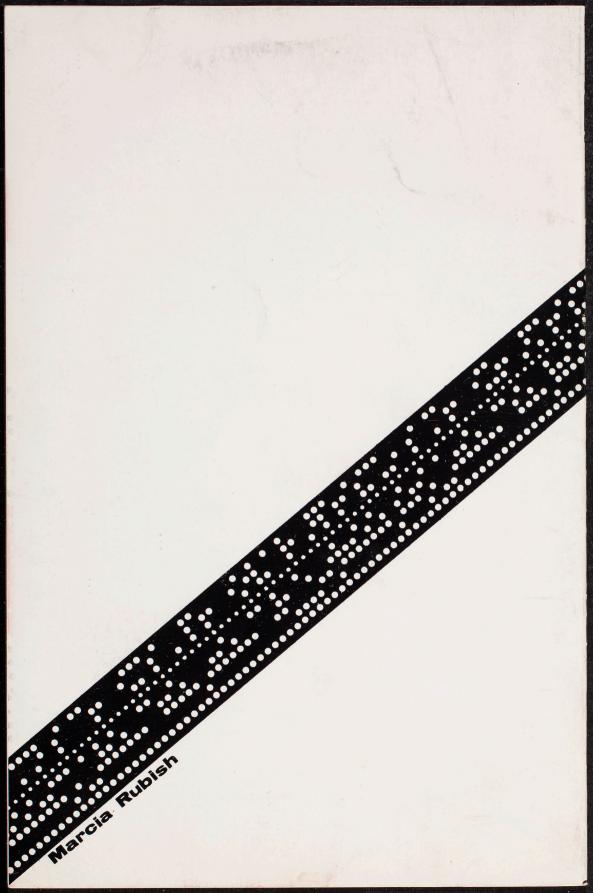   Jean-Claude Risset, IRCAM, Paris
                Hans Knall, Stockholm, Sweden
                Barry Truax, Simon Fraser University, B.C.
                Joel Chadabe, S.U.N.Y. at Albany

2:00 – 5:00   EXHIBITION SESSION IX (Recital Hall)
                Tapes

Marcia Rubish

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USEFUL INFORMATION

EATING PLACES

CAMPUS (For campus locations see campus map)

Warren Campus:

1. Snack Bar - 7:30 am to 3:30 pm, Monday-Friday
2. Warren Commons (Cafeteria)

	Monday-Friday	Saturday-Sunday
Breakfast:	7:15 - 9:30 am	9:00 am - 12 noon
Lunch:	11:15 am - 1:30 pm	-------
Dinner:	4:30 - 6:30 pm	4:30 - 6:30 pm

Revelle Campus

1. Deli - 7:30 am to 4:00 pm, Monday-Friday
2. Revelle Commons (Cafeteria) - hours same as Warren Commons

Muir Campus

1. Snack Bar - 7:30 am to 3:30 pm, Monday-Friday
2. Muir Commons (Cafeteria) - hours same as Warren Commons except
    dinner is 5-7 pm

Others on campus

1. Coffee Hut - 7:30 am to 8:00 pm, Monday-Friday
               11:00 am to 6:00 pm, Saturday
               11:00 am to 8:00 pm, Sunday
2. Third College Snack Bar - 7:15 am to 3:30 pm, Monday-Friday

OFF CAMPUS - NEARBY

1. Germaines Deli (in shopping center next to La Jolla Village Inn) -
    10:00 am to 9:00 pm, Monday-Friday
    10:00 am to 10:00 pm, Saturday
    11:00 am to 8:00 pm, Sunday

2. La Jolla Village Inn Restaurants

OFF CAMPUS - FURTHER AWAY

La Jolla

1. El Ranchero, 7404 La Jolla Blvd.

La Jolla (cont.)

2. Village Kettle Soup and Salad, 7610 Fay
3. Soup Exchange, 727 Pearl
4. Shanghi, 1017 Prospect
5. Le Cote d'Azure, 1250 Prospect
6. Bratskellar, 1250 Prospect (McKellar Plaza)
7. Chuck's Steak House, 1250 Prospect
8. Chart House, 1270 Prospect
9. El Chalan Peruvian Restaurant, 5621 La Jolla Blvd.
10. Anthony's Fish Grotto, 886 Prospect
11. Su Casa Restaurante, 6738 La Jolla Blvd.
12. Mama Mia Whatta Restarant, 711 Pearl
13. Schnitzelbank German Restaurant, 1037 Prospect
14. John's Waffle Shop, 7906 Girard

Del Mar

1. Bully's, 1404 Camino Del Mar
2. Future Foods, 1130 Camino Del Mar
3. Albatross, 1309 Camino Del Mar
4. Marie Callanders, 2651 Via Del La Valle
5. Carnegie A-440 Pizza Hall, 2212 Carmel Valley Rd.

