THE COLLEGE MUSIC SOCIETY

Addendum: Writings on the Use of Computers in Music
Author(s): Gary Berlind, Barry S. Brook, Lejaren A. Hiller, Jr., Jan P. LaRue and George W. Logemann
Source: *College Music Symposium*, Vol. 6 (Fall, 1966), pp. 143-157
Published by: College Music Society
Stable URL: https://www.jstor.org/stable/40373186
Accessed: 20-02-2019 10:51 UTC

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at https://about.jstor.org/terms

JSTOR

College Music Society is collaborating with JSTOR to digitize, preserve and extend access to *College Music Symposium*

This content downloaded from 130.39.62.90 on Wed, 20 Feb 2019 10:51:15 UTC
All use subject to https://about.jstor.org/terms

Addendum

INSTITUTE FOR COMPUTER RESEARCH
IN THE HUMANITIES
New York University

WRITINGS ON THE USE OF COMPUTERS IN MUSIC

Compiled by Gary Berlind
in collaboration with

Barry S. Brook, Lejaren A. Hiller, Jr.
Jan P. LaRue and George W. Logemann

The present bibliography was mimeographed from a stencil-printout cut by an IBM 360 computer directing a 1052 supervisory printer according to Fortran programs and subroutines for selection and display devised by Gary Berlind in consultation with George Logemann. It reflects the state as of 20 December 1965 of an automated bibliographic file maintained and continually updated by the Institute for Computer Research in the Humanities. The Institute plans to print annual cumulations, the first as part of the Proceedings of the New York Chapter of the American Musicological Society. Interim listings for special purposes can be produced at any time by an IBM 407 accounting machine. The master file contains additional information such as library locations, references to reviews, and progress reports. Asterisks (*) placed opposite titles indicate writings of particular value for musicians seeking an introduction to computational musicology. The bibliography includes some items not yet available to the compilers for evaluation or full bibliographical description, yet deemed of sufficient importance to merit inclusion. For general background, a few articles not directly concerned

This content downloaded from 130.39.62.90 on Wed, 20 Feb 2019 10:51:15 UTC
All use subject to https://about.jstor.org/terms

with computers have also been included. The compilers are grateful for assistance in the present effort to Allen Forte, Michael Kassler, and Evan Robinson, and they will welcome corrections and additional citations, as well as offprints of current and future articles. Communications should be addressed to Jan LaRue, Department of Music, New York University, New York, N. Y. 10003.

This content downloaded from 130.39.62.90 on Wed, 20 Feb 2019 10:51:15 UTC
All use subject to https://about.jstor.org/terms

UNSIGNED ARTICLES

[01] BY THE NUMBERS
MUSICAL AMERICA, LXXVI/11 (SEPT 1956) 13
[02] COMPOSER—THE BRAIN
MELODY MAKER (ENG.), XXXI (21 JULY 1956) 2
[03] LA CYBERNETIQUE ET LA MUSIQUE
MUSICA DISQUES, CI (AUG 1962) 58
[04] ELECTRONIC BRAIN COMPOSES AT UNIVERSITY OF ILLINOIS
ILLINOIS MUSIC EDUCATOR, XVI/1 (SEPT–OCT 1956) 16,17
[05] THE FIRST BALLAD TO BE COMPOSED BY AN ELECTRONIC COMPUTER
INTERNATIONAL MUSICIAN, LV (AUG 1956) 21
[06] GULBRANSEN PIANO USED AS ELECTRONIC BRAIN WRITES 1,000 POPULAR SONGS AN HOUR
PIANO REVUE, CXV (SEPT 1956) 21
[07] INSIDE STUFF—MUSIC
VARIETY, CCVII (11 JULY 1962) 65
[08] THE MACHINE CLOSES IN
TIME, LXXIX/7 (16 FEB 1962) 65
[09] LES PRINCIPES DE COMPOSITION DE LA MUSIQUE ALGORITHMIQUE PAR DES ENSEMBLES A TRAITER L'INFORMATION
ELECTRO-CALCUL, IV/2 (MAR–APR 1962) 19–26
[10] RECOGNITION OF DISTORTED MELODIES
BEHAVIORAL SCIENCE, IV/2 (APR 1959) 170–171
[11] SPRACHE UND MUSIK MATHEMATISCH ANALYSIERT
MELOS, XXVII/3 (MAR 1960) 93–95
[12] SYNCOPATION BY AUTOMATION
DATA FROM ELECTRODATA, (AUG 1956) 2–3
[13] WHY COMPUTERS TAKE UP GAMES
BUSINESS WEEK, MDCXXX (26 NOV 1960) 137–144
[14] WILL A MACHINE COMPOSE A NEW SYMPHONY
THE SCHOOL MUSICIAN, XXXI/5 (JAN 1960) 59

