Chroma

Newsletter of the Australian Computer Music Association, Inc.
PO Box 186 Post Office Agency La Trobe University VIC 3083

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ACMA International Contacts

To further expand ACMA's International profile and more actively participate in the world computer music community, ACMA now has reciprocal memberships with both the Canadian Electro-Acoustic Community and the Sonic Arts Network, which is based in the UK. These arrangements should encourage the mutual exchange of compositions from the membership, as well as the exchange of publications. The contact details for these two organisations are as follows:

Canadian Electroacoustic Community
1908 Panet bureau 302
Montreal QC
Canada H2L 3A2

The Administrator
Sonic Arts Network
Francis House
Francis Street
London SW1P 1DE
United Kingdom

ACMA '95 Conference Report

Alistair Riddell

The ACMA 1995 conference is rapidly taking shape and drawing near. Since the beginning of the year we have been considering the content and direction of the conference and concert presentations. Much of this has depended on the material submitted to us.

As well as the paper presentations, the conference will include studio reports from around Australia. From these reports we should gain some insight into trends and directions of music technology in Australia.

We have almost completed reviewing music submissions and should, as you read this newsletter, have begu
n contacting composers. The paper presentations have been finalised and authors contacted. We have received many interesting papers and musical submissions. These reflect a diverse range of activities from our music community.

Overseas interest has also been strong and we anticipate a number of visitors to the conference. Our keynote speaker for the conference will be David Jaffe. Jaffe is an international figure in music technology having worked at Stanford University and NeXT computers as a sound consultant and software developer. Jaffe is also a performer and composer whose works have appeared on numerous CDs. Remember to register early. See you at ACMA `95.

Report on a Residency at Steim

Rainer Linz

Steim studios in Amsterdam have built a reputation over the last 30 years or so for developing live performance instruments - starting in the late sixties with an array of analogue devices to the more recent Sensorlab, a programmable 'real world to midi interface'

Steim occupies a building in Achtergracht near the central part of town, containing a number of studio workspaces, some offices and a development lab. One of the rooms is large enough for a small audience, and concerts have been held here on an irregular basis. Unfortunately, nothing had been programmed during my stay. Around the corner is a second building known as Hotel Steim, accommodating some of the staff as well as having rooms upstairs for what seems a continuous flow of visiting artists.

I arrived in early March along with Stelarc and Rik Rue, Jim Denley and Stevie Wishart from the Machine for Making Sense. The purpose of our residency was to learn a little more about the work being done at Steim, and possibly make a proposal for some future project.

Steim's recent activities have been based on the Sensorlab, a piece of hardware designed and built there, which is capable of accepting a variety of input signals and converting them to midi. Physically, the Sensorlab is a small box which could be attached to a belt for instance, and worn in performance. It has a range of inputs including 32 Analogue/Digital converters, a 128 key scan diode matrix as well as 2 x 4 ultrasound channels.

Having defined the inputs, the Sensorlab can be programmed to monitor any changes and to respond by sending midi information directly to an external synthesiser. Programming is done with a Macintosh computer, using a dedicated interpreter program called Spider. With Spider it's possible to write a batch of code (which looks something like a cross between C and assembler, but is actually very friendly if you know anything at all about programming) and download it into the Sensorlab's own 64k ram. At this point, whatever is attached to the input of the unit effectively becomes a live performance instrument.

Given the versatility of the system, what I found interesting was that most of the people working with it had developed quite specific and elaborate performance interfaces, and dedicated the Sensorlab to them. This I guess makes sense, since once the device has been programmed, what becomes of interest is what can be done with it. Jon Rose's midi bow, which he brought to Australia a couple of years ago, is an example of such a system. I saw demonstrations of two other instruments that had been developed using the Sensorlab.

The first of these, by an Austrian composer who was introduced to me only as Ernst, might be described as a virtual violin. Using an ultrasound transmitter in the right hand, he was able to perform a bowing action which sent changing velocity information to a string synthesiser. A small module containing some switches and a second ultrasound transmitter was held in the left hand. By depressing the switches and moving the hand closer to and away from the shoulder (where two ultrasound receivers were held under the chin) it was possible to simulate a violin fingerboard and so 'play' scale passages and the like. An unusual sight, playing a violin that isn't there! Ernst explained to me that he also had a self-playing mechanical violin, and that he hoped to use the two together in a series of theatre performances. It had taken about a week to get the instrument up to a prototype stage.