BUS SCHEDULES are enclosed in the information package. After the Thursday
and Saturday evening presentations there will be a bus to take people
to La Jolla. This bus will be in the Mandeville parking lot. Tickets
are $1.00 and must be purchased prior to the bus ride at the information
desk.

USEFUL TELEPHONE NUMBERS   (If more than 4 digits, dial 9 for outside line)

Emergency
     Fire 4357
     University Police 4357 (HELP)
     Emergency Ward, Scripp's Hospital 453 - 3400 Ext. 771

On campus telephone information: dial 0
San Diego and La Jolla directory assistance: 9-411 (411 alone if off-campus)

Music Department 3230 (add 452 at beginning if calling from off-campus)
Center for Music Experiment 4383, 4384 (add 452 if off-campus)
*UCSD Library Reserve Desk 3339
Car Rentals in La Jolla: Hertz, 1020 Prospect, 454-5223
                        Avis, 7545 Draper Ave, 454-4621
                        Dollar Rent-a-Car, 7830 Fay (at Royal Inn), 459-9789
                        Rent-a-Car U-Drive, 903 Prospect (Mobil Station), 454-4621

Del Mar/Solana Beach Information Center 481-1811
Larry Jones Mexi-Tours 421-4740
San Diego Convention Center and Visitor's Bureau 232-3101

Yellow Cab 234-6161
La Jolla Cab 459-3355

*Conference Papers may be read here Mon-Thurs 8am-10pm, Fri. 8am-6pm, Sat., 9am-5pm
                                                     Sun., 2pm-10pm

HOTEL/MOTEL RATES IN LA JOLLA (Not including 6% tax)

	Single	Double
Casa de la Playa 321 Coast Blvd. 454-4669	$25	$25 (Will reduce rate to $20 if 4 rooms taken in group; all rooms have kitchenettes)
Inn at La Jolla 5440 La Jolla Blvd. 454-6121	$22	$26
La Jolla Shores 5390 La Jolla Blvd. 454-0133	$14-27	$23-30
La Jolla Andrea Villa 2402 Torrey Pines Road 459-3311	$21	$28
La Jolla Village Hotel 1110 Prospect Ave 454-0133		$25-28
La Jolla Village Inn 3299 Holiday Court (Off La Jolla 453-5500 Village Dr.)	$18 $18	$20 (University rates) $22 (Regular rates)
La Valencia 1132 Prospect 454-0771	$23	$28
Royal Inn 7830 Fay 459-4461	$22	$26
Summerhouse Inn 7955 La Jolla Shores Drive 459-0261	$25	$29
La Jolla Palms 6705 La Jolla Blvd. 454-7101	$16	$18-24
Torrey Pines Inn 11480 North Torrey Pines 453-4420	$18 $19-23	$22 (University rates) $23-27 (Regular rates)
Travel Lodge 1141 Silverado 454-0791	$20	$24.50
Travel Lodge 6700 La Jolla Blvd. 454-0716	$21.50	$24.50

VOLUME 1

THURSDAY

1. "Understanding the Behavior of Users of Interactive Computer Music Systems" - Otto E. Laske.

2. "Design Considerations for Computer Music Systems" - John P. Walsh.

3. "A One Card 64 Channel Digital Synthesizer" - H. G. Alles & Pepino di Giugno.

4. "A Portable Digital Sound Synthesis System" - H. G. Alles.

5. "The Carnegie-Mellon Computer Music System Digital Hardware" - Alice C. Parker, Richard D. Blum, & Paul E. Dworak.

VOLUME 2

FRIDAY

1. "I.N.V.: A Program for Music Processing and Generation" - Curtis Abbott.

2. "Real-Time Software for A Digital Music Synthesizer" - Douglas L. Bayer.

3. "Computer Program to Control A Digital Real-Time Sound Synthesizer" - James Lawson & Max Mathews.