* * * * *

ALBRECHT, G.
LETTER
SCIENTIFIC AMERICAN, CXCIV/4 (1956) 18–19
ARNHEIM, RUDOLF
INFORMATION THEORY, AN INTRODUCTORY NOTE
JOURNAL OF AESTHETICS AND ART CRITICISM, XVII/4 (JUNE 1959) 501–503
ATTNEAVE, FRED
* STOCHASTIC COMPOSITION PROCESSES
JOURNAL OF AESTHETICS AND ART CRITICISM, XVII/4 (JUNE 1959) 503–510
BABBITT, MILTON
THE USE OF COMPUTERS IN MUSICOLOGICAL RESEARCH
PERSPECTIVES OF NEW MUSIC, III/2 (SPRING–SUMMER 1965) 74–83 (ALSO TO BE PUBLISHED IN PROCEEDINGS OF THE RUTGERS CONFERENCE, 4 DEC 1964, ON THE USE OF COMPUTERS IN HUMANISTIC RESEARCH)
BAKEMAN, ROGER—SEE SELLECK AND BAKEMAN
BAKER, R.A.
PREPARATION OF MUSICWRITER PUNCHED PAPER TAPE FOR USE BY THE ILLIAC ELECTRONIC DIGITAL COMPUTER
(TECHNICAL REPORT NO. 2, UNIVERSITY OF ILLINOIS SCHOOL OF MUSIC, JUNE 1961)

This content downloaded from 130.39.62.90 on Wed, 20 Feb 2019 10:51:15 UTC
All use subject to https://about.jstor.org/terms

MUSICOMP—MUSIC-SIMULATOR FOR COMPOSITIONAL PROCEDURES FOR THE IBM 7090 709 ELECTRONIC DIGITAL COMPUTER
(TECHNICAL REPORT NO. 9, UNIVERSITY OF ILLINOIS SCHOOL OF MUSIC, 1962)
A STATISTICAL ANALYSIS OF THE HARMONIC PRACTICE OF THE 18TH AND EARLY 19TH CENTURIES
(PHD. DISS., UNIVERSITY OF ILLINOIS, 1963)
SEE ALSO—HILLER AND BAKER

BARBAUD, P.
AVENEMENT DE LA MUSIQUE CYBERNETIQUE
LES LETTRES NOUVELLES, VII/8 (22 APRIL 1959) 28–30
MUSIQUE ALGORITHMIQUE
ESPRIT, XXVIII/280 (JAN 1960) 92–97
LA MUSIQUE ALGORITHMIQUE
BULLETIN TECHNIQUE DE LA COMPAGNIE DES MACHINES BULL, NO. 2 (1961) 22 f.

BASART, ANN PHILLIPS
SERIAL MUSIC—A CLASSIFIED BIBLIOGRAPHY OF WRITINGS ON TWELVE-TONE AND ELECTRONIC MUSIC
(BERKELEY CALIFORNIA, UNIVERSITY OF CALIFORNIA PRESS, 1961)

BAUER-MENGELBERG, STEFAN
MUSICOLOGICAL ANALYSIS USING A COMPUTER
(TO BE PUBLISHED IN PROCEEDINGS OF THE RUTGERS CONFERENCE, 4 DEC 1964, ON THE USE OF COMPUTERS IN HUMANISTIC RESEARCH)

BAUER-MENGELBERG, STEFAN AND MELVIN FERENTZ
* ON ELEVEN-INTERVAL TWELVE-TONE ROWS
PERSPECTIVES OF NEW MUSIC, III/2 (SPRING–SUMMER 1965) 93–103