The second instrument I saw demonstrated was called the Stick, developed by composer/performer Ray Edgar. This instrument, which looked something like along set of bicycle handlebars (but actually, a Stick), also made use of ultrasound sensors and had a more complex switching arrangement. The two halves of the stick were connected in the centre by a spring mechanism, so it was possible to bend it as a means of sending angle information. Two glove-like hand grips could be slid along it's length, as well as rotated on the axis. The type of information sent by these gestures was of course programmable, and the short demo Ray gave produced some complex and varied textures. What is not immediately apparent from the above description is the sheer physicallity of playing this instrument, which took on an aspect akin to grappling with a large snake.

In all, I'm aware of about a dozen 'performance interfaces' which have been developed using the Sensorlab, each of which uses a range of transducers to convert performance gestures into sound. Steim are now working on a video interface using the PowerMac; there seems to be a view that in future, instrument design will depend more on linking sound and image. This implicitly acknowledges the gestural aspect of performance, but also the link between digital audio and video technology. It remains to be seen what will become of this, but if Steim's past achievements are anything to go by, I thought it to be worth the wait. The successful transfer of performance gesture into the digital domain will depend as much on the types of transducers which are available, as on developing the gesture itself.

One interesting aspect of the residency was to be able to see a range of different transducers in operation. Apart from the ultrasound, Steim were using keyboard aftertouch pads for pressure, and a gravity sensor which is able to measure speed of movement. This experience will prove valuable for a separate project I have become involved in, involving the design of an interactive performance system applicable to Stelarc's work.

Notice of Open Position

Director of Programs
Integrated Technology Instruction Center
The University of Michigan
Ann Arbor, MI USA

The University of Michigan anticipates completion of the Integrated Technology Instruction Center (ITIC) by January 1, 1996, and seeks to appoint a Director of Programs to take office during the 1995 calendar year. The Integrated Technology Instruction Center, a major 225,000 square-foot building on the North Campus of the University, is a place not only to house collections of information resources that are found in a traditional library, but also a facility to provide technology for users to create artistic expressions and produce scientific knowledge in the physical and simulated worlds.

ITIC is envisioned as a force for change within the University of Michigan by promoting the development of new ideas, methodologies, and modes of producing and imparting knowledge through advances in technology. It will serve as a physical center and gathering space for faculty and students to explore the advanced technology systems to enhance and understand our culture, science, and society.

The responsibility of the Director of Programs will include planning, developing, managing, supporting, and disseminating results of programs and projects. The Director will articulate the ITIC mission and communicate advancement of the enterprises to the internal and external communities. He or she will work closely on a team with the Director of ITIC Libraries and Director of Information Technology and Facilities, and will report to the Dean for Academic Outreach.

Expected Qualifications of the Director:

- Demonstrated ability or a strong potential to provide a leadership in an interdisciplinary academic work place by
  - — articulating a clear vision,
  - — enabling and encouraging cross-disciplinary collaborative efforts serving academics and students,
  - — advocating and protecting experimental, risk-taking endeavors for innovative teaching, learning, and research, and
  - — creating a co-operative and supportive work environment.
- Experience with digital-multimedia information systems, and the creation and access environment.
- Demonstrated ability and commitment to engaging in public relations and fund raising.
- Commitment to building partnerships with external organizations to support projects.
- Capacity to create and lead a service-oriented organization.
- Ability to serve as an effective spokesperson to represent ITIC and its mission.
- Understanding of and flexibility to capitalize on a rapidly changing technological and entrepreneurial environment.
- Qualification for faculty or professional appointment in one of the schools or colleges of the University of Michigan.
- Direct experience in creative, artistic performance, computer research, and/or interdisciplinary work desirable.

SALARY: Salary will be commensurate with experience and qualifications.

Submit nominations or a letter of application, curriculum vitae, and a list of references to:

Douglas E. Van Houweling
Dean of Academic Outreach
5074 Fleming Administrative Building
The University of Michigan
Ann Arbor, Michigan 48109-1340

Applications received by May 10, 1995 will receive first consideration.

The University of Michigan is a non-discriminatory, affirmative action employer. Women and minorities are strongly encouraged to apply.

CONCERT ANNOUNCEMENT

"Under an Open minded Sky" will be performed as part of the bi-monthly Hawthorn Readings programme. This piece was commissioned by the City of Booroondara for the opening of the Hawthorn Literary Festival. "Under an Open minded Sky" was created by poet/actor Felix Nobis and composer Roger Alsop. Nobis performs the work accompanied by sound effects created on the Ircam Signal Processing Workstation by Alsop.

Barry Dickins will also be performing his poems written on the death of Ronald Ryan, the last person to be executed in Victoria.

