

9 December 1987

sample

Barry Truax
Communications Studies
Simon Fraser University
Burnaby, British Columbia
V5A 1S6 , CANADA

Dear Barry:

The System Development Foundation, in conjunction with CCRMA, has funded a project to publish a book to serve as a Benchmark of Computer Music. In addition to the volume on research and an accompanying CD of examples, it was hoped by the SDF guidance committee for the book that sufficient funds might be available after the production of the book to produce a series of CD's containing compositions that illustrate the current state of computer music.

It appears we will have enough funds to produce several such CD's. This letter is to request your help in soliciting pieces to be considered for these additional CDs. You are welcome to submit tapes of your compositions you would like considered and also to suggest compositions by other composers in Western Canada you feel would be of value to this project. In particular, we would like to request a tape of *Androgyny* and *Arras* which have been recommended to be considered. It would be helpful if you would talk to the other composers directly and ask them to send us submissions.

Compositions to be included should relate broadly, but are not necessarily restricted to the subjects discussed in the benchmark book. Topics discussed include 1) synthesis of human voice, 2) real-time performance and user interfaces, 3) compositional algorithms and programs to aid composers, 4) new scales, 5) computer processing of natural sounds, and 6) computer synthesized sounds.

A guideline for submission of compositions is attached.

Sincerely,



Patte Wood for Max Mathews

Guidelines for Benchmark CD Project

- 1) The CDs will be published as part of a series established by the German record company Wergo dedicated to computer music only (digital music digital). Wergo will be responsible for world-wide distribution of the CDs and will keep the CDs in stock for at least 10 years. Wergo is solely issuing contemporary music on records and is 100% owned by Schott Publishing Co., Mainz, Germany.
- 2) The compositions should be submitted for consideration as an analog audio cassette with or without DOLBY B or C (DBX noise reduction is not acceptable). They should be sent to Patte Wood, CCRMA, Music Department, Stanford University, Stanford, CA 94305-3076 by **March 15, 1988**.
- 3) A digital recording will be required for the CD mastering. The composer should include a budget along with the submission of the cassette specifying all costs that will be involved in providing a digital recording of the composition if such a recording does not exist yet. (All formats - NTSC, PAL, SECAM - are possible, NTSC preferred.)
- 4) Pieces with live instruments plus computer part are encouraged. These pieces should be submitted as a recording of a live performance. This performance does not necessarily have to be the one to be published. Limited funds are available for digital recording of such compositions (including fees for performers). A score should be supplied along with the recording. A detailed recording budget should be submitted for pieces with live instruments.
- 5) Composers of the pieces which are selected will be asked to supply suitable program notes in English plus a photograph for the booklet accompanying the CD.
- 6) Compositions previously released on CD, or in the process of being released on CD, will not be considered. The composer agrees to correspond with Wergo if a new release of a recorded piece is planned on a different label.
- 7) In cases where the rights to a selected piece are partly or wholly owned by a publisher, the composer has to supply a statement that the publisher agrees to the recording.

Thanks for your help with this project. If you have any questions, please contact Patte Wood or Max Mathews at the following address.

Center for Computer Research in Music and Acoustics
Music Department
Stanford University
Stanford, California 94305-3076 USA
(415) 723-4971

SDF letter 12/9/87 to:

✓ Jean-Baptiste Barriere
c/o IRCAM
31, rue St.-Merri
75004 Paris, France

~~Michel Waisvitz~~
STEIM
Groenburgwal 25
AMSTERDAM, Netherlands

*returned -
need address*

Francois Bayle
GRM
116 Ave. du Pdt. Kennedy
75016 Paris, France

✓ Lars-Gunnar Bodin
Stiftelsen Elektro-Akustik Music i Sve
Soder Malarstrand 61
S-117 25 Stockholm, Sweden

Alvise Vidolin
CSC Universita di Padova
Via San Francesco 11
35100 Padova, Italia

Dennis Smalley
University of East Anglia
Music Centre
Norwich, NR4 7TJ, England

✓ Roger Reynolds
CME
UCSD
La Jolla, CA 92093

Marco Stroppa
IRCAM
31, rue St.-Merri
75004 Paris, France

Barry Truax
Communications Studies
Simon Fraser University
Burnaby, BC
V5A 1S6, Canada

✓ Gerald Bennett
Stiftung Schweizerisches Zentrum
fuer Computermusik
Sommerau
CH-8618 Oetwil am See, Switzerland

✓ Dexter Morrill
Music Dept.
Colgate University
Hamilton, NY 13346

Paul Berg
Koninklijk Conservatorium
Juliana van Stolberglaan 1
595 CA The Hague, Holland

✓ Todd Machover
Media Lab
MIT
Cambridge, MASS 06520

Tristram Cary
3 Montrose Ave.
Norwood, SA
5067 Australia

✓ Barry Vercoe
381 Garfield Rd.
Concord, MASS 01742

Stephen Montague
EMAS
10 Stratford Place
London, W1N 9AE
England

Jonathan Berger
Yale University
Music Dept.
143 Elm Street
New Haven, CT 06520

✓ Bill Buxton
Bruce Pennycook
James Dashow

Richard Boulanger
47 Sargent Street
Somerset, MA 02726

David Keane *returned -
need address*

Dec. 9, 1987 SDF letter to:

✓ Bruce Pennycook
Faculty of Music
McGill University
555 Sherbrooke Street
Montreal, PQ H3A 1E3

David Keane
108 Woodcrest Terrace
Ithaca, NY 14580

✓ Bill Buxton
Rank Xerox Cambridge EuroPARC
Ravenscroft House
59-61 Regent
Cambridge, CB2 1AB, England

James Dashow
via della Luce 66
Roma, 00153
Italy

✓ Rodet