

C.E.C.G. NEWSLETTER

BULLETIN G.E.C.

(#3)

1985 - ix

C. E. C. G. Concordia Electro-acoustic Composers' Group

G. E. C. Groupe Electro-acoustique de Concordia

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Greetings! - Hope the summer was good for you.

This is the first of three (or possibly four) issues of the **C.E.C.G. Newsletter** planned for the 1985-86 winter season.

We mark one year of publication this October, and as you will note throughout the **Newsletter**, it has been a most active year for the entire electro-acoustic community.

A few notes:

- * 270+ questionnaires sent out, 95+ returned to date

Please return it, or ask for another copy.

The principal reason for the questionnaire is to be able to publish names and addresses. This list will be published in the Nov/Dec issue. Also, there have been many questions from within and outside of the community about 'who' and 'what' we are. The questionnaire was also designed to bring certain themes of common interest to the attention of the community as a whole.

- * A call for compositions for tape alone, or tape and French Horn, flute, guitar, keyboards or voice(s) for the **C.E.C.G. Winter Series (4)** is in this **Newsletter**.

- * But first, the thanks!

- Jean Séguin, Jean-François Denis and Pierre Bouchard for their Herculean efforts with the Sisyphean task of translation! No sooner was one page discussed, translated, proof-read, typed, corrected, re-wordprocessed etc etc, than this task master, like the Sorcerer's broom, produced two pages to replace it.

- John Wells lost beautiful Québec fall weekends breathing in the fumes of the print shop, and spent countless after midnight hours making himself blind clicking at Fat-Bits to create and print the new **C.E.C.G.** poster

BULLETIN G.E.C. C.E.C.G. NEWSLETTER (#3)

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G. E. C. Groupe Électro-acoustique de Concordia
C. E. C. G. Concordia Electro-acoustic Composers' Group
Département de musique - RF-310, l'Université Concordia
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Bonjour!!

Voici le premier de trois ou quatre numéros du **Bulletin GEC** de la saison 1985-86. Le présent numéro marque le premier anniversaire du **Bulletin**, et comme vous pourrez le constater, cette année fût très active pour la communauté de musique électro-acoustique.

Faits saillants du GEC et du Bulletin GEC #3.

- * Nous avons envoyé un peu plus de 270 'Questionnaires' au printemps dernier. Déjà plus de 95 compositeurs ont répondu et nous tenons à les remercier. Si vous n'avez pas reçu une copie du questionnaire, faites-nous en la demande; ou si vous n'avez pas pu nous le retourner, nous aimerions sincèrement que vous preniez un instant pour nous rejoindre.
Ce questionnaire nous permettra de préparer pour le prochain numéro du **Bulletin** une liste des personnes activement impliquées dans la communauté ainsi que leur adresse, question de mieux savoir qui et où nous sommes. De plus, ce questionnaire facilitera l'identification de nos besoins et intérêts en tant que compositeurs au Canada, et par ce **Bulletin** stimulera les échanges et discussions.
- * Un appel de soumission d'oeuvres pour bande seule et d'oeuvres pour bande et cor français, flûte traversière, clavier(s), guitare acoustique et /ou électrique et voix en prévision de la **Quatrième Série** annuelle du GEC.

* Dave Lindsay has started a column that will look through recent publications for items of interest to the community, from technical reports to record and concert reviews, and important addresses etc.

* Many people have expressed the wish to help with the **Newsletter** in whatever ways are possible. An informal consultative group has made itself available to me, and anyone from anywhere in the country who would wish to help, articles, news, programmes, comments on design, layout financing etc, is encouraged to contact me.

* Of major importance is the announcement of the **1986 Canadian Electroacoustic Music Festival**, details of which are found within the **Newsletter**. Also included with this **Newsletter** is a brochure about MusicWorks, published by the Music Gallery.

* The next issue of the **Newsletter** is planned for early December and will include:

- updates on the **1986 Canadian Electroacoustic Music Festival**
- a review of Istvan Anhalt's recent book, **Alternative Voices**
- the listing of names of people who have returned the Questionnaire
- a breakdown of some of the more important facts that are becoming evident from the responses.
- some information on Community Radio requests for music.

I have received several requests for tapes from the C.E.C.G. library. In the next issue, there will be information about contact people and various activities in this important but little utilized community resource/service. Anyone involved or interested in this area is encouraged to write to me immediately so that I can include this information in the December **Newsletter**.

- Also in the December issue, will be the first part of the complete listing of works held in the C.E.C.G. library - currently around 230 pieces for tape, tape and slides, tape and live performers, and scores for live electronic compositions. Once the complete listing has been published, (two or three issues), each subsequent issue of the **Newsletter** will contain a listing of the recent acquisitions.

- The **Newsletter** files are becoming a veritable archive of written documents. Please send along copies of programmes, posters, press releases etc. We are glad to include such documentation as there are many people in the country who want to know what is going on, where.

* Remerciements dûs à:

Jean Séguin, Jean-François Denis et Pierre Bouchard pour leur travail colossal de traduction. Dès son approbation, le texte était traduit débutait le cycle des corrections, entrées en ordinateur, révisions et... le tout recommençait pour finalement aboutir au texte que vous avez maintenant sous les yeux!

Jonh Wells a passé les belles fin de semaines d'automne à respirer des vapeurs d'imprimerie, sans compter les longues soirées passées à gratter grosses puces du Macintosh pour réaliser la nouvelle affiche pour la **Quatrième Série** annuelle de concerts du GEC.

* Dave Lindsay débute une nouvelle chronique qui offrira un court compte-rendu d'articles d'intérêt à la communauté, des rapports techniques, des critiques de disques et de concerts, ainsi qu'une liste d'adresses à consulter. Cette chronique ne sera qu'en anglais dans le **Bulletin** suivie d'un court résumé en français.

* Plusieurs personnes ont fait part de leur intérêt à participer de quelque façon que se soit à la publication du **Bulletin GEC**. Si vous voulez aider, fournir des articles, programmes de concerts, commentaires sur le **Bulletin**, etc, veuillez nous contactez à l'adresse en page couverture.

* Un événement important pour la communauté de musique électro-acoustique sera les **Journées électro-acoustique canadiennes 1986** de la Music Gallery de Toronto. De plus un dépliant de la publication MusicWorks produite par la Music Gallery est annexé au **Bulletin**.

Prochain numéro

* La prochain numéro du **Bulletin GEC** est prévu pour le mois de décembre 1985. Les quelques documents suivants y seront publiés:

- mises à jour des **Journées électro-acoustique canadiennes 1986**
 - un compte rendu du livre **Alternative Voices** d'Istvan Anhalt
 - la liste des gens ayant répondu au questionnaire (avec leur permission évidemment) ainsi que les principaux thèmes et sujets qui les (nous) concernent.
- des détails sur les radios communautaires et leurs demandes concernant la magnétothèque du GEC. Déjà plusieurs demandes me sont parvenues et le **Bulletin** prochain publiera une liste des personne-ressources et des activités de ce milieu sous-utilisé.

* I received copies of several letters that were sent to the CAPAC Board of Directors with regards By-law #73. One particularly interesting one written by Alcides Lanza is included in this issue. I would like to publish more about this in the next **Newsletter**. Those concerned, please write. I will publish the C.L.C. response to this when I receive it.

* And while I'm on the inevitable issue of money . . . Donations to the Newsletter to help defray costs of publication, (printing, envelopes and labels, postage - (check the envelope!) - coffee and donuts etc.), should be sent to me (cheques only), payable to **Concordia University**. (Just what is the value of communication?)

* Individuals wishing to promote works, tapes, cassettes, buy or sell equipment etc. . . Donations to the university, in cheque form for \$10 per half page, should accompany all private commercial announcements. Since the Newsletter is now going to more than 350 people and studios in more than six countries, this is a good way to get your name and product known. Donations from commercial establishments and interest groups are most welcome. Details are available from Harry Kirschner, c/o the **Newsletter**.

* As a last note to this brief introduction I would like to acknowledge the great pleasure I had and the encouragement I received in meeting with and talking to so many of you this summer. I plan to continue my visits to various regions of the country to discuss and listen, including **Ottawa, Toronto and South Western Ontario** in mid-November, and **Halifax** in March. Let me know what is happening, and your thoughts. Thank you.

September 27, 1985

Production group for this Issue is:

Editor: Kevin Austin

Translation: Jean Séguin, Pierre Bouchard, Jean-François Denis

Advertising: Harry Kirschner

Workers!!: John Wells(*), Dave Lindsay, Rob Ablenas, James Tallon
(*)-special

- la première partie de la liste du contenu de la magnétothèque du GEC qui comprends toutes les oeuvres soumises aux appels de soumissions pour les séries de concerts annuelles du GEC. Il y a déjà dans la magnétothèque du GEC plus de 230 compositions canadiennes pour bande seule, pour bande et "live", multi-média (bande et diapositives), ainsi que des partitions de pièces électro-acoustiques. Cette liste sera régulièrement mise à jour.

RÉSEAU

-Le fichier du **Bulletin** ressemble de plus en plus à des archives de documentation écrite sur l'électro-acoustique. Envoyez nous des programmes de concerts, des affiches, des communiqués de presse. Nous publierons cette information dans le **Bulletin**, ainsi tous seront informés de ce qui se passe en électro-acoustique au pays.

-Nous avons reçu plusieurs copies de lettres adressées à la CAPAC concernant le règlement #73. La lettre d'Alcides Lanza, de Montréal, est publiée dans ce numéro. Nous aimerions publier d'autres opinions dans la prochaine édition du **Bulletin**. Aux personnes impliquées, écrivez-nous. Nous inclurons la réaction du L.C.C. dès sa réception.

-Les individus intéressés à promouvoir leurs rubans, disques, ou à vendre/trouver de l'équipement peuvent annoncer dans le **Bulletin**. Un don de dix dollars (10\$) par demi-page, sous forme de chèque émis à l'ordre de l'Université Concordia, doit accompagner toute annonce. Le **Bulletin** est envoyé directement à 350 personnes impliquées en musique électro-acoustique principalement au Canada et dans six autres pays. Renseignements disponibles en s'adressant à **Harry Kirschner a/s Bulletin GEC**.