BEAN, C. JR.
INFORMATION THEORY APPLIED TO ANALYSIS OF A PARTICULAR FORMAL PROCESS IN TONAL MUSIC
(DISS., UNIVERSITY OF ILLINOIS, 1961)
SEE ALSO—HILLER AND BEAN

BEAUCHAMP, JAMES—SEE HILLER AND BEAUCHAMP

BELAR, H.—SEE OLSON AND BELAR

BERLIND, GARY—SEE LOGEMANN AND BERLIND

BERNSTEIN, LAWRENCE
DATA PROCESSING AND THE THEMATIC INDEX
FONTES ARTIS MUSICAE, XI/3 (SEPT–DEC 1964) 159–165

BOWLES, EDMUND A.
COMPUTERS AND MUSICOLOGY
(TO BE PUBLISHED IN PROCEEDINGS OF THE YALE CONFERENCE, 22–23 JAN 1965, COMPUTERS FOR THE HUMANITIES)
THE COMPUTER IN MUSICAL RESEARCH
(TO BE PUBLISHED IN PROCEEDINGS OF THE UCLA CONFERENCE, 15–16 APRIL 1965, THE DIGITAL COMPUTER AS A SERVANT OF RESEARCH IN THE HUMANITIES AND ARTS
COMPUTERS AND RESEARCH IN THE HUMANITIES
(TO BE PUBLISHED, ENGLEWOOD N.J., PRENTICE-HALL, 1966)

BRAWLEY, J.G. JR.
APPLICATION OF INFORMATION THEORY TO MUSICAL RHYTHM
(M.A. DISS., INDIANA UNIVERSITY, 1959)

BRONSON, BERTRAND H.
* MECHANICAL HELP IN THE STUDY OF FOLK SONG
JOURNAL OF AMERICAN FOLKLORE, LXII/244 (APRIL–JUNE 1949) 81–86
TOWARD THE COMPARATIVE ANALYSIS OF BRITISH-AMERICAN FOLK TUNES
JOURNAL OF AMERICAN FOLKLORE, LXXII/284 (APRIL–JUNE 1959) 165–191

This content downloaded from 130.39.62.90 on Wed, 20 Feb 2019 10:51:15 UTC
All use subject to https://about.jstor.org/terms