4. "The Composer As Surgeon: Performing Phase Transplants" - Tracy Lind Petersen.

5. "Nuances In the Synthesis of Live Sounds" - Ercolino Ferretti.

6. "Towards Improved Analysis - Synthesis Using Cepstral and Pole-Zero Techniques" - Richard Cann & Kenneth Steiglitz.

7. "Digital Synthesis of Complex Spectra by Means of Non-Linear Distortion of Sine Waves and Amplitude Modulation" - D. Arfib.

8. "A Fuzzy Hierarchical System Model for Real-Time Visual Interpretation in Musical Experiences" - Gary W. Schwede.

VOLUME 3

SATURDAY

1. "Some Simplifications and Improvements of the Stochastic Music Program" - John Myhill.

2. "Composing Grammars" - Curtis Roads.

3. "A Systems Approach to Composition" - Curtis Roads.

4. "New Developments In Stochastic Computer Music" - Jon C. Siddall & James N. Siddall.

5. "Musicol: Musical Instruction Composition Oriented Language" - Peter Gena.

6. "A Microprocessor Based Live-Performance Instrument" - Michael A. Yantis.

7. "A 256 Channel Performer Input Device" - H. G. Alles.

8. "A Device Able to Get and Play Music" - C. Aperghis Tramoni.

9.   "Transducers and Computer Music" - Lawrence H. Sasaki &
       Kenneth C. Smith.

10.   "Envelope Control With An Optical Keyboard" - Paul E. Dworak &
       Alice C. Parker.

VOLUME 4

SUNDAY & UNCLASSIFIED

1.   "A Computer Study of Ruggles Melodic Style" - James Tenney.

2.   "Psychoacoustic Aids for the Musicians Exploration of New Material"
       David L. Wessel & Bennett Smith.

3.   "Automatic Music Transcription" - Martin Piszczalski &
       Bernard Galler.

4.   "Computer Synthesis of Pivotal Harmonic 12-Tone Rows" -
       Charles A. Bodeen.

VOLUME 5

STUDIO REPORTS

1.   "The Indiana University Computer Music System" - Donald Byrd &
       Rosalee Nerheim.

2.   "Computer Facilities for Music at IRCAM" - John K. Gardner,
       Brian Harvey, James R. Lawson, & Jean-Claude Risset.

3.   "Three Methods for the Digital Synthesis of Chordal Structures
       with Non-Harmonic Partials" - James Dashow.

4.   "GROUPE Art et Informatique de Vincennes" - Marc Battier &
       Guisseppi Englert.

5.   "Computer Music at CNUCE " - Pietro Grossi.

6.   "Some Reflections on the Nature of the Landscape Within Which
       Computer Music Systems are Designed" - Joel Chadabe.

ALSO:
On Reserve in the Central Library

MUSIC, MEMORY & THOUGHT, Otto E. Laske, 1977, 319 pgs.
University Microfilms International, Ann Arbor, Michigan

UNIVERSITY OF CALIFORNIA, SAN DIEGO

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CENTER FOR MUSIC EXPERIMENT   LA JOLLA, CALIFORNIA 92093
AND RELATED RESEARCH · Q-037

December 14, 1977

Dear Conference Attendee:

Enclosed is a copy of the list of names and addresses of all those
who attended the 1977 International Computer Music Conference.
The special interest groups are indicated by code letters next to
some names. The code is as follows:

        DSH   = Digital Hardware
        Hyb.   = Hybrid Systems
        M   = Microprocessors
        PDP-11   = PDP-11 Users

If you are not presently a member of a special interest group and
would like to join please return your mailing label with the SIG(s)
indicated on it to Barry Vercoe. Also please send all address
corrections to Barry.

I would like to express thanks to all those who attended from myself
as well as from Pauline Oliveros, the CME staff and UCSD Music
faculty for helping to make the conference a success.

I'm looking forward to seeing you next October in Northwestern and
after that perhaps in Paris.

Sincerely,

Robert Gross
Center for Music Experiment

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Enc.

