

**FOURTH ANNUAL MEETING of the CCRMA ASSOCIATES**  
**May 9-11, 1990**

**CCRMA ASSOCIATES**

**APPLE COMPUTER**

Bill Aspromonte  
Richard Lyon  
Fred Malouf  
Malcolm Slaney

**DYNACORD**

(not attending meeting)

**MATSUSHITA**

Robert Finger

**NEW ENGLAND DIGITAL**

(not attending meeting)

**ROLAND**

Hiroyuki Endo  
Tadao Kikumoto  
Yoshiyuki Majima  
Hisanori Matsuoka

**XEROX PARC**

Marcia Bush  
Carl Muller

**KORG**

Karl Hirano

**YAMAHA MUSIC TECHNOLOGY CENTER**

Michael Czeiszperger  
Xavier Serra  
John Strawn  
Jim Wheaton

**YAMAHA CORPORATION**

Juni Fujimori

**CCRMA PARTICIPANTS**

Chris Chafe  
John Chowning  
Perry Cook  
Salil Deshpande  
Glen Diener  
Lounette Dyer  
Emmanuel Gresset  
Jay Kadis  
Doug Keislar  
Ami Kitiyakara  
Max Mathews  
David Mellinger  
Bernard Mont-Reynaud  
Dan Oppenheim  
William Schottstaedt  
Earl Schubert  
Julius Smith  
Leland Smith  
Atau Tanaka  
Heinrich Taube  
Tovar  
Todd Winkler  
Patte Wood  
David Zicarelli

**Guest Speakers**

Donald Knuth  
Andrzej Kulowski  
Jean-Louis Gassée

**Guest Participants**

Adrian Freed, CNMAT, UC Berkeley  
David Wessel, CNMAT, UC Berkeley  
Christoph Herndler, Vienna

**PROGRAM**  
**for the**  
**FOURTH ANNUAL MEETING of the CCRMA ASSOCIATES**  
**May 9-11, 1990**

**Wednesday, May 9, 1990**

**8:30 am                      Coffee                      Room 203**

**9:00 - 12:15 pm              Technical Session              Room 208**

Opening Welcome  
Professor John Chowning, Director, CCRMA

"Two Competing Architectures for Music Synthesis in the Future"  
Assoc. Professor Julius Smith

"Yet Another Music Compiler"  
Dr. William Schottstaedt

"COMMON MUSIC: A Music Composition Language in Common Lisp and CLOS"  
Dr. Heinrich Taube

**12:15 - 1:30 pm              Lunch Break**

**1:30 - 5:00 pm              Technical Session              Room 208**

"A Three-dimensional Approach to Music Notation Programs"  
Glen Diener

"DMIX: An Environment for Composition - An Update"  
Dan Oppenheim

"The New Conductor Program"  
Professor Max V. Mathews

"The Stanford Radio Drum"  
Professor Max V. Mathews

**6:30 pm                      BBQ Dinner                      Knoll Courtyard**

**8:00 pm                      Guest Speaker: Donald Knuth, "Randomness and Music"**  
**(Professor of Computer Science, Stanford University) - Knoll Ballroom**

**CONCERT                      Knoll Ballroom**

# PROGRAM

**Thursday, May 10, 1990**

**8:30 am                      Coffee                      Room 203**

**9:00 - 12:15 pm            Technical Session    Room 208**

"Music from Machines: Perceptual Fusion and Auditory Perspective"  
Professor John Chowning

"Pulsed Noise and Microtransients in Physical Models"  
Assoc. Professor Chris Chafe, Perry Cook

"Cues for Auditory Source Separation"  
David Mellinger

"Psychoacoustic Factors in Musical Intonation: Interval Tuning, Beats, and Inharmonicity"  
Doug Keislar

**12:15 - 1:30pm            Lunch Break**

**1:30 - 5:00pm            Technical Session    Room 208**

"The Application of the Ray Method for Investigation of Dinkelspiel Auditorium Acoustics"  
Andrzej Kulowski, Visiting Scholar

"Control Parameters and Idealized Non-linear Functions for Physical Models"  
Assoc. Professor Chris Chafe

"Sheila Sings: An update on SPASM"  
Perry Cook

"Simulating Realtime Music Performance -- An Object-Oriented Approach"  
Lounette Dyer