8:00 pm Monday 29th of May
Lower Hall (back of the building)
Hawthorn Town Hall
cnr Burwood and Glenferrie Roads,
Hawthorn.
Cost: $8.00

Info from the MAX news group

A C C A

With this message I would like to announce the ACCA project.

ACCA stands for:
the Amsterdam Catalogue of Composition Algorithms

The purpose of ACCA is to make available all possible algorithms that are meant to, or able to generate or transform musical structures. The idea originated from the perception that many programmers of algorithmic composition tools (e.g. MAX, HMSL, Formula, Symbolic Composer, etc.) have partly used the same knowledge about composition, and have partly re-invented the wheel for designing their functionality. The idea was born to gather all functions, that can be found in the available software packages for algorithmic composition, and to have a general database for composers and programmers who are looking for a specific algorithm.
The database can be used for different purposes:

- for looking up a specific function
- for determining if one has to program a new specific function, or
- whether one can "borrow" a function from an existing package
- for comparing the functionality of the different available packages
- for analysing the gaps that are not yet covered by any of the packages.

The database is a help for anyone - composer and programmer - involved in algorithmic composition.

More detailed information:
http://mars.let.uva.nl/ACCA/ACCA.html

The ACCA project starts December 15 with a seminar at the University of Amsterdam.

Request:

Anyone who has tools for algorithmic composition, and who would like these to be mentioned and analysed in ACCA, is asked to contact me. The following list gives a good impression of the tools
that I already have:

MAX 2.5.2
Common Music
HMSL
Symbolic Composer
Nyquist
Compose
Formula
RTC Library for MAX

I'm also aware of the list of tools that the ICMA has published on the Web.
(http://coos.dartmouth.edu/~rsn/icam/catalog.html).

Any tool, or any library for some language, which is NOT in my list, NOR in the list of the ICMA, and which is meant to generate or transform musical structures, is welcome.

Submissions, remarks, and comments can be sent to my e-mail
alcedo@mars.let.uva.nl.

Alcedo Coenen
University of Amsterdam Music Research Centre

Dept. of Computational Linguistics
Spuistraat 134 Argonautenstraat 59-1
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CALL FOR CONTRIBUTIONS
and Registration Form

This document is also accessible on the Web via the following URL:
http://www.cogsci.ed.ac.uk/~john/IMMI_call/IMMI-1

First International Workshop on Intelligence and Multimodality in Multimedia Interfaces: Research and Applications

Human Communication Research Centre and
EdCAAD, Dept. of Architecture
University of Edinburgh
Edinburgh, Scotland
Thursday 13th - Friday 14th July 1995

Arranged on behalf of:

UK Dept. of Trade and Industry (DTI) Intelligent Systems Integration Programme: Special Interest Group on Intelligent Interfaces (IISIG). In cooperation with the AAAI and in association with The HCI Group (a specialist group of the BCS)

Multimedia is hailed as the next great step forward in interface technology. But the potential of this technology depends on a greater understanding of how to exploit it more dynamically and interactively. Bringing "intelligence" into multimedia interfaces is thus increasingly important. This Workshop seeks to assess progress and examine pointers for future research and development directions; it seeks also to highlight issues arising from experience of real multimedia applications, and hence encourages industrial participation and reports from practice.

Contributions are invited concerning all kinds of work in the area. Themes include (but are not restricted to):

- Intelligent guidance for the creation, indexing and presentation of material stored in multimedia form (as in CD-I).
- The development of techniques to handle

presentation and dialogue involving arbitrary information in different media.

• A focus on the interpretation (semantics) of different channels of communication, allowing display of the same information in different ways (often termed "multimodality").

• The relationship between multimodal presentation and aspects of users' tasks (e.g. reasoning, identification, etc.), including cognitive approaches to multimodal communication.

• Formal methods for specification and reasoning in multimodal interactive systems.

• A special theme on the integration of natural language and speech processing technology with interaction using other modalities such as graphics.

A followup Workshop is proposed, to be held in Cuernavaca, Mexico, in late 1996, with the intention of further fostering transatlantic links.

Edinburgh, historic capital of Scotland, is one of the most attractive of European cities. This Workshop will be located in the majestic City Chambers, less than five minutes' walk from the famous Castle.

University accommodation will be available very close to the venue. Edinburgh in Summer is invariably host to a wide range of events and activities, which in 1995 includes for instance the spectacular Tall Ships Race, due to begin immediately following the Workshop.

Abstracts of approximately 5 pages in length should be submitted by 14th February 1995 (preferably in electronic form) to:

John Lee
Human Communication Research Centre
University of Edinburgh
2 Buccleuch Place
Edinburgh EH8 9LW
Scotland, UK.