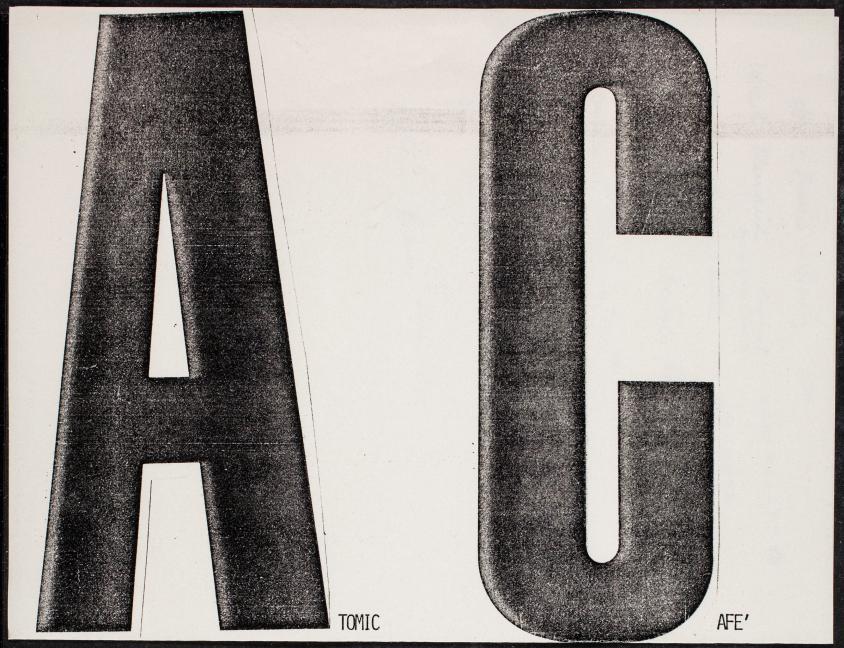PROSPECTUS: Interdepartmental Performance Program & Module
Thre-Course Sequence

The idea of "performance" is by now a fact that runs through
all the arts. With its "roots" (both by analogy & influence)
back into the early decades of this century (Futurism, Dada,
Surrealism, etc.) & into alternative traditions throughout the
world, it has characterized much of the work of the last twenty
years in America, Europe, and much of the industrialized/in-
dustrializing world. In the "visual arts" (now not exclusively
"visual") performance models have been central to conceptual
art, to extentions of sculpture that involve live bodies &
video, to the often noted movement from action painting to
environmental art to happenings to personal performances in
which the artist is the central actor, etc. Poetry, as the
fundamental language art, has been increasingly marked by a con-
cern with the sounding & enactment of texts (the so-called
poetry "reading"), by new forms of oral improvisation, by de-
velopments of "sound poetry," including electronically manipulated
works that resemble similar moves in contemporary music, & by
an increasing use of simultaneous performance (works for multiple
voices). At the same time traditional performance arts like
music, dance & theater have made use of techniques or modes long
associated with other arts, or have moved beyond conventional
western models to those from cultures (notably the "pre-
literate") in which performance has traditionally been an all-
encompassing or holistic enterprise. Thus dance has often
merged with contemporary sculpture & video, & choreographers
have experimented with forms of movement once thought outside
the dance domain and with speech and sound as activities required
of their dancers. In a similar way, composers have extended
their repertory of sound into areas ong associated with "noise"
& the non-musical (including the domain of "silence"), have
developed language sound-texts in a manner parallel to that of
contemporary sound poetry, & have called on their instrumentalists
(performers) to speak, act & dance. And theater, as the tradi-
tional performance area par excellence, has expanded its re-
sources by an increasing fertilization from the worlds of
happenings, environmental art, real-time performance, & tribal/oral
ritual. Artists have both collaborated with others outside
their own disciplines (including a call on the services of non-
artists & audience to share in the performance) & have crossed
or denied genres, to engage in the re-invention of arts "not
their own." In addition the work of many artists thoroughly
defies classification (even by such new designations as "inter-
media") as it follows the strategies of Cage & Kaprow to keep
the line between art & life, art & art, as fluid, & perhaps as
indistinct, as possible.

Rigidly departmentalized faculties & programs, while they
must obviously still serve their customary functions, cannot
in isolation reflect or transmit this new condition of the
arts. It has therefore become urgent to facilitate a meaningful

interchange & a program in "alternative" performance that will educate students to a view of creativity as a process permeating all the arts & questioning the distinctions between them--both to train artists whose work in this sense is liminal or outside conventional classifications, & to create an audience aware of the new "paradigm," etc. & of the potentially active role of the "non-artist" within it. This program would be grounded on a broad view of performance as it emerges today & would include both contemporary practice & work from the past & from other cultures & subcultures in which "performance" has been the dominant art activity. As such it would also bring in aspects of academic disciplines such as anthropology, linguistics, psychology, communications, comparative religion, & even ehtology.