BROOK, BARRY S.
THEMATIC INDEXING WITH THE AID OF THE COMPUTER
(TO BE PUBLISHED IN PROCEEDINGS OF THE UCLA CONFERENCE, 15–16 APRIL 1965, THE DIGITAL COMPUTER AS A SERVANT OF RESEARCH IN THE HUMANITIES AND ARTS)
* THE SIMPLIFIED 'PLAINE AND EASIE CODE SYSTEM' FOR NOTATING MUSIC—A PROPOSAL FOR INTERNATIONAL ADOPTION
(PROCEEDINGS OF THE SEVENTH INTERNATIONAL IAML CONGRESS, DIJON, 1–6 JULY 1965, IN FONTES ARTIS MUSICAE, XII/2–3, 1965)
UTILIZATION OF DATA PROCESSING TECHNIQUES IN MUSICAL DOCUMENTATION
(PROCEEDINGS OF THE SEVENTH INTERNATIONAL IAML CONGRESS DIJON, 1–6 JULY 1965, IN FONTES ARTIS MUSICAE, XII/2–3, 1965)
THE DUBIOUS PLUM OF MUSIC PRINT-OUT
(TO BE PUBLISHED)
MUSIC DOCUMENTATION OF THE FUTURE
(TO BE PUBLISHED IN PROCEEDINGS OF THE GREATER N.Y. CHAPTER OF THE AMERICAN MUSIOLOGICAL SOCIETY, 10 APRIL 1965, MUSICOLOGY AND THE COMPUTER—A SYMPOSIUM)
BROOK, BARRY S. AND MURRAY GOULD
* NOTATING MUSIC WITH ORDINARY TYPEWRITER CHARACTERS (A PLAINE AND EASIE CODE SYSTEM FOR MUSICKE)
FONTES ARTIS MUSICAE, XI/3 (SEPT–DEC 1964) 142–159 (ALSO PUBLISHED AS A PAMPHLET, N.P., QUEENS COLLEGE, 1964)
BROOKS, F.P. JR. AND A.L. HOPKINS JR., P.G. NEUMANN, W.V. WRIGHT
* AN EXPERIMENT IN MUSICAL COMPOSITION
IRE TRANSACTIONS ON ELECTRONIC COMPUTERS, EC–VI/3 (SEPT 1957) 157–182
CORRECTION TO AN EXPERIMENT IN MUSICAL COMPOSITION
IRE TRANSACTIONS ON ELECTRONIC COMPUTERS, EC–VII/1 (MARCH 1958) 60
BROWN, B.
WHY 'THINKING MACHINES' CANNOT THINK
N.Y. TIMES, CX (19 FEB 1961) MAGAZINE SECT., 19,24–26
BROWN, R.M. AND R.D. JENKS, J.E. STIFLE, R.L. TRAGDEN
MANUAL FOR THE CSX-1 COMPUTER, REPORT R-136
(URBANA ILLINOIS, COORDINATED SCIENCE LABORATORY, 1962)
BUKHARAEV, R.G. AND M.S. RYTVINSSKAYA
SIMULATING A PROBABILISTIC PROCESS, CONNECTED WITH COMPOSING A MELODY
KAZAN U.S.S.R. UNIVERSITET, UCHENYE ZAPISKI, CXXII/4 (1962) 82–97
CARPENTER, ALLAN
AMAZING NEW USES FOR ROBOT BRAINS
SCIENCE DIGEST, XLI/2 (FEB 1957) 1–5
CHAMPERNOWNE, D.G.
MUSIC FROM EDSAC
(TECHNICAL REPORT, CAMBRIDGE UNIVERSITY ENGLAND, 1961)
CLAPP, V.W.
THE COMPUTER IN THE LIBRARY
IN MITTMAN, BENJAMIN AND ANDREW UNGAR (EDS.), COMPUTER APPLICATIONS—1960
(N.Y., MACMILLAN, 1961)
CLARK, ROBERT K.
MAESTRO—A PROGRAM FOR THE REAL-TIME GENERATION OF MUSICAL SOUNDS
(TECHNICAL MEMORANDUM NO. 106, ARGONNE NATIONAL LABORATORY, SEPT 1965)
COHEN, JOEL E.
* INFORMATION THEORY AND MUSIC
BEHAVIORAL SCIENCE, VII/2 (APRIL 1962) 137–163

This content downloaded from 130.39.62.90 on Wed, 20 Feb 2019 10:51:15 UTC
All use subject to https://about.jstor.org/terms