Email: J.Lee@ed.ac.uk
Tel: +44 131 650 4420
Fax: +44 131 650 4587

IMMI-1
URL: http://www.cogsci.ed.ac.uk/~john/IMMI_call/

Requests for further information, registration forms, bookings for accommodation etc. should be directed to the same address.

A notice of intention to submit an abstract would be appreciated as early as possible.

Abstracts will be refereed: participation is limited to promote discussion. Accepted abstracts will be published in the quarterly of the IISIG ("IIQ": ISSN 1356-3262) and it is intended that selected authors will be invited to expand their contributions into full-length papers to be published in book form.

International Programme Committee:

Elisabeth Andre, DFKI, Germany
Noelle Carbonell, CRIN, France
Ernest Edmonds, LUTCHI, UK
Alistair Kilgour, Heriot-Watt University, UK
John Lee, HCRC/EdCAAD, UK
Mark Maybury, Mitre Corp., US
Jon Oberlander, HCRC, UK
Fabio Paterno, CNUCE, Italy
Luis Pineda, IEE, Mexico
Mike Revett, BT, UK
Keith Stenning, HCRC, UK
Michael Wilson, RAL, UK
Kent Wittenburg, Bellcore, US

REGISTRATION FORM

IMMI-1
1st International Workshop on Intelligence and Multimodality in Multimedia Interfaces

The Workshop will be held in the Edinburgh City Chambers, 13-14 July 1995

Accommodation is available in Edinburgh University accommodation buildings at Mylne's Court. This is an excellently converted tenement building in the heart of the 18th-century Old Town of Edinburgh, offering a choice of single or twin rooms. It is located very close to the Castle, and about 3 minutes' walk from the Workshop venue. Bed and breakfast will cost 19.95 pounds (sterling) per night. Car parking is unfortunately not easy. Rooms will be available over the weekend for those who wish to extend their stay.

Early registration is highly advisable for the University accommodation, due to the limited number of rooms available (especially single rooms).

There is also a range of high-quality hotels in the city centre, within easy access of the venue (details can be supplied).

The Workshop Fee, which includes preprints etc., lunches and a social event, but not accommodation, is 100 pounds (sterling). There is a discount of 20% for students and members of the BCS HCI Group.

The following is a copy of the registration form, which is also available via the IMMI-1 URL:
http://www.cogsci.ed.ac.uk/~john/IMMI_call/

Name:

Address:

Post/Zip code:

Telephone:

FAX:

Email:

Registration fee = 100 pounds sterling (or with 20% discount = 80 pounds, if student or HCI Group member -- please enclose evidence).
Cheques, money orders etc. in sterling to be payable to the University of Edinburgh.

I wish to reserve University accommodation (Mylne's Court) _____ (yes/no)

If "yes": Number of rooms required: _____ (single) _____ (twin)

Nights required (mark as applicable):
Wed. 13th
Thurs. 14th
Fri. 15th
Sat. 16th
Other (please specify)

Please send completed form and Registration Fee to:

John Lee
Human Communication Research Centre
University of Edinburgh
2 Buccleuch Place
Edinburgh EH8 9LW
Scotland, UK.

Email: J.Lee@ed.ac.uk
Tel: +44 131 650 4420
Fax: +44 131 650 4587

Chroma is edited by Roger Alsop, Ross Bencina, Melissa Beeson and Thomas Stainsby.

Chroma is published bi-monthly and back issues are available at $2.50 each, with a compilation of issues 1-9 available for $18.00.

Acknowledgements:
Thanks to La Trobe University Music Department for the use of their computers in compiling this newsletter.

Sydney Computer Music Colloquium

Gordon Monro

Second Meeting

Time: 6pm, Tuesday 9th May 1995

Place: Macquarie University: JRCASE seminar room, Building E6A
The JRCASE seminar room is on the second floor of Building E6A, top of palatial staircase. JRCASE is the Joint Research Centre for Advanced Systems Engineering.

This meeting is being organised by:
Richard Vella,
tel 850-9565,
email rjvella@macadam.mpce.mq.edu.au.

At this meeting there will be a short session to inaugurate formally the *Sydney branch* of the Australian Computer Music Association and to elect a local committee.

Subsequent meetings

It is planned to hold further meetings in 1995. Suggestions for topics and venues, and in particular offers to organise sessions, will be gratefully received. Contact Gordon Monro (address below).