-Finalement j'aimerais remercier toutes les personnes que j'ai rencontrées au cours de l'été. Converser avec elles fût bénéfique tout autant que leurs encouragements concernant le **Bulletin** et la musique électro-acoustique. Je prévois continuer mes visites dans différentes régions du pays, pour rencontrer et discuter avec les membres de la communauté de musique électro-acoustique canadienne. Entre autre je me rendrai à Ottawa, Toronto et la région sud-ouest de l'Ontario à la mi-novembre, aussi à Halifax en mars. Contactez-moi pour me laisser savoir vos réflexions et ce qui se passe dans votre milieu.

Équipe de production, **Bulletin GEC #3**

Rédacteur: Kevin Austin

Traducteurs: Jean Séguin, Jean-François Denis, Pierre Bouchard

Publiciste: Harry Kirschner

Équipiers: John Wells, Dave Lindsay, Rob Ablenas, James Tallon

C. E. C. G. Concordia Electro-acoustic Composers' Group
G. E. C. Groupe Electro-acoustique de Concordia

(514) 848-4709/4705
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The **C.E.C.G.** regularly produces more than 20 concerts of electro-acoustic music per year. The summer series is held out-of-doors in somewhat informal settings, and the winter series takes place in AD-131 of the Loyola Campus of Concordia University in Montréal.

The **Concordia Electro-acoustic Composers' Group** once again invites composers to submit electro-acoustic compositions to be performed in its **Fourth Annual Winter Series** of concerts.

Tapes submitted should be in the following format:

Duration: no limit

Format: 1/4" tape, 1/2 track -stereo, **HEAD UP** (clearly marked), with 15 seconds of leader tape at each end, on a 7" reel (or larger) - large hub preferred.

Speed: 38 cm/sec (15 ips) - 19 cm/sec (7 1/2 ips) is however acceptable
Clearly marked on box and reel.

No noise reduction; no test tones.

Under certain circumstances, other tape formats can be accommodated - 8 channel on 1/2" (dbx is available), 4 channel on 1/2" or 1/4" (dbx available). Please inquire.

Tapes received will go into the **C.E.C.G.** library for further performance, live and broadcast, and new acquisitions will be listed in the **CECG Newsletter**. Please include a signed copy of the Performance Release Form, if you wish, so that the works may be broadcast when the opportunity arises. There will be no un-authorized use of tapes.

G. E. C. Groupe Electro-acoustique de Concordia
C. E. C. G. Concordia Electro-acoustic Composers' Group

(514) - 848-4709/4705
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Annuellement, le **GEC** produit plus d'une vingtaine de concerts de musique électro-acoustique. Les concerts de la saison estivale ont lieu à l'extérieur dans une atmosphère détendue informelle; la série hivernale se déroule au campus Loyola de l'Université Concordia à Montréal, précisément à la salle AD-131.

Le **Groupe Electro-acoustique de Concordia** invite à nouveau les compositeurs à soumettre des oeuvres électro-acoustiques pour bande magnétique destinées à sa **Quatrième série** annuelle de concerts.

Les rubans soumis doivent correspondre au format suivant:

Durée de la bande: Aucune limite.

Caractéristiques: Bande de 1/4", 1/2 piste stéréo. **HEAD UP**. Prévoir 15 secondes de bande d'amorce à chaque extrémité. Bobine de 7" (ou plus large) - utilisez de préférence un moyeu large.

Vitesse: 38 cm/s (15 p/s). Clairement indiquée sur la bobine et la boîte.
(Les rubans défilant à 19 cm/s (7 1/2 p/s) sont aussi acceptables.)

Aucun système de réduction de bruit; aucun son d'essai.

Dans certains cas, nous pouvons accommoder d'autres formats (8 pistes 1/2", 4 pistes 1/2" ou 1/4", système de réduction de bruit 'dbx'). Renseignez-vous.

Les oeuvres soumises seront conservées à la magnétothèque du **GEC**, pour future présentation en concert ou à la radio, et répertoriées dans la liste de la magnétothèque publiée dans le **Bulletin** (dès décembre). Cete liste sera, par la suite mise à jour régulièrement.

Chacune des oeuvres soumises doit être accompagnée d'une brève description écrite (dactylographiée en français et/ou anglais) ou graphique. Entre autres informations, indiquez le(s) studio(s) utilisé(s) pour la réalisation de l'oeuvre, et sa date de composition. Ce document sera reproduit tel quel dans le programme de concert.

A programme note should accompany the composition: typed, English, French, or bilingual or graphic. Also please indicate the studio(s) used for the realization of the work, and its date of composition. Programme notes are reproduced in the programmes exactly as submitted.

A biographical note is optional.

Please indicate performing rights affiliation (CAPAC or PRO), if any.

Works should be submitted directly to, and more information may be obtained from:

Kevin Austin
C.E.C.G. - Music Department RF-310
Concordia University
7141 Sherbrooke St. W.
Montréal, Québec
CANADA H4B 1R6

Some multi-media installations - lights, projections and live processing are possible. Inquire for details.

Thank you.

Kevin Austin

Please note that the technical requirements for tape and live compositions, as noted elsewhere in the Newsletter, are the same as the requirements for tape works.

Some sound distribution is available for some of the concerts - 2 or 4 to 8.

Sample of Performance Release Form:

I release the work _____ for concert and
broadcast performance. (title)

(date)

(composer)

Les notes biographiques sont facultatives. Indiquez aussi, s'il y a lieu, la société de droits d'exécution (CAPAC ou SDE).

De plus, si intéressé, veuillez inclure un Formulaire de cession de droits (voir exemple ci-dessous) pour d'éventuelles diffusions radiophoniques. Il n'y aura aucune utilisation non-autorisée de ces bandes.

Prière de soumettre les bandes ou d'adresser les demandes de renseignements à:

Kevin Austin
G.E.C. - Département de musique RF-310
Université Concordia
7141 o., rue Sherbrooke
Montréal, Qc.
CANADA H4B 1R6

Téléphone (514) 848-4709/4705

Dans certains cas, les installations multi-média (lumière, projections, performance) sont possibles. Renseignez-vous.

Merci,

Kevin Austin

Finalement, notez que les caractéristiques techniques pour les oeuvres pour bande et instruments sont les mêmes que pour bande magnétique seule. Il est aussi possible pour certains concerts de diffuser de quatre à huit canaux.

Exemplaire de formulaire de cession de droits:

J'autorise le GEC à présenter la pièce _____
en concert ou à la diffuser à la radio. (titre)

(date)

(signature du compositeur)

Call for works for tape and instruments

During the four day mid-winter festival of electro-acoustic concerts, February 27 - March 2, the C.E.C.G. will feature works for tape and specific instruments.

The works that we are looking for, are for:

- (i) Keyboard(s) and tape (including piano, DX-7, and others)
- (ii) French horn and tape
- (iii) Acoustic and/or electric guitar and tape
- (iv) Flute and tape
- (v) Speaking voice(s) and tape

Following the C.M.C. guidelines, the level of difficulty should be noted as follows: (i) keyboards - difficult,

(ii) French horn - intermediate/difficult,

(iii) Guitars - intermediate/difficult,

(iv) Flute - intermediate,

(v) Voice - male or female, up to eight performers.

Electronic processing, extensions and sound distribution are possible, as well as a certain amount of theatrical/staging.



Deadline for submission of scores and tapes (and tapes of previous performances, if available), is **December 16th, 1985.**

Please see details elsewhere in the **Newsletter** for tape formats.

This is open to composers everywhere.

Appel d'oeuvres pour bande et instruments

Durant les quatre jours/concerts de musique électro-acoustique du 27 février au 2 mars, le GEC présentera des oeuvres pour bande magnétique et instruments.

Nous sommes à la recherche d'oeuvres pour:

- (i) ruban et claviers (piano, DX-7 ou autre synthétiseur)
- (ii) ruban et cor français
- (iii) ruban et guitare électrique et/ou acoustique
- (iv) ruban et flûte traversière
- (v) ruban et voix parlée(s).

Selon les critères du C.M.C., les degrés de difficulté maximum devrait être les suivants: i) claviers - difficile

ii) cor français - intermédiaire/difficile

iii) guitare - intermédiaire/difficile

iv) flûte - intermédiaire et

v) voix parlée - homme et/ou femme, jusqu'à 8 individus.

Traitements électroniques, manipulations et distribution du son dans l'espace sont tous possibles ainsi que la mise-en-scène, (jusqu'à un certain point).



L'échéance pour la soumission des partitions et rubans, (et si disponible, les enregistrements de performances antérieures), est le **16 décembre 1985.** Veuillez-vous référer à la section traitant du format des rubans en page 6 de ce **Bulletin.** Tous sont admissibles.

In the 1985 C.E.C.G. summer series, 4-10-7, a total of 170 compositions by 67 composers were performed - 103 for tape alone, 52 live performances and 15 for tape and live performers. The composers are listed below. (Members of the CECG are marked with *, associates of the C.E.C.G. with #.)

Rob ABLENAS (#)	Kristi ALLIK	George ARASIMOWICZ
Sergio BARROSO	Wendy BARTLEY	Eric BROWN (#)
Robert BURNS	Christian CALON	Lelio CAMILLERI
Steve CALDER (#)	John CELONA	Susan CLARKSON (#)
Andrew CZINK	Keith DANIEL	Debbie DANBROOK
George DANOVA (#)	Mychael DANNA	Yves DAOUST
Ted DAWSON	Bruno DEGAZIO	Charles de MESTRAL
Jean-François DENIS (#)	Marcelle DESCHENES	Francis DHOMONT
Glen DIENER	Paul DOLDEN	Pierre DOSTIE
Steve FAI	Eric FERGUSON	Susan FRYKBERG
Pierre GAUVIN (#)	Bernard GAGNON	Normand GENDRON (#)
Barbara GOLDEN (#)	James GREEN	Chris HOWARD
Otto JOACHIM	David KEANE	Harry KIRSCHNER (#)
Henry KUCHARZYK	Alcides LANZA	Claude LAVIGNE (#)
Denis L'ESPERANCE(#)	Denis LORRAIN	Albert MAYR (#)
Robin MINARD	James MONTGOMERY	John OLIVER
Bob PRITCHARD	Ginnette PROVOST	Robert SCHERTZER (#)
Neil SCHWARTZMAN(#)	Anne SOUTHAM	Alain THIBAUT (#)
Daniel TOUSSAINT	Robert TZOPA(#)	Hidegard WESTERKAMP
John WINIARZ (#)	Kevin AUSTIN (*)	Jill BEDOUKIAN (*)
Shawn BELL (*)	Pierre BOUCHARD (*)	Daniel FEIST(*)
Dave LINDSAY (*)	Jean SEGUIN(*)	James TALLON (*)
	John WELLS (*)	

Enclosed with this Newsletter / Bulletin, you will find a poster for this winter's concert series Series Four

All of the concerts will be held on the Loyola Campus, and some will feature an eight channel 'acousmatique' sound distribution system. Works will be for live performers, tape, tape and slides, and live performance with computer control. Submissions of tape, tape and live, and live electronic works are invited for these concerts - please see details elsewhere in this Newsletter.