COLLINS, WALTER S.
A NEW TOOL FOR MUSICOLOGY
MUSIC AND LETTERS, XLVI/2 (APRIL 1965) 122–125
CONY, ED
CANNY COMPUTERS—MACHINES WRITE MUSIC, PLAY CHECKERS, TACKLE NEW TASKS IN INDUSTRY
WALL ST. JOURNAL, CXLVIII/56 (19 SEPT 1956) 1,12
COONS, EDGAR AND DAVID KRAEHENBUEHL
* INFORMATION AS A MEASURE OF STRUCTURE IN MUSIC
JOURNAL OF MUSIC THEORY, II/2 (1958) 127–161
SEE ALSO—KRAEHENBUEHL AND COONS
DAHLBACK, K.
NEW METHODS IN VOCAL FOLK MUSIC RESEARCH
(OSLO, OSLO UNIVERSITY PRESS, 1958)
DAVID, E.E. JR. AND M.V. MATHEWS, H.S. MCDONALD
A HIGH-SPEED DATA TRANSLATOR FOR COMPUTER SIMULATION OF SPEECH AND TELEVISION DEVICES. BELL SYSTEM TECHNICAL MONOGRAPH NO. 3405
(PUBLISHED IN PROCEEDINGS OF THE WESTERN JOINT COMPUTER CONFERENCE, MARCH 1959) 169–172
DELIEGE, CELESTIN
BIBLIOGRAPHY OF BOOKS AND ARTICLES ON EXPERIMENTAL MUSIC
REVUE BELGE DE MUSICOLOGIE, XIII/1–4 (1959) 132–148
DIVILBISS, J.L.
* THE REAL-TIME GENERATION OF MUSIC WITH A DIGITAL COMPUTER
JOURNAL OF MUSIC THEORY, VIII/1 (1964) 99–111
FERENTZ, MELVIN—SEE BAUER-MENGELBERG AND FERENTZ
FERENTZY, E.N. AND M. HAVASS
HUMAN MOVEMENT ANALYSIS BY COMPUTER—ELECTRONIC CHOREOGRAPHY AND MUSIC COMPOSITION
COMPUTATIONAL LINGUISTICS, III (1964)
FERRETTI, ERCOLINO
THE COMPUTER AS A TOOL FOR THE CREATIVE MUSICIAN
(TO BE PUBLISHED IN PROCEEDINGS OF THE YALE CONFERENCE, 22–23 JAN 1965, COMPUTERS FOR THE HUMANITIES)
FORTE, ALLEN
THE DOMAIN AND RELATIONS OF SET-COMPLEX THEORY
JOURNAL OF MUSIC THEORY, IX/1 (1965) 173–180
* THE STRUCTURE OF ATONAL MUSIC—PRACTICAL ASPECTS OF A COMPUTER-ORIENTED RESEARCH PROJECT
(TO BE PUBLISHED IN PROCEEDINGS OF THE GREATER N.Y. CHAPTER OF THE AMERICAN MUSICOLOGICAL SOCIETY, 10 APRIL 1965, MUSICOLOGY AND THE COMPUTER—A SYMPOSIUM)
FREEMAN, LINTON C. AND ALAN P. MERRIAM
STATISTICAL CLASSIFICATION IN ANTHROPOLOGY—AN APPLICATION TO ETHNOMUSICOLOGY
AMERICAN ANTHROPOLOGIST, LVIII/3 (1965) 464–472
FUCKS, WILHELM
REPLY, FOLLOWING MATHEMATICAL THEORY OF WORD FORMATION
IN E.C. CHERRY (ED.), INFORMATION THEORY—THIRD LONDON SYMPOSIUM (N.Y., ACADEMIC PRESS, 1956) 169
GIBT ES MATHEMATISCHE GESETZE IN SPRACHE UND MUSIK
UMSCHAU, LVII/2 (1957) 33–37
MATHEMATISCHE ANALYSE DER FORMALSTRUKTUR VON MUSIK. FORSCHUNGSBERICHTE DES MINISTERIUMS FUR WIRTSCHAFT UND VERKEHR DES LANDES NRW, NO. 357
(KOLN UND OPLADEN, WESTDEUTSCHER VERLAG, 1958)

This content downloaded from 130.39.62.90 on Wed, 20 Feb 2019 10:51:15 UTC
All use subject to https://about.jstor.org/terms