U.C.S.D. is in a unique position to develop such a program, since by a fortunate coincidence, its arts faculties (Drama, Literature, Music, & Visual Arts) presently include a number of major pioneers &/or key figures of the "new performance," along with others (artists & scholars) who are especially aware of, & sympathetic to, such developments. Scattered through the various departments, they do in fact form an exemplary "new performance" faculty, whose resources could ultimately be utilized--without the need for extra F.T.E.'s-- to produce a serious & in-depth performance program.

Any such program, whether "major" or "minor," undergraduate or graduate, would likely rest on a core group of courses, arranged interdepartmentally, that would serve as an "introduction to contemporary performance" & would include, as an integral & realistic element, a cross-cultural survey of (alternative) performance modes on a world-wide basis. As a start, we propose a three-part Cultural Traditions sequence, under the Muir College Interdisciplinary Studies Program, that would be coordinated by a single instructor & would draw on lectures &/or workshops from members of the current university faculty, along with a number of specialized presentations by visiting artists & scholars. Experimental in nature the sequence would serve as a module for a future core program in "(alternative) performance."

A C

TOMIC AFE'

TUESDAY, OCTOBER 18TH

8:00 P.M.

FREE

RECITAL HALL, MANDEVILLE CENTER

NEW MUSIC

BY

UCSD GRADUATE COMPOSERS

WELCOMING ADDRESS - 1977 International Computer Music Conference

Recently the media artist, Jud Yalkut remarked, "if the technology which is controlled by business and military interests was controlled by artists, the consciousness of this country would change." Yalkut's remark implies, of course, that the motivations of artists' interests are different from the motivations of business and military interests. Also, that somehow, the uses of technology affect human consciousness. This is no doubt true, but what would the quality of such a change in consciousness be? Artists themselves would also change. Would it be for the better, or would operating from such a technological power base corrupt aesthetic as well as moral and spiritual values? How much would it cost and who would pay for it?

Artists are human. They are subject to the same idealistic aims, as well as the same 7 deadly sins, as business, military or any other humans. What is often missing for artists is social support for, and access to the most current tools of technology, with the appropriate technical assistance. Artists should have the same opportunities as business, military or any other persons do, to seek through research and experiment, the most effective means of carrying out their work. Society, in its own interests, should be ready to support such work. The uses of technology by those who do control it are highly effective. The consciousness of this country as well as other countries is affected. Why wasn't a poet sent to the moon? What if Starwars, Robot RTD-2 were able to scan the world's arts for their strengths and weaknesses, making available its output after such scanning, to aid artists in their search for new aesthetic solutions. What if the Starwars translator 3PO could make translations for audiences in their bewilderment with new forms, translation from one kind of artist to another, or become go-between for scientists, technologists and artists? Would it help? Would it be of redeeming social value? The side effects of technology, such as the pollution of our planet and the danger of ultimate destruction are not solved. Technology breeds the need for more technology which breeds more side effects in a self-perpetuating binge. The necessary foresight for the solutions needed must come not only from the deepest of scientific thought, but also from the deepest of artistic thought. The artistic side of the scientist as well as the scientific side of the artist must continually be cultivated. The artistic scientist and the scientific artist has suffered sugjugation by those who have sought power and control at the expense of human and aesthetic values. The arts and music in particular are in the process of being liberated analogously to women and minorities. Music for instance has been enslaved by consumerism. Every new artistic experimental find has been exploited in some way by commercial interests for profit. It is above all necessary in its liberation for all art to be effective. Effective in the sense of the affirmation and renewal of human values. For without re-examination and embodiment of human values through artistic activity, we fall into a civilization without soul. It is time for a change. It is imperative for the well being of our society that the necessary integration of the artistic and scientific come about. This should not mean that any one interest usurps another, but that a revolution of collaborations occurs in the mutual interest of all.

We look forward to the proceedings of this International Computer Music Conference as another step towards such an integration. And with respect to Jud Yalkut's remark quoted at the beginning of this address, a change in consciousness for this country, but, for the benefit of all.