Dans la série 4-10-7, pour l'été 1985, un total de 170 oeuvres par 67 compositeurs ont été représentées, dont 103 pour ruban magnétique, 52 pour performance "live", et 15 pour ruban et performance "live". Les compositeurs sont les suivants (* membres du GEC, # associés au GEC):

Rob ABLENAS (#)	Kristi ALLIK	George ARASIMOWICZ
Sergio BARROSO	Wendy BARTLEY	Eric BROWN (#)
Robert BURNS	Christian CALON	Lelio CAMILLERI
Steve CALDER (#)	John CELONA	Susan CLARKSON (#)
Andrew CZINK	Keith DANIEL	Debbie DANBROOK
George DANOVA (#)	Mychael DANNA	Yves DAOUST
Ted DAWSON	Bruno DEGAZIO	Charles de MESTRAL
Jean-François DENIS (#)	Marcelle DESCHENES	Francis DHOMONT
Glen DIENER	Paul DOLDEN	Pierre DOSTIE
Steve FAI	Eric FERGUSON	Susan FRYKBERG
Pierre GAUVIN (#)	Bernard GAGNON	Normand GENDRON (#)
Barbara GOLDEN (#)	James GREEN	Chris HOWARD
Otto JOACHIM	David KEANE	Harry KIRSCHNER (#)
Henry KUCHARZYK	Alcides LANZA	Claude LAVIGNE (#)
Denis L'ESPERANCE(#)	Denis LORRAIN	Albert MAYR (#)
Robin MINARD	James MONTGOMERY	John OLIVER
Bob PRITCHARD	Ginnette PROVOST	Robert SCHERTZER (#)
Neil SCHWARTZMAN(#)	Anne SOUTHAM	Alain THIBAUT (#)
Daniel TOUSSAINT	Robert TZOPA(#)	Hidegard WESTERKAMP
John WINIARZ (#)	Kevin AUSTIN (*)	Jill BEDOUKIAN (*)
Shawn BELL (*)	Pierre BOUCHARD (*)	Daniel FEIST(*)
Dave LINDSAY (*)	Jean SEGUIN(*)	James TALLON (*)
	John WELLS (*)	

Vous trouverez ci-inclus une affiche pour les concerts d'hiver Series Four (quatrième série), qui auront tous lieu au campus Loyola.

Certains concerts seront caractérisés par une distribution sonore "acousmatique" en huit canaux. Les oeuvres seront pour performance "live", ruban magnétique, ruban et diapositives, et performances "live", avec contrôle par ordinateur. Nous vous invitons à soumettre des oeuvres de ce genre pour les concerts - s.v.p. voyez les détails dans le Bulletin.

1986 Canadian Electroacoustic Music Festival
Tuesday January 28 to Saturday February 1, 1986

The Music Gallery - Toronto
1087 Queen Street West, Toronto, M6J 1H3
(416) 534-6311

The Music Gallery in Toronto will host an event of national importance to the Canadian Electro-acoustic Community, and hopes to draw together Canadian electro-acoustic composers and performers from every region of the country, representing all musical and technical approaches in the field. Concerts and public presentation of papers and informal discussions about topics of common interest and concern will make up this auspicious occasion.

This announcement is a **Call for Tapes-Scores and Papers.**

Deadline for submission: **October 30th 1985**

Tape formats:

- Reel-to reel: * SPEED: 19 or 38 cm/s (7.5 or 15 ips)
* FORMAT: 1/2 track stereo (Dolby A, dbx, or no encoding)
1/4 track quadraphonic (no encoding)
* label box and reel with speed and head or tail out
* if more than one work on a reel - clearly identify each work, and separate them by leader tape
* indicate duration

- Cassette: * stereo
* Dolby B or no encoding
* clearly label Type I, II or III
* indicate duration

For the Festival itself, for those works which have been accepted for performance, it may be possible to utilize formats other than those listed here, but please indicate clearly in your proposal the format that you wish to use for the final presentation.

Please indicate clearly the duration and all pertinent details of performance requirements.

You are encouraged to send a recording of live performances as well as tapes and scores where appropriate. Please use one of the formats given above

PLEASE NOTE: The primary criterion for the selection of compositions will be an assessment of individual merits of the music, but the programme committee will also try to make selections that are representative of all regions of Canada and a diversity of styles, characters and idioms in order to provide interesting, varied and balanced programmes.

Compositions which require performers other than the composer will be considered with the understanding that the composer would contact and rehearse the performer(s) of the composer's choice without additional remuneration from the Festival. For works which are selected, standard performance fees and transportation costs will be offered to the suggested performers, but the limited budget of the Festival will be a major consideration for the committee. This balance should be kept in mind when submitting proposals.

While compositions of any length will be considered, it should be noted that works of 8 -12 minutes in length are the ones which are most practical to permit the programming to represent a substantial number of composers at the Festival.

PAPERS

There will be three or four paper sessions, none of which will be concurrent. Papers may be up to 20 minutes in length. Lecture-demonstrations may be up to 30 minutes. The language of presentation may be English, French or bilingual.

Proposals for papers dealing with any issue relevant to electro-acoustic music are welcomed by the Festival. Papers may range from studio reports and personal research in technical or aesthetic areas, to discussion of individual compositions. Particularly important for this occasion are ideas or proposals relevant to national issues such as:

- * considerations for implementation of a national electroacoustic music organization/federation
- * access to production and performance facilities, establishment of tape standards etc.
- * sharing of information, equipment, facilities, institutions on a regional or national basis
- * problems/solutions with regard to specific areas of electro-acoustic music such as multi-media, improvisational, tape and live, live-computer, installations and tape music
- * special considerations for electro-acoustic music in relation to granting agencies, performing rights organizations, publishing/recording industry, distribution and broadcasting media

Please submit a one-page abstract of your paper and precisely indicate any audio-visual equipment that you would require

General Any composer who is or has been resident in Canada is eligible. We very much hope that you will offer to present a paper or submit a proposal for a work to be performed at this important Festival. We also sincerely hope that you will reserve the dates of the Festival immediately and will plan to represent your region of the country and your particular interests at the meetings, even before the selection of compositions and papers is announced. The Festival will make every attempt to provide the transportation costs for all participants presenting a paper or having a work performed.

There are also tentative plans for some preparatory events in the day or two preceding the official dates of the festival, details of which will be available later.

For the 1986 Canadian Electroacoustic Music Festival,
David Keane, Allan Mattes, Jim Montgomery, Bob Pritchard

1986 Canadian Electroacoustic Music Festival

Tuesday January 28 to Saturday February 1, 1986

The Music Gallery
1087 Queen Street West,
Toronto, Ontario
CANADA M6J 1H3

Also attached, please find a copy of a statement by the Festival organizers: Background to the 1986 Canadian Electroacoustic Music Festival. I feel that it is both an informative and provocative document, designed to elicit response and commentary from within the Canadian Electro-acoustic Community.

Brief written responses are welcomed by the Newsletter for its December publication, and I am sure that its contents will encourage many to present their views on these and related topics of concern to, and at this forthcoming Festival.

A NOTE ON THE FRENCH VERSION:

The French translation is an abbreviated version of the above which maintains the spirit of the original as well as all important information with regards dates, submissions and Festival limitations.

For more details and/or clarification of the translation, please do not hesitate to contact me, or one of the translation team, here at Concordia University, at (514) 848-4509.

Kevin Austin - editor C.E.C.G. Newsletter 1985-ix-20

BACKGROUND TO THE 1986 CANADIAN ELECTROACOUSTIC MUSIC FESTIVAL

For three or four years, composers across the country have been indicating an interest in having some form of national organization concerned with electroacoustic music in its various forms. The electroacoustic music events of the ISCM World Music Days in Toronto and Montreal in 1984, the International Computer Music Conference in Vancouver in 1985, and the electroacoustic music events of the American Society of University Composers Festival/Conference in Toronto in 1986 are increasing our awareness of the value of organizations that work on behalf of composers, particularly electroacoustic music composers. Although there is no clear consensus of what a Canadian electroacoustic music organization can or should do, the following are some of the most likely:

1. a means of communication (newsletter, computer network, etc.) among those people in Canada interested in electroacoustic music
2. a lobbying organization with government agencies and the business community
3. an administration that organizes concerts, publishes, or in other ways promotes works of electroacoustic music
4. a voice that speaks officially for electroacoustic music in Canada inside and outside the country

Of course, there are many other possible roles that a national organization might take on. Although the newsletter administered by Kevin Austin (with the generous support of Concordia University in Montreal) is beginning to provide the very much needed service to the electroacoustic music community raised in item number one above, it is the feeling of many that the time has come for interested people from across the nation to meet in one place and discuss thoroughly the objectives and potentials of an organization that might go beyond a newsletter. Crucial in these discussions, if indeed it is decided that a national organization is desirable, is the creation of an administrative structure that would allow the organization to represent fairly the perspectives of its members across the country without incurring large expenses for administration.

It should be carefully noted that there are no foregone conclusions for the outcome of the discussions. The January meeting is under no obligation to any previous or existing organization and the participants are free to determine any and all issues that will arise in the meeting. Even if it should be the decision of the meeting that the Concordia newsletter is all that is practical or desirable at the present time, it could be of great assistance to Kevin Austin to have a healthy discussion of what his newsletter can and should do. Moreover, it is to be hoped that the convocation of a large number of Canadian electroacoustic music composers, meeting in Canada, dealing with Canadian issues for the first time will prove to be a valuable experience for everyone. It should also be carefully noted that the organizers of the Festival will not deem the event a failure if no new organization is created. We hope that you will feel that this meeting is of the greatest importance and will make every effort to attend.