MATHEMATISCHE ANALYSE VON WERKEN DER SPRACHE UND DER MUSIK
PHYSIKALISCHE BLATTER, XVI/9 (1960) 452–459
MUSICAL ANALYSIS BY MATHEMATICS—RANDOM SEQUENCES, MUSIC AND ACCIDENT
GRAVESANER BLATTER, VI/23–24 (1962) 146–155
* MATHEMATICAL ANALYSIS OF FORMAL STRUCTURE OF MUSIC
IRE TRANSACTIONS ON INFORMATION THEORY, IT-VIII/5 (SEPT 1962) 225–228
MATHEMATISCHE ANALYSE VON FORMALSTRUKTUREN VON WERKEN DER MUSIK. ARBEITSGEMEINSCHAFT FUR FORSCHUNG DES LANDES NRW, HEFT 124
(KOLN UND OPLADEN, WESTDEUTSCHER VERLAG, 1963)
* UBER MATHEMATISCHE MUSIKANALYSE
NACHRICHTENTECHNISCHE ZEITSCHRIFT, XVII/1 (1964) 41–47
FUCKS, WILHELM AND PETER HOFSTATTER
MATHEMATISCHE METHODE IN DER MUSIKFORSCHUNG
(GESELLSCHAFT FUR MUSIKFORSCHUNG, JAHRESTAGUNG IN TUBINGEN, 13 OCT 1963)
FUCKS, WILHELM AND J. LAUTER
EXAKTWISSENSCHAFTLICHE MUSIKANALYSE. FORSCHUNGSBERICHT NO. 1519 DES LANDES NRW
(KOLN UND OPLADEN, WESTDEUTSCHER VERLAG, 1965)
GILL, S.
* A TECHNIC FOR THE COMPOSITION OF MUSIC IN A COMPUTER
COMPUTER JOURNAL (ENG.), VI/2 (JULY 1963) 129–133
GOULD, MURRAY
A KEYPUNCHABLE NOTATION FOR THE LIBER USUALIS
(TO BE PUBLISHED)
A STUDY OF BACH CHORALES WITH THE AID OF COMPUTER-GENERATED PITCH-TIME DISPLAYS
(TO BE PUBLISHED)
SEE ALSO—BROOK AND GOULD
GOULD, MURRAY AND GEORGE W. LOGEMANN
AN ALPHANUMERIC LANGUAGE FOR MUSIC ANALYSIS (ALMA)
(TO BE PUBLISHED)
GRAUER, VICTOR A.
SOME SONG-STYLE CLUSTERS—A PRELIMINARY STUDY
ETHNOMUSICOLOGY, IX/3 (SEPT 1965) 265–271
GREEN, BERT F. JR.
NON-COMPUTATIONAL USES OF DIGITAL COMPUTERS
BEHAVIORAL SCIENCE, IV/2 (APRIL 1959) 164–167
GUTTMAN, N.
NOTES ON COMPUTER MUSIC EXAMPLES
GRAVESANER BLATTER, VI/23–24 (1962) 129–131
GUTTMAN, N.—SEE MATHEWS AND GUTTMAN
GUTTMAN, N.—SEE MATHEWS AND PIERCE, GUTTMAN
HANSEN, WILLIAM D.
THIS IS MUSIC
CHICAGO TRIBUNE, CXVIII/15 (12 APR 1959) MAGAZINE SECT., 43
HARTMANN, KARL
VERSUCH EINER MATHEMATISCHEN MUSIKLEHRE
(WIEN, HARTMANN, 1962)
HAVASS, M.
A SIMULATION OF MUSICAL COMPOSITION
COMPUTATIONAL LINGUISTICS, III (1964) 107–127
SEE ALSO—FERENTZY AND HAVASS
HECKMANN, HARALD
NEUE METHODEN DER VERARBEITUNG MUSIKALISCHER DATEN
MUSIKFORSCHUNG, XVII/4 (1964) 381–383
HEIKE, GEORG
INFORMATIONSTHEORIE UND MUSIKALISCHE KOMPOSITION
MELOS, XXVIII/9 (SEPT 1961) 269–272

This content downloaded from 130.39.62.90 on Wed, 20 Feb 2019 10:51:15 UTC
All use subject to https://about.jstor.org/terms

