

Center for Computer Research in Music and Acoustics
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The Advancement Program Panel
The National Endowment for the Arts
1100 Pennsylvania Avenue, NW
Washington, D.C. 20506

Subject: Music Program Discipline Supplementary Sheets

As there are no program discipline supplementary sheets applicable to "Centers for New Music Resources", Kathy Morningstar of the NEA Music program advised CCRMA to submit a letter to the Advancement panel briefly summarizing the activities of CCRMA in lieu of the supplementary sheets. As part of Advancement form C, we have already submitted a fairly concise description of CCRMA and its activities. The following is a brief summary of the center that, together with form C, will hopefully give the advancement panel the required information.

The Stanford Center for Computer Research in Music and Acoustics (CCRMA), serves as one of the major new music resource centers in the world. Other centers include IRCAM in Paris; CME at the University of California, San Diego; the Experimental Music Studio at MIT; Lucasfilm, San Rafael CA; the University of Toronto; and Colgate University.

Since 1966, members of the CCRMA community have been dedicated to the development of the computer as a new musical and artistic medium. In June of 1975, the Center for Computer Research in Music and Acoustics (CCRMA) was formed with funding provided jointly by the National Science Foundation for research and teaching in computer techniques of interactive sound production and the perception of timbre, and by a one-time grant from the National Endowment for the Arts for computing equipment for musical purposes. As a part of the Music Department at Stanford University, the academic programs and production of concerts at the Center are supported by the University. The Center also receives support from private gifts, corporations, NEA, NSF, the California Arts Council, the Rockefeller Foundation (for visiting US composers), and the System Development Foundation (for research).

A major aim of the Center has been to establish an international facility where musicians, composers, students and researchers can work with strong computer-based technological support.

There are currently 51 active "users" at the Center. Areas of ongoing work include: synthesis, signal process, psychoacoustics, interactive composition, graphics, digital recording and editing, and musical intelligence.

Current works in progress include a collaboration with composer Dexter Morrill and jazz musician Stan Getz for a piece for saxophone and computer generated tape, a collaboration with composer Michael McNabb and the Oberlin Dance Company for a ballet with dancers, robots, and computer music, and a piece for computer and keyboards by composer John Chowning.

Composers working at the Center have received fellowships from NEA and several composers have come to work at CCRMA on Fulbright fellowships. A list of visiting musicians and composers at CCRMA from 1972 to the present and a list of major performances and awards for compositions realized at CCRMA is attached.

Works produced at the Center have been presented in concert and broadcast on radio throughout the U.S. and in Europe, Japan, and Australia and won numerous awards. They have been represented at major new music festivals including the International Electroacoustic Music Competition of Bourges and the Venice Biennale. This coming year works realized at CCRMA will be included in the New Horizons Festival of the New York Philharmonic, the International Computer Music Conference in Paris, France and at a festival titled "Thirty Years of Electronic Music" in Cologne, Germany.

In conjunction with our annual workshop on computer music (open to visiting composers and researchers), CCRMA presents annual concerts of compositions realized at the Center at Frost Amphitheater. These concerts have drawn audiences in the San Francisco Bay Area of over two thousand people. Concerts have also been presented at the San Francisco Museum of Modern Art with audiences of three hundred people.

Interviews and presentations of the work at CCRMA have been presented on Public Television, National Public Radio, in National Geographic Films, on NBC, and in documentary films in Switzerland and Germany.

More specific information on CCRMA activities is included as part of Advancement Form C.