Signed Allan Mattes, Jim Montgomery,
David Keane, Bob Pritchard.

Note de la rédaction

Vous trouverez ci-dessous une traduction d'un communiqué de presse rédigé par le comité organisateur des **Journées canadiennes de musique électro-acoustique 1986**, un festival de concerts et de conférences qui aura lieu à Toronto au mois de janvier prochain.

Nous avons tenté de produire une version française qui respecte le sens fort complexe du document original. L'équipe du **Bulletin** suggère la lecture du texte anglais ou si nécessaire, de contacter la Music Gallery pour éclaircissement.

Kevin Austin - rédacteur, pour l'équipe de traduction
Jean Séguin, Jean-François Denis, Pierre Bouchard

Journées canadiennes de musique électro-acoustique 1986

du mardi, 28 janvier au samedi, 1er février 1986

The Music Gallery - Toronto

1087 Queen Street West, Toronto, Ontario, M6J 1H3
(416) 534-6311

La Music Gallery située à Toronto organise un festival national d'une grande importance pour les personnes impliquées dans la musique électro-acoustique canadienne, et espère rejoindre et rassembler les compositeurs et musiciens de chacune des régions du pays représentant tous les styles et intentions du genre pratiqués ici.

Le festival sera constitué de concerts, de conférences et de discussions concernant l'électro-acoustique.

Ce communiqué est une: Soumission d'oeuvres, partitions, et propositions de conférence

Date d'échéance: **30 octobre 1985**

Spécifications des bandes:

- Ruban 1/4" * vitesse de défilement: 19 ou 38 cm/s (7.5 ou 15 p/s)
* format: 1/2 piste, stéréo (Dolby A, dbx, ou aucun système de réduction de bruit)
1/4 piste, quadraphonique (sans réduction de bruit)
* spécifier sur la bobine et sur la boîte: la durée, la vitesse et le sens de défilement de la bande

- * placer suffisamment de ruban d'amorce au début et à la fin de chaque oeuvre soumise
- * une oeuvre par bande, aucune limite à la quantité d'oeuvres soumises
- * (voir aussi la version anglaise)

Cassette

- * stéréo
- * Dolby B ou aucun système de réduction de bruit
- * bien indiquer le genre de ruban (I, II, III ou IV) et la durée de chaque pièce

Il peut être possible de présenter en concert des oeuvres d'autres formats. Par contre la soumission doit correspondre aux spécifications mentionnées ci-haut. Avec votre bande indiquez clairement la durée ainsi que le nécessaire technique, et si cela s'applique, une partition et/ou enregistrement d'une performance antérieure de l'oeuvre.

Notez que les oeuvres seront d'abord sélectionnées selon leurs qualités musicales quoique la représentation de chacune des régions du pays au "Journées" et de différents styles et approches, (ce pour élargir et couvrir le plus grand nombre d'aspects de l'électro-acoustique), sont des critères auxquels le jury de sélection national tentera d'accorder une grande importance.

Les pièces qui requièrent la participation de musiciens autres que le compositeur sont aussi admissibles. L'organisation des "Journées" ayant un budget limité doit par contre spécifier que le cachet de performance pour les oeuvres choisies ne couvrira que les déplacements et le cachet des musiciens. Le choix, le contact des musiciens ainsi que les répétitions sont à la charge du compositeur sans rémunération additionnelle de la part des "Journées". Dans vos propositions, tenez compte de ces restrictions s.v.p.

Pour des raisons d'ordre pratique, une durée estimée de 8 à 12 minutes par oeuvre est recommandée. Ceci permettra une programmation plus variée, présentant un plus grand éventail de compositeurs aux "Journées".

Soumission de conférences

Date d'échéance: **30 octobre 1985**

Un aute volet des "Journées" comprend une série de trois ou quatre conférences sur la musique électro-acoustique. Il peut s'agir de comptes rendus de travail en studio, de recherche technique ou esthétique, de discussions d'oeuvres musicales ou de démonstration de nouvelles approches ou nouveaux instruments...

Des aspects tels que les suivants seront particulièrement considérés:

- * organisation ou fédération électro-acoustique nationale
- * problèmes de production, performances
- * information, équipement, installations de productions...
- * multi-média, improvisation, les technologies actuelles/nouvelles, les installations sonores, ... problèmes / solutions
- * l'électro-acoustique et les institutions gouvernementales publiques, ou privées (droits d'auteur, subventions, aide aux artistes ...) et les média ...

Veuillez soumettre un résumé de conférence d'une page. Aussi, indiquez clairement l'équipement audio-visuel requis pour votre présentation. Les présentations en français, anglais ou bilingues ne devraient pas dépasser les 20 minutes alors que les démonstrations peuvent durer jusqu'à 30 minutes.

Général: Les organisateurs du festival espèrent voir le plus grand nombre possible de personnes assister à cet événement.

L'organisation des "Journées" va tenter d'offrir une compensation monétaire, (couvrant les coûts de transport), aux participants, selon les fonds disponibles.

Il y aura peut-être des activités non-officielles quelques jours avant le début des "Journées".

Pour de plus amples renseignements ou pour soumettre des oeuvres ou des propositions de conférences:

**Journées canadiennes de musique électro-acoustique
1986**

**The Music Gallery
1087 Queen Street West
Toronto, Ontario,
CANADA M6J 1H3
(416) 534-6311**

**Journées canadiennes de musique électro-acoustique
1986**

du mardi, 28 janvier au samedi, 1er février 1986

De plus veuillez prendre quelques instants pour lire le texte qui suit la version originale anglaise intitulé: **Background to the 1986 Canadian Electroacoustic Music Festival** écrit par le comité organisateur des "Journées": Allan Mattes, Jim Montgomery, David Keane et Bob Pritchard.

Canadian Electro-acoustic works played in San Francisco area

In August, I was invited by Charles Amirkhanian of radio station KPFA-FM in Berkeley, California to present a programme of Canadian electro-acoustic music. Russ Jennings was the host for the morning show, and the works listed below in the French version were played in whole or in part. There were several phone calls during and after the programme asking for names and addresses. There was also a great deal of surprised pleasure at the exceptionally consistent and high quality of all the works played. Special thanks to Barbara Golden who was instrumental in arranging the appearance.

Musique électro-acoustique canadienne diffusée dans la région de San Francisco

J'ai été invité par Charles Amirkhanian de la station de radio KPFA-FM de Berkeley en Californie au mois d'août dernier pour présenter un programme de musique électro-acoustique canadienne. L'animateur du programme du matin était Russ Jennings. Les oeuvres suivantes furent diffusées soit en entier ou en partie:

Mychael DANNA Nova Persei
Dave LINDSAY Wholesong #1
Alain THIBAUT Deca-Dance
Francis DHOMONT Points de fuite
David KEANE La Cascade Enchantée
Barbara GOLDEN Tripping to Greece
Pierre BOUCHARD Movements in Trans-Art
Daniel FEIST Auxferd Nightburr'd; November 2 a.m.
John CELONA Possible Orchestras (at the 21st harmonic)

Nous avons eu plusieurs appels téléphoniques pendant et après l'émission demandant les noms et adresses des compositeurs; les commentaires reçus furent surprenants; on y parla de consistance exceptionnelle et de grande qualité des pièces présentées. Un gros merci à Barbara Golden, qui par sa collaboration a rendu le tout possible.

The Informant - by Dave Lindsay

The following is a sort of pot-pourri of information which I've gathered over the summer from various magazines which might interest our electro-acoustic community. Some of the material is from last year, and should be available at libraries.

There's an interesting article in the February '85 issue of **HIGH TECHNOLOGY** which concerns the Kurzweil 250, the first sampling keyboard to successfully emulate a grand piano. The article also profiles its inventor, Raymond Kurzweil.

KEYBOARD magazine has the occasional article relating to the electro-acoustic world of sounds...especially since the integration of music and computers, synthesizers, and processing equipment is slowly becoming this publication's focus. **KEYBOARD's** November '84 issue offers an inside look at The Audium, Stan Shaff's Theater of Sound-Sculptured Space in San Francisco. The June '85 issue is a special issue which deals with synthesizer programming...including an article by Wendy Carlos describing the synthesis of orchestral instruments for her Digital Moonscapes LP. The same issue covers modular synthesizers and a method of programming the Yamaha DX-7. **KEYBOARD's** July '85 issue has an interesting profile called "Inside IRCAM", which discusses the electro-acoustic facilities in the George Pompidou Center in Paris. The same issue has an interview with Isao Tomita, talking about his recent explorations with his own special brand of music, as well as a recent concert performance in Austria where he performed in a "floating pyramid" above the Danube river.

The Canadian publication, **COMPUTING NOW!**, prepared an overview of computer music in their December '84 issue. Although being general in scope, some of the information is interesting. Basically the issue covers available hardware for music on home computers up until December '85.

Finally, a sort of odd but friendly conversation-interview between John Cage and Brian Eno can be found in the September '85 issue of **Musician** magazine.