**6:30 pm**

**Banquet Dinner - Fogarty Winery**  
19501 Skyline Blvd, Woodside 851-1946  
(Hwy 84 to Skyline, left (south) toward Santa Cruz 4.5 miles on left)

Guest Speaker: **Jean-Louis Gassée**, "The Future of Computing"  
(formerly President, Apple Products, Apple Computer)

## **PROGRAM**

**Friday, May 11, 1990**

**8:30 am                      Coffee                      Room 203**

**9:00 - 12:30pm            Technical Session    Room 208**

**"High Quality Music Typography from Small Computers"**  
**Professor Leland Smith**

**"Machine Hearing Research: An Overview"**  
**Assoc. Professor Bernard Mont-Reynaud**

**"Pattern Recognition in Sound, Gesture and Image"**  
**Emmanuel Gresset, Bernard Mont-Reynaud**

**"Fast Processing of Massive Computations"**  
**David Mellinger, Bernard Mont-Reynaud**

**12:30 pm - 2pm            Lunch and Informal discussions**

**CONCERT PROGRAM**  
**for the**  
**FOURTH ANNUAL MEETING of the CCRMA ASSOCIATES**  
**May 9, 1990**

**Alcoforado (1989)**

**Stanislaw Krupowicz**

**Intonations of the Wind (1990)**

**Joanne D. Carey**

## PROGRAM NOTES

**Alcoforado** is a fuzzy, vaguely remembered portrait of a woman whose passion for passionate love letters will ensure her a place in history - as in the case of the original Alcoforado, a XVII century Portuguese nun who shared the same passion. Incidentally, this is all that is known about her but - one must admit - is sufficient to make one envious.

Stanislaw Ignacy Witkiewicz (also known as Witkacy), a Polish painter, writer and philosopher, was a man of unusual energy which he expended on opposing any and every kind of orthodoxy - whether artistic, political or religious. He was perceived as an enfant terrible of his time, rigorously antagonistic to the uniformity of dogmatism, seeing it as a tool for enslaving the mind. Witkacy foresaw very early on the disastrous results of one such ideology - communism. Stanislaw Ignacy Witkiewicz remained faithful to his ideas to the last day of his life, committing suicide on September 17, 1939 - the same day that the Russian Red Army crossed the eastern Polish border, helping its Nazi allies in fighting Polish troops.

In Witkiewicz's prolific artistic output, there is a number of portraits of women entitle Alcoforado. These portraits present women's heads against fantastic and surreal backgrounds. This composition attempts to capture this ideal.

**Alcoforado** was generated using four Yamaha TX802's and mixed using a Yamaha DMP11. Both devices were controlled by a Macintosh computer using MIDI-Lisp and the Performer sequencer.

**Alcoforado** is an homage to Stanislaw Ignacy Witkiewicz and was commissioned by the National Museum in Warsaw for the first complete exhibition of his works since his death. The piece was premiered on the 18th of December, 1989, the day the exhibition opened. - STK

**Intonations of the Wind** is my second computer-generated piece based on the Voice Instrument Program created by John Chowning. This program was modified by Stanislaw Krupowicz to include glissando capabilities that offer a means of controlling vocal articulation, a feature which has provided a central component of my conception of synthesized choral sound. The development of sophisticated synthesis of singing tones has allowed me to experiment with choral and vocal sound orchestrally. As a result, the rhythmic, melodic and harmonic textures of **Intonations**... were created and shaped without the constraint of text.

The overall form of **Intonations of the Wind** emerged from an idea of combining rhythmically coordinated movement with both arrhythmic and rhythmically autonomous activity. These three kinds of movement are either juxtaposed or woven into a continuum in which one rhythmic idea is seamlessly transformed into another.

In my search for a title for this piece, I found myself perusing an old volume of the poetry of John Keats. Many phrases leapt out at me as descriptive of my intent and I felt an urge to combine them in order to capture an essence of the piece with words. None of these fragments seemed sufficient in themselves, however, but they coalesced somehow with a few stray images from my psyche to form a haiku-like poem. Since this poem was clearly too long for a title, I decided to include it in the program notes and find a title which captured the gist of the poem. In this way, the title, **Intonations of the Wind**, was distilled from the following:

Winds twist, knot and scatter  
Shadows trace branched thoughts  
Intone organic numbers

**Intonations of the Wind** was realized on the Systems Concepts Digital Synthesizer at CCRMA.

-JDC