Pauline Oliveros

September 22, 1977

To: Composers of the American Society of University Composers

Dear Colleagues:

We hope you will be able to hear this new series. A total of 800
radio stations in the U.S. have been contacted by KUT-FM, including
all of the PBS and NPR public radio stations. Broadcasting should
start in earnest by the second quarter (December), and the thirteen-
week series will continue to be available for two or three more
years. If your station has not yet scheduled the series, it would
be helpful and appreciated if you could talk to the director and
show him the brochure. He can then contact KUT-FM directly.

Cordially,

Priscilla McLean
Barton McLean
Executive Committee, ASUC
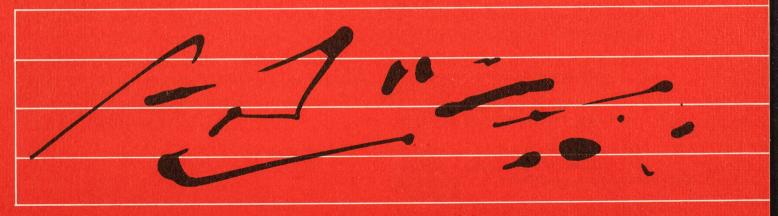
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The American Society of University Composers presents:

Radiofest—New American Music

A new adventure in radio programming into the realm of contemporary music of the 70's

Radiofest

A series of 13 one-hour programs containing some of the best of the new music
in America, created by members of the American Society of University Composers

Produced by Barton and Priscilla McLean

Radiofest—New American Music

The American university has become a major center for the composition and performance of contemporary music. The past few years have seen an explosion of new music activity throughout the U.S., resulting in an incredible range of fine works expertly performed. This radio series of thirteen programs represents a cross section of this new American musical maturity of the 70's. Many of these works are now, or soon will be, on major record labels. Among the composers represented, all members of the American Society of University Composers, are Pulitzer prize winners, National Endowment Grant recipients, and possessors of many other major awards. Many, although not all, of the performers and ensembles are well known outside the university community. Some works are serious, some hilarious, others outrageous, and all intrinsically interesting. Each program contains a variety of contrasting styles and moods. No two adjacent works are similar. Often, the straight concert format is modified to provide interesting, pertinent, and provocative interviews and thoughts, but never to the exclusion of the musical content. Some programs have a particular focus, which may be a certain region of the country, or a certain instrumentation.

The A.S.U.C. welcomes you to this adventure in contemporary listening. We hope that you will feel as excited in listening to these works as we have felt in discovering them.

Priscilla and Barton McLean

Programs

1. Karel Husa *String Quartet # 3*
   Elaine Barkin *Five Pieces for Piano*
   Elliot Schwartz *Voyage* (wind ens.)
   Raoul Pleskow *For Five Players and Baritone*
   John White *Ode to Darkness* (choirs)

2. Allan Blank *Poem* (chamber)
   Ronald Perera *Alternate Routes* (elec)
   David Epstein *Ventures* (wind ens)
   Jonathan Kramer *Music for Piano # 2*
   Jean Eichelberger Ivey *Hera, Hung from the Sky*
     (chamber)

3. Richard Hervig *Antiphon II, Quid Est Musica* (choral,
     chamber)
   Lawrence Moss *Paths* (orch)
   Gerald Warfield *Study of Two Pears* (voice, pno)
   Priscilla McLean *Interplanes* (duo pno)
   Rolv Yttrehus *Music for Winds, Percussion, Cello, and
     Voices*

4. Charles Bestor *Variations for Violin and Piano with Elec-
     tronic Synthesizer*
   John Eaton *Ajax* (vocal, lg ens)
   Burton Beerman *Polygraph II* (pno & tape)
   Edward Mattila *13 Ways of Looking at a Blackbird*
     (choral)

5. Otto Leuning *Chorale Fantasy with Electronic Doubles*
   Timothy Sullivan *Cadenza* (sax & pno)
   David Linthicum *Contingencies* (ch ens)
   Joan Tower *Breakfast Rhythms I* (ch ens)
   Bernhard Heiden *Partita for Orchestra*

6. David Cope *Margins* (ch ens)
   Karl Korte *Matrix* (ww quin)
   Russell Peck *Quotations from the Electricchairman*
     (choral, ch, elec)
   John Selleck *Migrations* (elec)
   Barton McLean *Dimensions II for Piano and Tape*