About the Colloquium

The aim of the Colloquium is to provide opportunities for people interested in the area of electro-acoustic music to meet one another and discuss current work in the field. It is planned to have fairly informal presentations on topics such as sound analysis and synthesis, compositional approaches in electro-acoustic music, the sound component of audio-visual works, spatial audio, real-time and interactive computer music systems, new controllers for synthesizers, and similar topics. Compositions will also be presented and discussed.

Contact:
Gordon Monro
School of Mathematics and Statistics
University of Sydney
N.S.W. 2006

Tel: (02)-692-3814
Email: monrog@maths.su.oz.au

Composers for Film and Video

Two items that may be of interest to Sydney people.

(1) Jeroen Lapre (tel (02)-476-1645, email jeroen@jolt.mpx.com.au) is looking urgently for someone to do the soundtrack for a very short animation he is working on.

(2) Rod Berry (tel (02)-315-7315, email r.berry@unsw.edu.au) has offered to act as a contact person between film and video artists (mostly students) and composers interested in working in this area.

Audio Daze

Audio Daze is a half hour weekly show on Tuesday nights at 8.30pm on public radio 2SER 107.3 FM in Sydney. It features sound art, new music and experimental documentary. The show is produced by the AudioDaze collective and presents work from both independent composers, artists and producers as well as student work. If you are interested in submitting tapes/CDs for broadcast or becoming part of the collective contact:

Nicholas Gebhardt Tel:(02) 552 1559
email nicholas.gebhardt@history.su.edu.au

Or send tapes/CDs and a short introduction and biography to: PO Box 107, Holme Building, University of Sydney, NSW, 2006.

Israel Computers And Music Forum

The purpose of ICMF is to broaden musical language and musical understanding by taking advantage of a technological potential, and vice versa to contribute to scientific knowledge by research into music related issues. We hope to promote these goals by generating a permanent interaction between musicians and scientists interested in the field.

The functions:
* to conduct multi-disciplinary research in computer science, engineering and acoustics in the field of music.
* to encourage composers into producing new works of music using new technologies.
* to promote computer-aided musicological research, and to serve as a means of exchange among those researchers.
* to establish continuous relationships with the international musical and scientific communities.
* to promote pedagogic efforts in the field.
* to promote production of public events that bring to the public eye the results of computers and music activity and the evolution of musical thought.

The nature of the forum and the character of its activities will depend much on the contributions of its members and is open for changes and further suggestions.

ACMA Contact List

To contact the committee, any of the persons mentioned in this issue or for any other information, electronic mail can be sent to :

rossb@klang.latrobe.edu.au or...
ralsop@klang.latrobe.edu.au or...
stainsby@klang.latrobe.edu.au

or fax:

(03) 479 3651 (c/- Music Dept. La Trobe Univ.)

or write to:

ACMA, Inc.
PO Box 186
Post Office Agency
La Trobe University VIC 3083

oz-computer-music is an electronic mail list serving the Australian computer music community. To subscribe to oz-computer-music, send the following E-mail message:

subscribe oz-computer-music

to:

listserv@latrobe.edu.au

1995 ACMA Committee

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Organised Sound: An International Journal of Music and Technology

Volume 1, Number 1 Issue thematic title: SOUNDS AND SOURCES Date of Publication: April 1996 Publishers: Cambridge University Press

Articles to be considered for publication in the named issue are now invited.

General Aims of Organised Sound

This journal is intended for student, amateur and professional musicians, musicologists, engineers and members of the public interested in the application of computers to music. It features papers relating to any musical activity using computers, and any engineering activity that has a demonstrable musical aim. Other audio arts, such as multi-media works or sound sculptures are included. It also provides a focus for engineers who are involved in the development of musical tools.

Each issue will comprise approximately 60% of its article content to a named theme. The editors have formulated the following broad aims:

- To provide a platform for musical and related technological discussion,
- To further the dialogue between engineers and musicians,
- To provide tutorial texts for students of computer music,
- To disseminate musical material through the production of a compact disk related to articles contained in the journal (one per annum),
- To encourage musical uses of multi-media,
- To encourage (young) specialists in the field to publish and share the results of their work.

Sounds and Sources

For the electroacoustic composer and listener, the most important development in our time has been the replacement of the written note by the recorded sound as the basic building block of compositional structure. Early in this century dozens of new timbres were discovered and incorporated into a variety of musical contexts. Edgard Varese coined the term "organised sound" to define a more objective principle for music. In 1948, with the birth of "musique concrete", a new genre was born in which the sound and the act of listening became the fundamental focus of the composer's activity.