HENAHAN, D.J.
COMMENTS ON CLASSICS
DOWN BEAT, XXXI/10 (23 APRIL 1964) 33
HESSERT, NORMAN D.
THE VALIDITY OF INFORMATION THEORY AS AN ANALYTICAL TOOL
(PHD. DISS., INDIANA UNIVERSITY, IN PROGRESS)
HILLER, L.A. JR.
SOME STRUCTURAL PRINCIPLES OF COMPUTER MUSIC
JOURNAL OF THE AMERICAN MUSICOLOGICAL SOCIETY, IX/3 (FALL 1956) 247–248
MUSIQUE ELECTRONIQUE
ENCYCLOPEDIE DES SCIENCES MODERNES, VIII (GENEVA, KISTER, 1958) 110–112
ELECTRONIC AND COMPUTER MUSIC
ST. LOUIS POST-DISPATCH, LXXXI/136 (17 MAY 1959) MUSIC SECT., 5C
* COMPUTER MUSIC
SCIENTIFIC AMERICAN, CCI/6 (DEC 1959) 109–114
THE ELECTRONS GO AROUND AND COME OUT MUSIC
IRE STUDENT QUARTERLY, VIII/1 (SEPT 1961) 36–45
MUZYCZNE ZASTOSOWANIE ELEKTRONOWYCH MASZYN CYFROWYCH
RUCH MUZYCYZNY, VI/7 (1–15 APRIL 1962) 11–13
REPORT ON CONTEMPORARY EXPERIMENTAL MUSIC, 1961
(TECHNICAL REPORT NO. 4, UNIVERSITY OF ILLINOIS EXPERIMENTAL MUSIC STUDIO, JUNE 1962)
INFORMATION THEORY AND MUSICAL ANALYSIS
(TECHNICAL REPORT NO. 5, UNIVERSITY OF ILLINOIS SCHOOL OF MUSIC, JULY 1962)
REVIEW OF DECCA RECORDING DL-9103 'MUSIC FROM MATHEMATICS'
PROCEEDINGS OF THE INSTITUTE OF ELECTRONIC AND ELECTRICAL ENGINEERS, LI/3 (MARCH 1963) 538
ACOUSTICS AND ELECTRONIC MUSIC IN THE UNIVERSITY MUSIC CURRICULUM
AMERICAN MUSIC TEACHER, XII/4 (1963) 24–25
* INFORMATIONSTHEORIE UND COMPUTERMUSIK
DARMSTADTER BEITRAGE ZUR NEUEN MUSIK, VIII (MAINZ, SCHOTT, 1964)
INSTRUCTION MANUAL FOR SOUND GENERATION BY MEANS OF THE CSX-1 COMPUTER
(TECHNICAL REPORT NO. 11, UNIVERSITY OF ILLINOIS EXPERIMENTAL MUSIC STUDIO, JUNE 1965)
MUSICAL APPLICATION OF ELECTRONIC DIGITAL COMPUTERS
(TO BE PUBLISHED IN GRAVESANER BLATTER)
HILLER, L.A. JR. AND R.A. BAKER
* COMPUTER MUSIC
CHAPTER 18 IN H. BORKO (ED.), COMPUTER APPLICATIONS IN THE BEHAVIORAL SCIENCES (ENGLEWOOD CLIFFS N.J., PRENTICE-HALL, 1962) 424–451
HILLER, L.A. JR. AND R.A. BAKER
* COMPUTER CANTATA, A STUDY IN COMPOSITIONAL METHOD
PERSPECTIVES OF NEW MUSIC, III/1(FALL-WINTER 1964) 62–90
* AUTOMATED MUSIC PRINTING
JOURNAL OF MUSIC THEORY, IX/1 (1965) 129–150
HILLER, L.A. JR. AND C. BEAN
INFORMATION THEORY ANALYSIS OF FOUR SONATA EXPOSITIONS
(TO BE PUBLISHED)
HILLER, L.A. JR. AND JAMES BEAUCHAMP
RESEARCH IN MUSIC WITH ELECTRONICS
SCIENCE, CL (8 OCT 1965) 161–169
HILLER, L.A. JR. AND LEONARD M. ISAACSON

This content downloaded from 130.39.62.90 on Wed, 20 Feb 2019 10:51:15 UTC
All use subject to https://about.jstor.org/terms