There is an organisation in the United States called **SEAMUS** (The Society for Electro-Acoustic Music). They function as an archive for E-A music, a source of support for artists dealing with licensing organizations, and a force working for the expansion of concert and broadcast activity. Current annual membership is \$15.00, or \$5.00 for

students. The person to contact is Bebe Barron (the secretary), **SEAMUS, Box 3977, Beverly Hills, California, U.S.A. 90212.**

Another noteworthy organization is **The International Electronic Music Association**. They put together cassette tape anthologies of electronic music designed for radio broadcast. The IEMA features at least six artists on each tape, and sends these tapes to progressive radio stations and record companies at no cost to the artists. It's worth writing them to find out more about their services. Their address is **IEMA, Box 176, Salamanca, New York, U.S.A. 14779**

For anyone interested in newsletters, I've dug up a couple of addresses. **IN SYNC** is a newsletter put out by the folks at **New England Digital**, and it discusses items relating to their Synclavier system. The newsletter is always interested in contributions, so if anyone is interested in writing, contact them at **IN SYNC, c/o New England Digital, Box 546, White River Junction, Vermont, U.S.A. 05001.**

There is also the ever present **Computer Music Journal** which is published by **MIT Press/Journals, 28 Carleton Street, Cambridge, Mass. U.S.A. 02142.**

The **CMA (Computer Music Association)** offers a quarterly newsletter for members. They are dedicated to promoting the use of computers in music. The address is **Box 1634, San Francisco, California, U.S.A. 94101-1634.**

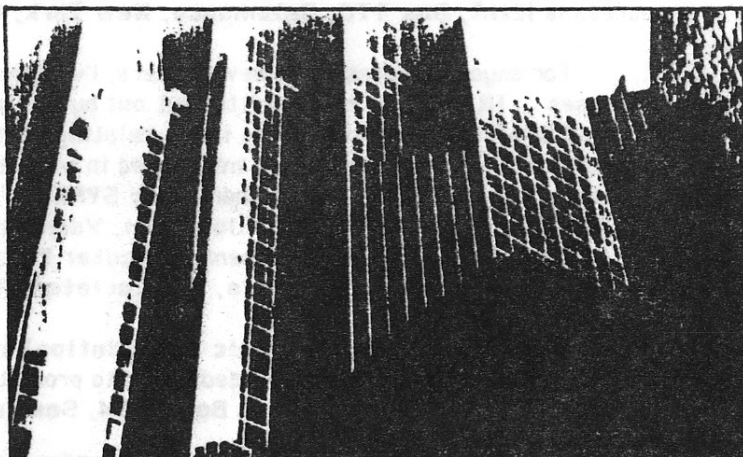
And last, but not least, Canada's own **Alex Douglas**, and **CLEM**, Contact List of Electronic Music which has been mentioned elsewhere in these **Newsletters**. A most useful document - it is basically a catalogue of addresses, and contacts in the world of electronic music. The address is **Alex Douglas, CLEM, Box 86010, North Vancouver, B.C., CANADA V7L 4J5.**

Well, that's it for now. As more information becomes available, I will keep you updated in forthcoming issues of the **Newsletter**. I welcome comments, advice, suggestions and articles for inclusion in this column.

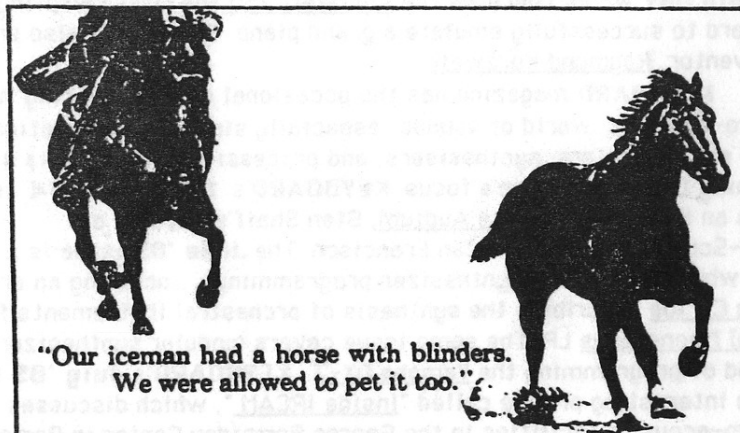
Dave Lindsay, Montréal

L'auteur offre une courte description des articles d'intérêt en musique électro-acoustique, parus dans plusieurs magazines au cours de l'année, ainsi qu'une liste d'adresses de gens et publications intéressés au genre

two cassettes full of new music by
jean-françois denis



jean-françois denis
 Expression of a dream Seul à la plage Pièce pour table d'harmonie
 Sometimes It Rains Only Under The Trees Africo-rythme Ondes



"Our iceman had a horse with blinders.
 We were allowed to pet it too."

jean-françois denis
 An Iceman with a Horse with Blinders
 A Horse with Blinders

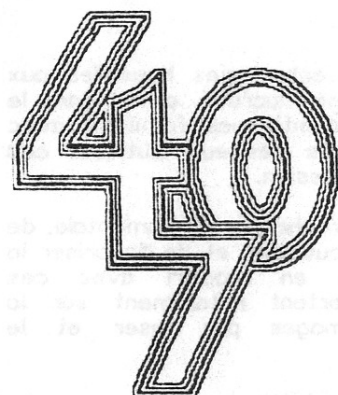
the first cassette, a collection of instrumental and electroacoustic music composed between 1981-84, is sixty minutes long and sells for 5 us\$; the second one, two recent works for synthesized percussion and tuned electric guitar feedback, is thirty minutes long for 4 us\$ both with complete liner notes (english and french); add one dollar per tape for handling and postage; produced on maxell tapes, normal bias; send money order made out to earwax productions at this address: 310 11th avenue, san francisco, ca usa 94118; about 4 weeks to deliver / la première cassette: un ensemble de pièces électroacoustiques et instrumentales composées durant la période 1981-84, a une durée d'une heure et se vend 5\$us; la seconde: deux pièces récentes pour percussion synthétique et "feedback" de guitare électrique, dure trente minutes et coûte 4 \$us; chacune comprend des commentaires en français et en anglais; ajoutez un dollar par cassette commandée pour frais postaux; produit sur ruban maxell, position normal; envoyez un mandat poste (en \$us) à l'ordre de earwax productions, à l'adresse suivante: 310 11th avenue, san francisco, ca usa 94118.



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Concordia
Electro-acoustic
Composers'
Group



C.E.C.G.

C.E.C.G.

Groupe
Electro-acoustique
de
Concordia
G. E. C.

G. E. C.

Works on tape by: **Christian Calon, George Danova,
Pierre Bouchard,
Henry Kucharzyk**

Instrumental works by: **John Wells, Kevin Austin,
Pierre Bouchard**

In performance by: **Kevin Austin, John Wells,
Pierre Bouchard, Jean Séguin,**

7141 Sherbrooke St. W. AD-131
Montréal

1985 -

v -

16

20h / 8 p.m.

4/10/7 Concert One

1985-v-16

8pm/20h

Programme

Fire Fly(*)

John Wells

for double bass and keyboards
Kevin Austin - double bass
John Wells, Jean Séguin, Pierre Bouchard,
Shawn Bell - keyboards

Waiting for James (Jamestext I)

Kevin Austin
text: Kevin Austin

for voice and processing
Kevin Austin, voice
John Wells, Shawn Bell, Pierre Bouchard, Jean Séguin

Paradis

Christian Calon

for stereo tape

Green-Room Rattles - One

Repression of the Sequential Realm(*)
for keyboards,
Kevin Austin, Pierre Bouchard

Pierre Bouchard

Hyperspace(*)

George Danova

for stereo tape

Movements in Trans-Art
for stereo tape

Pierre Bouchard

Targeting

Henry Kuchar

for stereo tape

(*) - world première

free
entrée libre

Anyone done anything interesting with fractals on a micro-computer? I've recently begun a project sponsored by the Media Arts division of the Canada Council and would like to get in touch with anyone who's done any work with Fractals, FORTH and music, or in any related area of automated or geometric composition. Please contact:

Bruno Degazio
18 Delaware Ave.
Toronto, ONT.
M6H 2S7

Since the manual that comes with it is atrocious, and since the manufacturer has not been very generous with releasing information, here are a few notes concerning the Passport MIDI card for the Commodore 64:

Physically, the card consists of a 6850 ACIA, a 6840 programmable timer, and a couple of TTL support chips. It uses the IRQ interrupt line on the C-64 only. The card is memory mapped at (hex) DE00 (= 56832 decimal). The ACIA is the chip that does all the work of MIDI data transmission. It consists of two registers which are mapped at DE08 and DE09 (= 56840 and 56841 decimal). The register at the lower address is the control and status register, and the higher address is the data input/output register. The programmable timer chip appears to be used only for producing the drum sync output and perhaps by Passports own software for generating timed interrupts.

To set up the card for MIDI data transmission the ACIA must be initialized as follows:

```
from BASIC POKE 56840,3 - this resets the ACIA
           POKE 56840,21 - set the chip to divide by 16, one stop
                        bit, no interrupts
```

That's all that's required - now anything placed into the data register (with a POKE 56841,data) will be transmitted along the MIDI bus, and incoming MIDI data (from a keyboard, say) may be read from there (with a PEEK 56841). For more sophisticated operation interrupts must be used. The correct set-up can be found from Motorola's data sheets on the 6850 (available at any electronics store).

Bruno Degazio

COMMUNIQUÉ

FATNA

FONDATION POUR L'APPLICATION DES TECHNOLOGIES NOUVELLES AUX ARTS

La Fondation pour l'Application des Technologies Nouvelles aux Arts (FATNA) est une corporation à but non-lucratif, créée dans le but d'aider à faire le pont entre les scientifiques familiers avec les "technologies nouvelles" et les artistes désireux d'utiliser ces technologies dans leur propre champ d'expression.

La FATNA se propose de promouvoir la recherche fondamentale, de participer au développement d'appareils nouveaux, et de favoriser la création et la présentation d'oeuvres en rapport avec ces technologies. Les projets en cours portent notamment sur la spatialisation sonore, la création d'images par laser et le multi-média.

Pour se renseigner d'avantage sur la FATNA, tous ceux que ces objectifs intéressent sont invités à communiquer avec M. Alain Martel, au (514)842-0628.

* * *

The Fondation pour l'Application des Technologies Nouvelles aux Arts (FATNA) is a non-profit corporation whose purpose is to help bridge the gap between scientists involved with new technologies and artists interested in using those technologies in their own pursuits.

FATNA's goals are to promote fundamental research, to participate in the development of new devices, and to assist in the creation and public presentation of works dealing with these technologies. Projects currently under way include a sound spatializer, a laser light device and multi-media creation.

All those who share an interest in these goals are invited to find out more about FATNA by calling Mr. Alain Martel at (514)842-0628.

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Concordia
Electro-acoustic
Composers'
Group **C.E.C.G.**

Groupe
Electro-acoustique
de
Concordia
G. E. C.

with **SONDE**

Works on tape by: **Kevin Austin, Steve Calder,
Pierre Gauvin, Yves Daoust**

Instrumental works by: **Jean Séguin, Kevin Austin,
Charles de Mestral, Pierre Dostie,
Chris Howard, Robin Minard**

In performance by: **Kevin Austin, John Wells,
Jean Séguin, Pierre Bouchard**

entrée libre

free

7141 Sherbrooke St. W. AD-131
Montréal

1985 -

v -

17

20h/8p.m.