As we approach the millenium, we have 100 years of timbral developments and a half-century of sound-based works to reassess. How does one compose with sounds? How does one manipulate them? Order them? Perceive them in a musical context? How are sound sources chosen, developed, camouflaged? How does technology aid today's musician in composing organised sound?

Contributors are invited to submit articles and/or other material related to the named theme. They are encouraged to propose sound examples or compositions which may be included in the annual CD to be released with Vol 1, Number 3. The editors will particularly welcome submissions from student contributors.

Timetable for Submissions

Articles and other material for the editors' consideration should be submitted by August 1, 1995. If submitted in hard copy, three copies should be posted to:

The Editors,
Organised Sound,
Department of Music,
University of York,
Heslington,
YORK YO1 5DD
UNITED KINGDOM

EMail submissions are encouraged, and should be mailed to:

os@cage.york.ac.uk

For full details of submission requirements, see the document 'Organised Sound Notes for Contributors' accompanying this mailing. An electronic form of the notes may be seen on the World Wide Web at "http: [etc - full address to be added - hopefully at CUP!]"

Future Issues

Deadlines for future issues are:

Vol 1, No 2: THE TIME DOMAIN
Vol 1, No 3: ALGORITHMIC COMPOSITION
March 1, 1996

Co-Editors: Ross Kirk, Leigh Landy, Tony Myatt, Richard Orton.

Corresponding Editors: Lelio Camilleri, Daniel Oppenheim, Miller Puckette, Barry Truax, David Worrall

International Advisory Board: Francois Bayle, Peter Castine, Alcedo Coenen, Francis Dhomont Simon Emmerson, Rajmil Fischman, Takayuki Rai, Jean-Claude Risset, Francis Rumsey, John Rimmer, Conrado Silva, Christiane Ten-Hoopen, Daniel Teruggi, Jukka Tiensuu, Trevor Wishart, Iannis Xenakis.

Wmw
Windows MIDI Watch
A MIDI Data Monitor, Sysex Handler, and Roland D110 Editor

asharpe@sco.com

Description

Wmw originally started out as a simple MIDI data monitor, so that I could find out exactly what my synthesizers were sending. However, the Roland user interface is extremely lacking on the D110 synthesizer, so I wrote the editor. I added the send and receive sysex so that I could effectively test various sysex sequences.

All of Wmw's features except for the Roland D110 Editor functions should work with any synthesizer. The general features are:

- a midi monitor
- midi thru control and filtering
- send midi message
- send, receive and save sysex message
- send, receive and save bulk sysex
- peruse sysex files

Compatibilty with Other D-Series synthesizers

The Roland D110 editor functions will work well with a Roland D110 sound module, and I was told by Roland that the D5, D10, D20, D110 and GR50 all share the same sysex engine. However, I have recently received the sysex specifications for a D10, and they are not the same as the D110. The major difference is in the patch area: the patch parameters are at a different address, and have more parameters for the upper and lower parts of the keyboard. Therefore, for the time being, the D110 Patch Editor will not work with D10 synthesizers. The system area is also different. On the D110, this area contains MIDI channel assignments, but on the D10 it does not. The tone area, though, appears to be quite similar to the D110, so the D110 Tone Editor ought to work. But I am becoming increasingly uncomfortable trying to claim that the editor functions of this program will work well with any synthesizer other than a D110.

I have discovered that there are certain revisions of D10 ROMs that have bugs in the sysex handling. Roland tells me that any D10 ROM version less than 1.03 will have problems with sysex. You can get the ROM version from a D10 by holding down Edit and Data Transfer, and powering on the D10. By the way, the magic sequence for the D110 to get the ROM version is Part + Bank + Enter and power on. According to Roland, the latest ROM level for a D110 is 1.1.3, but I have 1.06 and I haven't seen any problems.

Requirements

- Windows 3.1 or later
- 1024 x 768 video resolution (for the D110 Tone Editor)
- A MIDI interface or sound card with MIDI

New in this Release 2.

- Added the ability to change Sysex Unit number and synthesizer Model Number.
- Rewrote the unbidden incoming sysex code.
- Changed the misleading wording on the Ensure Synthesizer Ready dialog box.
- Updated the documentation to be more informative and correct.
- Fixed the text chopping in small font mode.
- Now maintaining an wmw.ini file for menu settings and main window size and position.
- Send Sysex Message inserts the first message bytes based on unit number and model id.
- Added the experimental D10 System Area dialog.
- Added a View Sysex File dialog.
- Added a button to calculate the Roland checksum in the Send Sysex Message dialog.