7. Edward Miller *Fantasy-Concerto for Alto Saxophone and
     Wind Band*
   Michael Horvitt *Two Songs for Choir and Electronic Tape*
   Joseph Julian *Between 8 Poems* (vocal, elec)
   Jere Hutcheson *Designs for Fourteen* (br & perc)

8. Francis Schwartz *Caligula* (voice, ch, elec)
   Richard Wilson *Music for Solo Flute*
   Robert Ceely *Logs* (dbl bass ens)
   Menachem Zur *Rondo and Sonata* (elec)
   Karel Husa *Music for Prague* (wind ens)

9. Emma Lou Diemer *Declarations for Organ*
   Vincent McDermott *Three for Five* (ch ens)
   Yehudah Yannay *Two Fragments for Violin & Piano*
   Robert Newell *Ryo-nen* (choral, ch, elec)
   F. Gerard Errante *Souvenirs de Nice* (cl & pno)
   Robert Stern *Three Chinese Poems* (choral, ch, elec)

10. David Cope *Koosharem* (ch ens)
    Hubert S. Howe Jr. *Third Study in Timbre* (computer)
    Jonathan Kramer *Fanfare for Tape* (elec)
    Allen Brings *3 Pieces for Violin & Piano*
    William Penn *Designs* (jazz, wind ens)

11. Priscilla McLean *Night Images* (elec)
    Frank Boehnlein *Piano Sonata*
    Karl Korte *Facets* (sax ens)
    Ernesto Pellegrini *Music for 16 Instruments & Percussion*
    Stuart Smith *Faces* (ob & cl)
    Barton McLean *The Sorcerer Revisited* (elec)

12. Vladimir Ussachevsky *Prologue* from *The Creation*
      (choral)
    Leo Kraft *Antiphonies* (pno duo & elec)
    Otto Luening *Synthesis for Symphony Orchestra &
      Electronic Sound*
    Robert Stewart *Rondeau for Two Pianos*
    Edwin London *Three Symphonic Movements for Band*

13. Edward Miller *Anacrusis* (orch)
    Brian Fennelly *Prelude & Elegy* (br quint)
    Vladimir Ussachevsky *Epilogue* from *The Creation*
      (choral)
    Bruce Taub *Quintet* (ch ens)
    H. Owen Reed *For the Unfortunate* (sym band)

KUT 90.7

Communication Center • UT Austin
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Handwritten annotations:
- Central Library
- Police
- Mandeville Center
- Warren Commons + Snack Bar
- CME
- Muir Commons + Snack Bar
- N
- Revelle Commons + Snack Bar (Deli)
- Bookstore
- Medical Center Snack Bar
- Undergraduate Science Bldg
- Coffee Hut
- Germaines Deli
- La Jolla Village Inn
- Revised