4/10/7 Concert Two

1985-v-17

20h/8pm

Programme

Fine'r Fire(*)

Jean Séguin

for double bass and keyboards
Kevin Austin - double bass
Jean Séguin, Pierre Bouchard, John Wells - keyboards

L'Acier bien trempé

Charles de Mestral

for Metal Sonde Structure
performed by the composers

Pierre Dostie
Chris Howard
Robin Minard

Hues (DX-ture XII)

Kevin Austin

for stereo tape
(segue)

Sonars(*)

Kevin Austin

for keyboards.
Kevin Austin, Pierre Bouchard
(segue)

Rhythm Study

Steve Calder

for stereo tape

Green-Room Reflex - Two

Plastic Would

Charles de Mestral

for Plastic Would Sonde Structure
performed by the composers

Pierre Dostie
Chris Howard
Robin Minard

Réunions

Pierre Gauvin

for stereo tape, and slides

Quatuor

Yves Daoust

for stereo tape

(*) - world première

4/10/77 Concert Three

1985-v-18

5pm/17h

Programme

L'Étude Cynestesique des Transmutations Sonores

for stereo tape

Daniel Toussaint

Spring Fever I (*)

for keyboards

Kevin Austin, Daniel Feist, Pierre Bouchard

Daniel Feist

Fryer (*)

for voice, double bass and keyboards

Jill Bedoukian - voice

Kevin Austin - double bass

John Wells, Jean Séguin,

Pierre Bouchard, Shawn Bell - keyboards

Shawn Bell

Bog the frog

for stereo tape

Jill Bedoukian

Kevin Austin

Auxferd Burr'd, November 2 AM (*)

for stereo tape

Daniel Feist

Steve I (DX-ture V)

for stereo tape

Kevin Austin

Flamingo Blossom (*)

for keyboards

Kevin Austin, Pierre Bouchard

Pierre Bouchard

8pm / 20h

L'Acier bien trempé

for Metal Sonde Structure

Charles de Mestral

Pierre Dostie

Chris Howard

Robin Minard

Possible Orchestras (at the 2 1st harmonic)
for stereo tape

John Celona

Sectional Overtones - Aphorisms for voice and keyboards (*)

Jill Bedoukian - voice

Kevin Austin - keyboards

Kevin Austin
texts: Kevin Austin

Green-Room Relief - Three

Auxferd Burr'd, November 2 AM

for stereo tape

Daniel Feist

Nullarbor (*)

for voice and keyboards

Jill Bedoukian - voice

Kevin Austin - keyboards

Jill Bedoukian
text: Jill Bedoukian

Plastic Would

for Plastic Would Sonde Structure

Charles de Mestral

Pierre Dostie

Chris Howard

Robin Minard

Living Water (*)

for stereo tape

Jill Bedoukian

Melting Voices Through Mazes Running

for stereo tape

Paul Dolden

(*) - World première

4/10/77 Concert Five

1985-vi-28

1pm/13h

Programme

A Horse with Blinders (*)
percussion
guitar: Larry Simon

Jean-François Denis

Escarpment
stereo tape

Bob Pritchard

Fine'r'Fire

for double bass and keyboards
Kevin Austin - double bass
Jean Séguin, Pierre Bouchard,
Daniel Feist - keyboards

Jean Séguin

La Gamme
for stereo tape

Yves Daoust

Spring Fever I

for keyboards
Kevin Austin, Pierre Bouchard,
Daniel Feist, Jean Séguin

Daniel Feist

~~Green-Room Relief~~ - Five

Pear of / bowlers / in her setting
for stereo tape

Andrew Czink

Repression of the Sequential Realm
for keyboards,
Kevin Austin, Pierre Bouchard

Pierre Bouchard

In the Mountains at the Equator (*)
stereo tape

Steve Fai

En-nørd's de KédbeK (**)
strings, percussion, voices,
processing, and stereo tape

Jill Bedoukian
Kevin Austin

~~Green-Room Relief~~ - Six

Bog the Frog
for stereo tape

Jill Bedoukian
Kevin Austin

Three Portraits (**)
for tape and keyboards
Kevin Austin - keyboards

Shawn Bell

Nonsense Song (**)
for three voices and extensions
Shawn Bell, Kevin Austin, Jill Bedoukian

Jill Bedoukian

Plenum (DX-ture VIII)
for stereo tape

Kevin Austin

Sun
Jean Séguin, Shawn Bell, Jill Bedoukian
Pierre Bouchard, Daniel Feist - Keyboards
stereo tape and live instruments

Kevin Austin

(*) - CECG première

(**) - World première

4/10/77 Concert Six

1985-vi-29

1pm/13h

Programme

Mékingne morprofitte
for stereo tape

Denis l'Espérance

Auxferd Nightburr'd; November 2 am
for stereo tape

Daniel Feist

Humble Dumpling (**)
for voices
Shawn Bell, Jill Bedoukian, Kevin Austin

Jill Bedoukian

Mozaik
for stereo tape

David Keane

Dual Concertone
keyboards Jill Bedoukian, Shawn Bell
Kevin Austin,

Shawn Bell
Jill Bedoukian
Kevin Austin

L'Architecture de l'UQAM
for stereo tape

Dave Lindsay

GreenRoom Relief - Seven

Fryer

for voice, double bass and keyboards
Jill Bedoukian - voice
Kevin Austin - double bass
Shawn Bell, Daniel Feist, James Tallon - keyboards

Shawn Bell

Nova Persei
for stereo tape

Mychaël Danna

Surfaces II
for stereo tape

Harry Kirschner

Spring Fever II
for keyboards
Kevin Austin, Daniel Feist, Shawn Bell

Daniel Feist

Techno-Pant
for stereo tape

Debbie Danbrook

GreenRoom Relief - Eight

Auxferd Nightburr'd; November 2 am
for stereo tape

Daniel Feist

The Feeling in the Pit of my Stomach(**) James Tallon
for keyboards
Kevin Austin, Daniel Feist, Shawn Bell,
James Tallon, Dave Lindsay

Variations on a Common Theme
for stereo tape

Susan Clarkson

Three Portraits
for tape and keyboards
Kevin Austin - keyboards

Shawn Bell

Introspection
for stereo tape

Krist Allik

Florida Sweet
for stereo tape

Kevin Austin
Jill Bedoukian

(*) - C.E.C.G. Première

(**) - World Première

4/10/7 Concert Ten

1985-viii-30

1pm/13h

Programme

Quatre Images
for stereo tape

Glendon Diener

Respiratorio
for stereo tape

Eric Fergusson

Free Flying
for keyboards, played by
Dave Lindsay, Pierre Bouchard,
Kevin Austin

Dave Lindsay

GreenRoom Relief - Fifteen

Mexican Contours 1-2-3 Olé (***)
for stereo tape

Daniel Feist

Piano Study No. 1 (*)
for stereo tape

Susan Frykberg

Environmental Disorder (***)
for stereo tape

Robert Burns

Sonars II (***)
for keyboards
Kevin Austin, Pierre Bouchard

Kevin Austin

A Certain Place (***)
for stereo tape and keyboard
Kevin Austin - keyboard

Steven Calder

GreenRoom Relief - Sixteen

La Jolla Shores (*)
for stereo tape

John Celona

Anatole's Toes At All
for multiple keyboards
Pierre Bouchard, Dave Lindsay,
Kevin Austin - keyboards

Pierre Bouchard

Gwendolyne Descendu
for stereo tape

Bernard Gagnon

Mi Homo
for stereo tape

Wendy Bartley

Seven Electronic Sketches (#1 - #4)
for stereo tape

Otto Joachim

(*) - C.E.C.G. Première

(**) - Canadian Première

(***) - World Première

Concerts - Saturday & Sunday 1 p.m.
with CORN!!

samedi et dimanche 13h
avec BLÉ d'INDE!!

4/10/7 Concert Eleven

1985-viii-31
1pm/13h

Programme

Générique (I)
for stereo tape

Denis Lorrain

Everyone's Talking at Once
for stereo tape

Dave Lindsay

A Distant Singing (*)
for stereo tape

Susan Frykberg
James Montgomery

Spiral (*)
for stereo tape

Bruno Degazio

Anatole's Atols
for keyboards
Pierre Bouchard, Kevin Austin, MIDI-keyboards

Pierre Bouchard

GreenRoom Reflex - Seventeen

Générique (Σ)
for stereo tape

Denis Lorrain

Me and My PDP-11/23 #1 (***)
for stereo tape

Robert Tzopa

Assemblée Générale
for stereo tape and keyboards
Pierre Bouchard, Kevin Austin,
Dave Lindsay

Claude Lavigne

En Train Un (***)
for keyboards, percussion,
optional voice and stereo tape
Pierre Bouchard, Kevin Austin - keyboards
Dave Lindsay, Jill Bedoukian - keyboards

Jill Bedoukian

Baseball (*)
for stereo tape

Sergio Barroso

How to Get There (***)
for stereo tape

Rob Ablenas

GreenRoom Reflex - Eighteen

Générique (R)
for stereo tape

Denis Lorrain

Guitar's Song (***)
for electric guitar - Dave Lindsay
and keyboards - Pierre Bouchard, Kevin Austin

Dave Lindsay

The Reprieve
for stereo tape

Ann Southam

D'ici e là (*)
for stereo tape

Sergio Barroso

Wait

Kevin Austin, John Wells,
Dave Lindsay, James Tallon
text: Kevin Austin

for stereo tape
and live processing
Kevin Austin, Dave Lindsay, Pierre Bouchard

Saxarba (*)
for stereo tape

Susan Frykberg

(*) - C.E.C.G. Première

(**) - Canadian Première

(***) - World Première



CONCORDIA UNIVERSITY

Groupe
Electro-acoustique
de
Concordia

G. E. C.

Concordia
Electro-acoustic
Composers'
Group

C.E.C.G.