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eMUSIC

eMUSIC™ Launched ALBANY, New York. eMUSICx - a new compact disc sales program of Electronic Music Foundation (EMF) - begins worldwide operations in April.

Through eMUSIC, serious music lovers worldwide will now have access to any and all compact discs of experimental, exceptional, and/or electronic music— including hard-to-find CDs, and discs published by small companies or independent composers. The recordings are being marketed via international computer networks and direct mail.

Joel Chadabe, President of EMF, said: "Our goal is to find and contact everyone in the world who has an interest in experimental and electronic music, and to make CDs available to them through mailed and electronic catalogs."

EMF was launched in September 1994 to disseminate information and materials related to the history and current development of electronic music. For more information about eMUSIC and its catalog of musical offerings,contact:

Electronic Music Foundation
ph: +1 518 434-4110 (voice),
fax: +1 518 434-0308,
email: eMusc@aol.com.

Or write to:

Electronic Music Foundation,
116 North Lake Avenue,
Albany NY12206,
USA.

CONTACT: Julie Panke
+1 518 434-4110

S-COM meets Byte the Music

Peter Stone

BBC Radio 3's award-winning 'Byte the Music' starts its second series in April with 3 programmes featuring Symbolic Composer and the composer Nigel Morgan.

Byte the Music fills the regular 17.00 slot on the BBC's Classical Music station and is targeted at a teenage / student audience. It's first series introduced the MIDI world of synths, samplers and computers and composers ranging from pop artists to those in classical and electroacoustic mediums. 'Another Byte' looks into subjects such as the INTERNET, algorithmic composition, the debate of computers in music education.

Symbolic Composer has been featured in a whole programme which sets out to demonstrate exactly how this unique composition environment works. Composer Nigel Morgan, closely associated with Symbolic Composer's development since 1991, wrote a 20 second signature intro out of the words 'Byte the Music'. On the programme he shows how the composition for jazz-rock quartet was built up from a chord sequence from (byte the music) through a melody (b y t e t h e m u s i c) to a generative process randomizing each symbol of the melody in turn, then selectively compressing the variations and generating a whole accompaniment. Thanks to S-COM's new MIDIPlay feature each stage of the composition could be demonstrated whilst a verbal description of the process was given - without having to halt the interview once!

The programme will play excerpts from recordings of compositions for human performers recently created on Symbolic Composer. These include Nigel Morgan's 2by3 for flute and 2 bass guitars (performed by students from University College, Bretton Hall), Compass from his 'Array for solo violin' (commissioned for Medici quartet leader Paul Robertson by Channel 4 for their 'The Mind of Music' series, and David Lusmdaine's remarkable 'Kali Dances' premiered in Australia last year by the chamber orchestra Sydney Alpha.

In a second programme on the INTERNET, versions of Nigel Morgan's 'byte the music' signature were sent to S-COM composers worldwide with an invitation to add, extend, vary or recompose. In the feature compositions were downloaded and 'performed' on a Roland Sound Canvas. These included pieces from Gustav Ciamaga in Canada, one of original pioneers of electronic music in North America.

In programme three the emphasis is on music education with a discussion of how such radically new ways of thinking about and designing music can help learning and teaching. In particular, the problems of MIDI sequencer interactivity are explained and the reasons given for the suitability of such environments as S-COM for education. The COLERIDGE project currently on going at Thames Valley University was described. This system, devised by John Cook and Nigel Morgan, uses Symbolic Composer as a component in an advanced 'Intelligent Learning Environment' for undergraduate composers and their teachers. It aims to provide computer-assisted teacher interventions on student activities associated with music composition and focuses on helping the student reflect about their own learning. The first implementation of this system is due for late summer 1995. The first technical report on COLERIDGE is currently available from the Open University, department of Mathematics.

The S-COM feature was recorded in London at the studio of S-COM composer Janusz Podrazik. The interviewer was Emma Kingsley, producer Rachel Yorke.

Simulated Natural Sounds - S-COM Rhythms All Around

"I just completed my first S-COM project, the first movement of a commission for clarinet, horn, 2 violins, viola and cello. It took me two days to work up the score in S-COM - I also sketched out a "back-up" score by hand. That was my insurance in case I wasn't able to get the S-COM score going well, but it turned out to be not necessary, and, in fact, not as musically interesting as the S-COM score. And the backup score took much more time to produce than the S-COM score! I'm going to complete the other movements with S-COM." / Composer Mark Polishook, USA.

"I am a composer and sound engineer of StudioSintesi. I've seen the demo of Symbolic Composer and I want to get it as soon as possible for a project about representing sea streams by computer music models realized with Dr. Carlo Gabrieli of the National Research Council in Venice." / Composer Marco Giommoni, Italy.