1. Applied Physics & Mathematics Bldg. 4-E
2. Argo Hall 9-F
3. Atlantis Hall 10-F
4. Basic Science Bldg. (School of Medicine) 8-K
5. Beagle Hall 10-E
6. Biology Bldg. 5-F
7. Blake Hall 8-F
8. Bonner Hall 7-G
9. Central University Library 2-I
10. Central Utilities 9-I
11. Challenger Hall 10-F
12. Chemistry Research Bldg. 3-F
13. Coffee Hut 10-J
14. Courses by Newspaper 3-O
15. Day Care Center 4-N
16. Discovery Hall 10-G
17. Fourth College Recreation Center 4-N
18. Galathea Hall 10-G
19. Gymnasium 6-E
20. Humanities-Library Bldg. 9-H
21. Humanities & Social Sciences Bldg. (Muir Provost) 5-E
22. International Center 6-I
23. Lecture Halls 2-G
24. MC 101-103, 103A (Registrar, Admissions, University Extension, Relations with Schools, & Summer Session) 4-K
25. MC 104-110 (Chancellor's Complex, Dean of Graduate Studies, & Planning Office) 5-J
26. MC 111-112 (Conference Room A & Budget Office) 5-J
27. MC 201 (Bookstore) 6-K
28. MC 202 (Architects & Engineers) 6-K
29. MC 203 (UCSD Theatre) 6-K
30. MC 204-206 (Business Office, Health & Safety, Housing & Food Admin.) 6-J
31. MC 210 (Student Employment) 6-J
32. MC 211 (Public Information Office) 5-J
33. MC 212 (Alumni & Development) 5-J
34. MC 213-214 (Financial Aids) 5-J
35. MC 215 (Acad. Senate. Conf. Rm. C) 5-J
36. MC 301 (Accounting) 6-L
37. MC 302 (Fourth College Provost) 6-L
38. MC 303 (Cancer Research Facility) 6-L
39. MC 400 (Parking Office) 5-L
40. MC 401 (Cashier) 5-L
41. MC 402 (Third College Composition Pgm.) 5-L
42. MC 403 (Restrooms) 5-M
43. MC 405 (Fourth College Provost Conf. Rms.) 5-M
44. MC 407 (Drama) 5-M
45. MC 408 (Music Center) 5-M
46. MC 409 (Drama & Matthews Cafeteria) 4-M
47. MC 410 (Third World Studies) 4-L
48. MC 411 (Urban & Rural Studies) 4-L
49. MC 412 (Third College Provost & Counseling & Psychological Services) 5-L
50. MC 500-501 (Campus Police & Staff Personnel) 4-K
51. MC 502 (Management Systems) 4-L
52. MC 504 (Fourth College Writing Pgm.) 4-L
53. MC 506 (Drama) 4-L
54. MC 507 (Religious Affairs & Counseling) 4-L
55. MC 508 (Fourth College Writing Pgm.) 4-L
56. MC 509 (Receiving/Storehouse) 3-M
57. MC 510 (Graphic & Reproduction Services) 3-N
58. MC 605 (Central Garage) 5-N
59. MC 609 (Bldgs. Grounds & Trans. Services) 5-N
60. MC 703 (Serra Hall) 5-O
61. MC 704 (Portola Hall) 5-O
62. MC 705 (Ogden Hall) 5-O
63. MC 706 (Drake Hall) 5-O
64. MC 707 (DeAnza Hall) 4-O
65. MC 708 (Dana Hall) 4-N
66. MC 709 (Cabrillo Hall) 4-N
67. MC 710 (Behring Hall) 4-N
68. Mail Services 3-O
69. Mandeville Center 5-G
70. Mayer Hall 8-H
71. Media Center/Communications 2-E
72. Meteor Hall 10-G
73. Muir Apartments 5-C
74. Muir Commons (Cafeteria) 5-C
75. Natatorium 7-E
76. Physical Plant Dept. 5-N
77. Psychology & Linguistics Bldg. 4-D
78. Quonset Huts, 304-324 (Chicano Studies, Affirmative Action, & Word Processing Center) 6-M
79. Revelle Commons (Cafeteria) 9-E
80. Revelle Provost Office 10-I
81. Science Teaching Laboratory 3-G
82. Student Center, Bldgs. A, B, C. 6-H
83. Student Craft Center 7-G
84. Student Health Center 3-I
85. Tenaya Hall 3-C
86. Third College Apartments 2-E
87. Third College Commons (Cafeteria) 2-F
88. Third College Lecture Halls 2-G
89. Third College Resident Dean's Office 1-G
90. Tioga Hall 4-B
91. Urey Hall 8-F
92. USE Credit Union 6-N
93. Veterans Administration Hospital 7-O
94. Visual Arts Studios 8-J
113. Food Service Facility 8-N
113A. Medical Center 7-N
114. Medical Teaching Facility 8-L

Scripps Institution of Oceanography
96. Deep Sea Drilling 9-B
97. Diving Locker 9-A
98. Experimental Aquarium 10-B
99. Hydraulic Laboratory 8-A
100. Inst. of Geophysics & Planetary Physics 8-A
101. Library 9-B
102. Marine Biology 9-A
103. Marine Sciences Development & Outfitting Shop 10-B
104. Physiological Research Lab 9-B
105. Public Affairs Office 9-B
106. Ritter Hall 10-B
107. Scripps Bldg. & Director's Office 10-B
108. Shore Processes Laboratory 9-A
109. Southwest Fisheries Center 8-A
110. Snack Bar 10-B
111. Sumner Auditorium 10-C
112. Sverdrup Hall 9-B
112A. Vaughan Aquarium-Museum 9-B

Color Legend
- 'A' Parking Permit
- 'B' Parking Permit
- 'S' Parking Permit
- Visitor Parking Meters