1985

V 111
31



Corn-blé d'inde
Corn-blé d'inde

Works on tape by:

Denis Lorrain, Dave Lindsay, Susan Frykberg,
Jim Montgomery, Bruno Degazio, Robert Tzopa,
Sergio Barroso, Rob Ablenas, Ann Southam

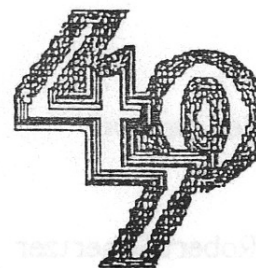
Works for instruments by:

Pierre Bouchard, Claude Lavigne,
Jill Bedoukian, Dave Lindsay

In performance by:

Dave Lindsay, Pierre Bouchard,
Jill Bedoukian, Kevin Austin

7141 Sherbrooke St. W. Montréal entrée libre free



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G. E. C.

Concordia
Electro-acoustic
Composers'
Group

C.E.C.G.

C.E.C.G.

1985

1x - 01



Corn-blé d'inde
Corn-blé d'inde

Works on tape by:

Sergio Barroso, Bruno Dearazio,
James Tallon, Rob Ablenas, John Oliver,
Keith Daniel, Neil Schwartzman,
Hildegard Westerkamp, Marcelle Deschenes,
Alain Thibault

Works for instruments by:

Kevin Austin,
Pierre Bouchard, Shawn Bell, Jill Bedoukian

In performance by:

Pierre Bouchard, Kevin Austin

7141 Sherbrooke St. W. Montréal entrée libre free

4/10/7 Concert Seven

1985-vi-30
1pm/13h

Points de Fuite
for stereo tape

Francis Dhomont

Programme

The Land of Nurr
for stereo tape

Ted Dawson

Doswa
for stereo tape

Robert Schertzer

exercise I
for stereo

Alcides Lanza

Flamingo Blossom
for keyboards
Pierre Bouchard, Kevin Austin

Pierre Bouchard

Tess in Stonehenge (**)
for stereo tape

Lelio Camilleri

Transits Élémentaires 2
for stereo tape

Francis Dhomont

GreenRoom Relief - Nine

Echorex
for keyboards
Pierre Bouchard, Kevin Austin

Kevin Austin

Tripping to Greece
for stereo tape

Barbara Golden

GreenRoom Relief - Ten

Presently (***)
for keyboards and tape
Pierre Bouchard, Shawn Bell,
James Tallon, Kevin Austin

James Tallon

Like an Empty Road Descending
for stereo tape

James Tallon

Three Portraits
for keyboards and tape
Kevin Austin - keyboards

Shawn Bell

Brime (DX-ture XI)
for stereo tape

Kevin Austin

V A I (*)
for stereo tape

George Arasimowicz

Sun
Pierre Bouchard, James Tallon,
Shawn Bell, Kevin Austin - keyboards
stereo tape

Kevin Austin

(*) - C.E.C.G. Première

(**) - Canadian Première

(***) - World Première

Next concerts, in eight channels, JULY 13 and 14
4 p.m.

A black and white line drawing of a man in a dynamic pose. He is standing, leaning forward with his right leg extended back and his left leg forward. He is holding a crown or hat in his right hand, raised above his head. He is also holding a long, patterned cloth or garment in his left hand, which is draped over his left leg. He is wearing a simple, patterned tunic. At his feet, there is a small, curled-up animal, possibly a cat or a dog. The background consists of a large circle and a square, suggesting a geometric or architectural setting. The entire drawing is enclosed in a rectangular border.

RIDING THE CREST OF THE TECHNOLOGICAL WAVE

TO GET TO
THE WESTERN FRONT:
take a
MAIN KINGSWAY or FRASER
bus from downtown
(Granville + Robson)
Get off at 8th Ave.
Walk one block east.

555 SHERBROOKE OUEST

... free to conference registrants...

le 31 mai
 l'Université de Montréal
 P R O G R A M M E

HALL D'ENTREE (vestiaire): INSTALLATION

à 19h30, 21h00 et 22h10

Michel TETREAU - Michel ARCHAMBAULT

Fuzei (1983)

SALLE CLAUDE-CHAMPAGNE: CONCERT-SPECTACLE

à 20h00

Bertrand CHENIER

Africa (1985)

Serge ARCURI
 avec Robert Leroux (percussion)

Chronaxie (1984)

André-Luc DESJARDINS
 avec Alain Cazes (tuba)

Manu Militari (1984)

à 21h00 - ENTRACTE

HALL D'ENTREE (vestiaire): INSTALLATION

Michel TETREAU - Michel ARCHAMBAULT

Fuzei (1983)

à 21h25

Marcelle DESCHENES - Jacques COLLIN

deUS irae (1985)

Robert NORMANDEAU - Lucie GREGOIRE
 avec Lucie Grégoire, Hélène Leclair, Joël Simkin (danseurs)

Panic Time (1985)

à 22h10

HALL D'ENTREE (vestiaire): INSTALLATION

Michel TETREAU - Michel ARCHAMBAULT

Fuzei (1983)

ARRAYMUSIC

May 10, 11 - 1985

P R O G R A M M E

QUINTET (FOR MISSING PERSONS) * Henry Kucharzyk
 (1984)
 Beverley Johnston, percussion
 Henry Kucharzyk, synthesizer
 Roberto Occhipinti, double bass
 Douglas Perry, viola
 Robert W. Stevenson, clarinet

+ ANIMATED SHORTS I & II (1984) ** Michael J. Baker

Beverley Johnston, percussion
 Henry Kucharzyk, synthesizer
 Roberto Occhipinti, electric bass
 Robert W. Stevenson, clarinet/bass clarinet
 Michael J. Baker, conductor

I N T E R M I S S I O N

FOR MARIMBA AND TAPE (1982) Martin Wesley-Smith
 Beverley Johnston, percussion solo

+ NORTHERN DANCER I, II & III ** Bruce Pennycook
 (1985)
 Allen Beard, percussion
 Henry Kucharzyk, piano, synthesizer
 Roberto Occhipinti, electric bass
 Douglas Perry, viola
 Robert W. Stevenson, clarinet/bass clarinet
 Electronic tape

* Toronto premiere

** World premiere

+ Commissioned by the Ontario Arts Council

ELEKTRA

concerts

PROGRAMME

In association with

Rodman Hall Arts Centre

presents

Concert #7

1984/85 Season

New Electro-Acoustic Music

featuring

the winning works in the

Brock University International

Tape Music Competition

1985

INTERMISSION

- * Traces (1985) Gilles Gobell
- * Balance (1984) for clarinet & tape R. B. Pritchard
- * Mortuus Plango, Vivos Voco (1980) Jonathan Harvey
- * Metamorphosis (1983) for bassoon & tape Peter Hatch

- * A la memoire d'une ami (1984) Ira Movitz
- * Monoliths (1985) Bill Roberts, synthesizers
- ** Pointe de Fuite (1982) Francis Dhomont

- * Runner-up, Brock University Tape Competition
- ** 1st Prize, Brock University Tape Competition

Sunday, May 26, 1985

at 3 p.m.



1985 INTERNATIONAL COMPUTER MUSIC CONFERENCE

CONCERTS & LISTENING SESSIONS

3:20 pm

LISTENING SESSION 1

Theatre

Adolfo Nuñez
Alan Yim
Rudolf Ruzicka
Servio Tulio Marin
Leo Küpper
Douglas Fulton
Samuel Pellman
Stephen David Beck
Paul Dolden

Canales (1985)
Shiosai (1984)
Arcanum (1984)
Retour au Silence
Aérosions (1982)
Red Cup and Rat
Foonly Tunes (1983)
Visions Entropiques (1983)
Veils (1984-85) (Excerpt)
Studies in Textural Transformations



2:00 & 3:40 pm

LISTENING SESSION 2

Theatre

Stanislaw Krupowicz
Stephen T. Pope
Peter Beyls
Hubert S. Howe
Nicola Bernardini
Ken Newby

Thus Spake Bosch (1985)
bat out of Hell (1983)
A Quiet Disturbance (1984)
Luminescence (1985)
Prière du Matin (1983)
Notes from the Collective Unconscious



2:00 & 3:40 pm

LISTENING SESSION 3

Theatre

Robin Heiletz From That Outer Darkness Beyond the Ring of Firelight (1984)
Frederick Malouf Chromatonal (1985)
David Keane Elektronikus Mozaik (1984)
Paul Berg String Quartet (1985)
Daniel Arfib Etoiles (Album illustré en couleurs)
Ka Nin Chan The Everlasting Voices (1979)
John Rimmer Poi (1979)



ICMC Concerts (1985)

MONDAY AUGUST 19 - Robson Square Media Centre

12:15 & 1:00 pm **CONCERT 1** Theatre
 Amnon Wolman *Perhaps, At last, Some such hours passed* (1985)
 → Martin Bartlett *Hexachords* (1984-85)
 Peter Hannan, recorder
 Martin Bartlett, Buchla 400
 John Wiggins *pARTicle mUSic*

8:30 pm **CONCERT 2** SFU Theatre
 G.M. Koenig *Segmente 92-98* (1983)
 Sue Round, cello
 Mark Koenig, violin
 Ira J. Mowitz *A La Mémoire d'un Ami*
 Jean-Claude Risset *L'autre face* (1982)
 for soprano and tape, on a poem by Roger Kowalski
 Joanne Dorenfeld, soprano (Toronto)
 INTERMISSION
 David Rosenboom *Zones of Influence* (1984)
 William Winant, percussion (San Francisco)
 David Rosenboom, electronics
 Michela Mollia *A State of Silence* (1983-84)
 Charles Dodge *The Waves* (1984)
 for voice and computer
 Joanne Dorenfeld, soprano (Toronto)

TUESDAY AUGUST 20 - Robson Square Media Centre

12:15 & 1:00 pm **CONCERT 3** Theatre
 Ron Kuivila *Minute Differences, Closely Observed*
 Ron Kuivila, electronics
 Paul Lansky *Guy's Harp*
 Larry Polansky *V'leem'shol (...and to rule...)* (1984)
 Cantillation Study No. 2 for five flutes
 Ann LaBerge, flute (San Francisco)