S-COM covers a vast library of functions that can be freely combined, extended and applied to any musical styles. Besides fractal mathematics it includes formalisation of classic composing methods, scales, chords and tunings. Validity checking traps typical errors and helps learning the system. Documents are available online for quick inspection. Object-oriented internal MIDI stream language was developed in Colby College, USA. High-resolution MIDI playback was developed by GRAME Institute, France. Performance Fields module is based on developments in University of Zuerich, Switzerland. S-COM is implemented in Macintosh Common Lisp developed by Apple and Digitool, USA.

- 350 Functions
- Powerful Class System
- Inheritation and Cloning
- Easy Timesheets
- High-Resolution MIDI Output
- Compact and Fast Application
- Expandable by Modules
- Common Lisp Implementation
- De Facto Standard

Symbolic Composer page can be accessed through selecting the composition modelling link, or directly from:

http://www-ks.rus.uni-stuttgart.de/people/schulz/fmusic/symbolic/main page.html

"Simulated Natural Sounds" further enquiries:
"S-COM Rhythms All Around" psto@xs4all.nl

New York - Paris - London - Milan - Venice - Amsterdam - Barcelona

Studio Setups & Kurzweil 2000 support

Yes, the rumours are true. Symbolic Composer Pro plays now with 256 MIDI channels! Playback is compatible with Opcode Studio 5 interface and OMS. Synthesizers that have built-in MIDI connection for 32 channels, like Yamaha MU80 and Roland Super SoundCanvas and can also be used.

The channel extension is available FOR FREE for all S-COM Pro users. Ask for the MidiPlayer 1.3.9 module. This module lets you define studio setups and address synthesizer channels and patches easily by instrument names, like k2000-1, k2000-2...k2000-16, or scanv-1...scanv-32 etc.

The extension includes also Kurzweil 2000 programs and controllers. Multiprogram support by sound bank switching covers now up to 16384 program changes per instrument.

S-COM shortly

* Object-Oriented Class System
* N-level section hierarchies with inherited properties
* N-level orchestral hierarchies with inherited properties
* Motives & user-programmable methods
* Durations, tempos, grooves
* Equal-tempered tunings (n-TET octaves, like 53-tone octave, 21, 24.5 etc.)
* Historical and world-music tunings, 300 tunings included
* Flexible section timesheets for modelling popular music
* Harmonisation
* Dynamics, rhythms and variation processing
* Performance fields
* Modular expansion
* MIDI Playback, 1920 ticks per wholenote resolution, 256 MIDI channels
* OMS Compatible
* 350 state-of-the-art non-linear music algorithms
* Email support & composer network

What you can do with S-COM Pro

If you are interested in Non-Linear Music then S-COM Pro is one of the most powerful software available. If you are interested in tunings, then S-COM Pro gives you probably more than any other software. If you are interested in classic composition S-COM's function library is likely the biggest. If you are composing contemporary you cannot miss the last 40 years canned in S-COM algorithm bank. If you are writing your own music software you still have to go through S-COM as a learning experience.

Sonic Arts Network

The Sonic Arts Network is gathering information for our publication, Agenda no. 41, covering the May/June period. If you have any information that you wish to be considered for possible inclusion in the forthcoming issue, please email us!

Information is usually compiled under the following headings:
Opportunities, Studio News, Publications, Members' Activities, Courses, Diary, Information.

No item is too small, too irrelevant or unimportant, so whatever your news is please tell us - let us decide whether it warrants inclusion.

We want to make this issue a good one, already included is a list of all UK winners in the Bourges Competition.

Please send your information *AS SOON AS POSSIBLE*!!... and don't be frightened.

Sonic Arts Network is the UK's largest association of composers, performers, teachers and others interested in the creative uses of technology in the composition and performance of music. Our mailing list is worldwide and provides first class exposure!!

We look forward to hearing from YOU!!

Nick Ford
Administrative Assistant

What is Fractal Music?

A fractal is the result of a process where an algorithm is applied to process its own output. In wider perspective all musical forms, both in micro and macro levels can be modelled using this process. Fractals provide extremely interesting musical results, and the field is rapidly becoming one of the most exciting fields of new music research.

Fractal Music WWW pages in Stuttgart welcome you to join this exiting field.

Where to get more info

Fractal Music WWW pages in Stuttgart welcome you to join this exiting field of applying non-linear processes into music.

The URL is:
http://www-ks.rus.uni-stuttgart.de/people/schulz/fmusic/