8:30 pm **CONCERT 4** SFU Theatre
 Richard Boulanger *Book of Dreams*
 János Négyesi, Mathews' Electronic violin (San Diego)
 Lelio Camilleri *Blast* (1985)
 Gene Ramsbottom, clarinet
 Allan Schindler *Eternal Winter* (1985)
 John Marcellus, trombone (Eastman School of Music)
 → Bruce Pennycook *Northern Dancer*
 Dan Blackman, viola
 Gene Ramsbottom, clarinet
 Tom Hazlitt, electric bass
 Melinda Coffey, piano, synthesizer
 Salvador Ferreras, percussion
 Bruce Pennycook, conductor (Kingston, Ont.)
 Horacio Vaggione *Fractal C* (1984)
 Michael Daugherty *Celestial Hoops II*
 Michael Daugherty, piano, synthesizers & computer (Yale)

WEDNESDAY AUGUST 21 - Robson Square Media Centre

12:15 & 1:00 pm **CONCERT 5** Theatre
 Chris Chafe *In a Word*
 for cello and computer sound
 Chris Chafe, cello (Stanford)
 Otto Laske *Voie Lactée* (1985)
 Larry Austin *Ludus Fractalis* (1984)
 Computer Music with Video

8:30 pm **CONCERT 6** SFU Theatre
 → Kristi Allik *Rondeau*
 for slides and tape
 Kristi Allik, music
 Robert Mulder, visuals (London, Ont.)
 Denis Smalley *Tides* (1984)
 Movement 1: Pools & Currents
 C. James Sheppard *Cool Zephyrs* (1985)
 I. Red Steps
 II. Blue Shadows
 III. Emerald
 C. James Sheppard, Electronic Valve Instrument & Buchla
 400 synthesizer (Oxford, Ohio)
 INTERMISSION
 → Kaija Saariaho *Jardin Secret I* (1984)
 Denis Lorrain *The Other Shape* (1985)
 for percussion and tape
 Robert Leroux, percussion (Montreal)
 Note: This concert is being recorded by CBC Stereo for later broadcast on
 "Two New Hours"

THURSDAY AUGUST 22 - Simon Fraser University

12:30 pm **CONCERT 7** Academic Quadrangle
 → Philippe Ménard *Conte-à-Nino* (1984)
 Denis Smalley *Tides* (1984)
 Movement 2: Sea Flight
 Joshua Salesin *From Places To People*
 → Barry Truax *Solar Ellipse* (1984-85)
 Note: This concert is being recorded by CBC Stereo for later broadcast on
 "Two New Hours"

4:30 pm **CONCERT 8** SFU Theatre
 David Jaffe *Bristlecone Concerto No. 3* (1984)
 David Jaffe, mandolin
 Andrew Schloss, bongos (Stanford)
 → Graeme Garrard *Strings of Token Strings* (1984)
 Marcelle Deschênes *deUS irae* (1985)
 a multi-media for digital synthesizers & processors, and computer-
 programmed multi-image
 I. Prologue (Night Train)
 II. First Step (The City of Festivities)
 III. Second Step (The City of Shadows)
 IV. Transition (The Volatile Passage)
 V. Third Step (The City of Oracles)
 VI. Fourth Step (ILE (D') ELI)
 Marcelle Deschênes, music
 Jacques Collin, visuals (Montreal)
 → Jean Piché *Steal the Thunder* (1984)
 Sal Ferreras, percussion
 Jean Piché, Fairlight synthesizer

"OUVERTURE ECLAIR"

Spectacle Événement

MAY 3 mai

En collaboration avec les Productions Pool inc. et avec la participation de Mimessor.

AU PROGRAMME:

- PETITE MUSIQUE SENTIMENTALE (1984) 14'
de Yves Daoust, animation visuelle du Pool
- BULLE "DETENTE"
Animation visuelle du Pool
- ETUDE A LA QUATRE-VINGT-DIX-NEUVIEME NUIT (1985) 14'
de Claude Frenette, animation visuelle du Pool
- LE DIMA TIVA: JE SUIS LE NOM QUE JE PORTE (1985) 7'
de Myke Roy, pour récitant et bande magnétique
texte et lecture: Yves Boisvert, animation visuelle du Pool
- BULLE "BOUFFE"
Animation visuelle du Pool
- ...JUST A PULSE (1985) 10'
de Claude Schryer, pour piano et bande magnétique
avec Claude Schryer, piano et Laurie Radford, diffuseur
- BULLE "SUCCES"
Animation visuelle du Pool
- PROSE A L'AMPHIBIE (1984) 14'
de André Luc Desjardins, pour mimes et bande magnétique
avec Mimessor: Françoise Nadon et Marjolaine Robert
- "SORTIE"
Animation visuelle du Pool

"IMAGES ET SONS"

Soirée d'oeuvres Multi-média

MAY 4 mai

AU PROGRAMME:

- AFRICA (1985) 20' (création Mondiale)
de Carl Eugen Brochier, (Autriche) pour performer, bande, système
d'éclairage.
Avec Carl Eugen Brochier, performer
- MIRROR GLOBE (1984)
de Satoshi Sumitani, (Japon), pour projection et bande tétraphonique.
Avec Jacques Collin, projection
- PAUSE -
- AFTERDAY
de Carol Ann Weaver, (Canada), pour soprano, bande, projection multi-images,
piano électronique, synthétiseur et récitante.
Avec: Iraina Neufeld, soprano
Susan D. Shantz, multi-images
Wendy Bartley, récitante
Carol Ann Weaver, piano électronique et synthétiseur
Sur des poésies de: Judith Miller et David Waltener
- DeUS irae
Une création multi-média de Marcelle Deschênes et Jacques Collin

LE PRINTEMPS

ÉLECTROACOUSTIQUE

CARTE BLANCHE... LUC FERRARI

MAY 10
mai

AU PROGRAMME:

- PRESQUE RIEN N° 2, AINSI CONTINUE LA NUIT DANS MA TÊTE MULTIPLE
Pour bande seule, (1978) 21'
- LECON DE COMPOSITION Création mondiale
Pour bande seule, (avril 1984) 10'
- PREFACE POUR PIANO
Pour piano, (1982) 8'
Avec Louise-Andrée Baril, piano
- DIALOGUE ORDINAIRE AVEC LA MACHINE Création mondiale
(Trois fables pour bande doucement philosophique)
Song par Michel Musseau
Pour bande seule, 35'

Musique réalisée dans les studios de "LA MUSE EN CIRCUIT".

DE MONTREAL

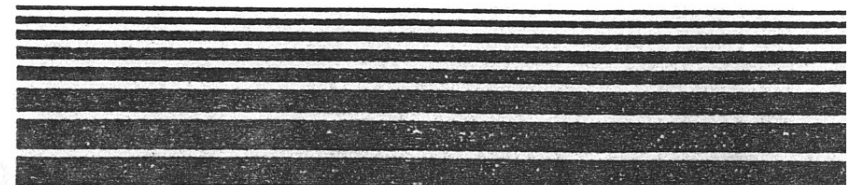
MAY 11 mai

"SINGING CIRCUITS"

Concert live et musique mixte

AU PROGRAMME:

- THREE PIECES FOR SAXOPHONE & TAPE
de Bruce Pennycook, pour saxophone et bande
Avec Bruce Pennycook, saxophone
- SIX DARK QUESTIONS
de Dexter Morrill, pour soprano et bande
Avec Neva Pilgrim, soprano
- IMPROVISATIONS FOR WOODWINDS AND ELECTRONICS
de Bruce Pennycook
- PAUSE -
- SPEECHES FOR DR. FRANKENSTEIN
de Bruce Pennycook, pour soprano et bande
Avec Neva Pilgrim, soprano
- GETZ VARIATIONS
de Dexter Morrill, pour saxophone ténor et bande
Avec Dexter Morrill, saxophone



*Electro-acousticians!
to be %!
It is important*

Alcides Lanza
6351 TransIsland Ave.
Montreal, PQ H3W 3B7

June 12, 1985

Board of Directors
CAPAC
Att.

Dear Sirs:

I have only recently received a copy of the new bylaw concerning the changes that are to be implemented in respect to the payment of royalties to the composers of electroacoustic music. I am frankly appalled that such a step would be taken by the Board. I believe that any such drastic change should not be undertaken before a thorough consultation among all members of the Society is affected. Also, I wonder that the composer of electroacoustic music should be singled out, and be obliged to accept a reduction in royalties. This would seem to imply that electroacoustic music is considered somewhat "bogus" in the eyes of the Society. The production of electroacoustic compositions is every bit as involved, and requires as much creativity and discipline as does the production of any other type of music. Whatever ones esthetic viewpoint, I feel it is undeniable that this type of music is widely accepted to constitute a vital and important part of serious music production as it exists today. In future, with the burgeoning interest in computer technology, this tendency to incorporate electronic sounds into compositions of serious (and, indeed, popular) music can only continue to grow.

I would like to strongly urge the Board to reconsider its decision concerning implementation of this bylaw which, however unintentionally, makes those composers like myself who work to a great degree in the field of electronics to feel like second-class citizens within CAPAC.

Alcides Lanza

COMPOSERS, AUTHORS AND PUBLISHERS
ASSOCIATION OF CANADA, LIMITED

BY-LAW NO. 47

BE IT ENACTED AND IT IS HEREBY ENACTED as a By-Law of
Composers, Authors and Publishers Association of Canada,
Limited as follows:

Distribution rule applicable to Electronic
Music:

Each performance of a work of purely
electronic music shall receive the normal
point award of one point per minute up
to a maximum point award of thirty points.

ENACTED this 21st day of October, 1975

c/s

WITNESS the corporate seal of the Association.

COMPOSERS, AUTHORS AND PUBLISHERS
ASSOCIATION OF CANADA, LIMITED

BY-LAW NO. 73

BE IT ENACTED AND IT IS HEREBY ENACTED as a By-Law of
Composers, Authors and Publishers Association of Canada,
Limited as follows:-

Concerts where at least 60% of the time of
all works performed are delivered to the
audience by means of tape (or other mechanical
means) shall be limited to a maximum credit of
30 points.

The participating works shall be credited pro-
rata, except that works that also involve live
performers (that is, instrumentalists or singers)
shall receive twice the credit assigned to a
"tape" work (as defined above).

No more than 30 points per day shall be credited
to such concerts.

ENACTED THIS 11th day of February 1985

c/s