MUSICAL COMPOSITION WITH A HIGH-SPEED DIGITAL COMPUTER
JOURNAL OF THE AUDIO ENGINEERING SOCIETY, VI/3 (JULY 1958) 154–160
* EXPERIMENTAL MUSIC. COMPOSITION WITH AN ELECTRONIC COMPUTER
(N.Y., MCGRAW-HILL, 1959)
EXPERIMENTAL MUSIC
CHAPTER 3 IN K.M. SAYRE AND F.J. CROSSON (EDS.), THE MODELING OF MIND—COMPUTERS AND INTELLIGENCE (NOTRE DAME INDIANA, UNIVERSITY OF NOTRE DAME PRESS, 1963) 43–71
HOFSTATTER, PETER—SEE FUCKS AND HOFSTATTER
HOPKINS, A.L. JR.—SEE BROOKS AND HOPKINS, NEUMANN, WRIGHT
HOWE, HUBERT S. AND ALEXANDER M. JONES
AN INTERMEDIARY MUSICAL LANGUAGE
(RESEARCH PROJECT, PRINCETON UNIVERSITY, 1964)
HUGGINS, P.
THREE-PART MUSIC WITH A COMPUTER AS ONE PART
COMPUTERS AND AUTOMATION, VI/3 (1958) 8
ISAACSON, LEONARD M.—SEE HILLER AND ISAACSON
JACOBSON, HOMER
INFORMATION AND THE HUMAN EAR
JOURNAL OF THE AMERICAN ACOUSTICAL SOCIETY, XXIII/4 (JULY 1951) 463–471
JENKS, R.D.—SEE BROWN AND JENKS, STIFLE, TRAGDEN
JONES, ALEXANDER M.—SEE HOWE AND JONES
KASSLER, MICHAEL
A SYSTEM FOR THE AUTOMATIC REDUCTION OF MUSICAL SCORES
IN PAPERS PRESENTED AT THE SEMINAR IN MATHEMATICAL LINGUISTICS, VI (1960)
(ON DEPOSIT AT WIDENER LIBRARY, HARVARD UNIVERSITY)
DECISION OF A MUSICAL SYSTEM
ASSOCIATION FOR COMPUTING MACHINERY COMMUNICATIONS, V/4 (APRIL 1962) 223
A SKETCH OF THE USE OF FORMALIZED LANGUAGE FOR THE ASSERTION OF MUSIC
PERSPECTIVES OF NEW MUSIC, 1/2 (SPRING 1963) 83–94
A REPRESENTATION OF CURRENT, COMMON MUSICAL NOTATION—MANUAL FOR KEY-PUNCHERS. PROJECT 295D
(PRINCETON N.J., PRINCETON UNIVERSITY, JUNE 1963)
AN ESSAY TOWARD SPECIFICATION OF A MUSIC-READING MACHINE. PROJECT 295D
(PRINCETON N.J., PRINCETON UNIVERSITY, 1963)
MIR, A SIMPLE PROGRAMMING LANGUAGE FOR MUSICAL INFORMATION RETRIEVAL. PROJECT 295D
(PRINCETON N.J., PRINCETON UNIVERSITY, 1964)
A REPORT OF WORK, DIRECTED TOWARD EXPLICATION OF SCHENKER'S THEORY OF TONALITY, DONE IN SUMMER 1962 AS THE FIRST PHASE OF A PROJECT CONCERNED WITH THE APPLICATIONS OF HIGH-SPEED AUTOMATIC DIGITAL COMPUTERS TO MUSIC AND MUSICOLOGY
(PRINCETON N.J., PRINCETON UNIVERSITY, 1964)
THE DECISION OF ARNOLD SCHOENBERG'S TWELVE-NOTE-CLASS SYSTEM AND RELATED SYSTEMS
(SPRINGFIELD VIRGINIA, CLEARINGHOUSE FOR FEDERAL SCIENTIFIC AND TECHNICAL INFORMATION, U.S. DEPT. OF COMMERCE, 1965)
KLEIN, M.L.
UNCOMMON USES FOR COMMON DIGITAL COMPUTERS
INSTRUMENTS AND AUTOMATION, XXX (FEB 1957) 251–253

This content downloaded from 130.39.62.90 on Wed, 20 Feb 2019 10:51:15 UTC
All use subject to https://about.jstor.org/terms

KOLINSKY, MIECZYSLAW
THE GENERAL DIRECTION OF MELODIC MOVEMENT
ETHNOMUSICOLOGY, IX/3 (SEPT 1965) 240–264
KORTE, WERNER F.
STRUKTUR UND MODELL ALS INFORMATION IN DER MUSIKWISSENSCHAFT
ARCHIV FUR MUSIKWISSENSCHAFT, XXI/1 (1964) 1–22
KRAEHENBUEHL, DAVID AND EDGAR COONS
INFORMATION AS A MEASURE OF THE EXPERIENCE OF MUSIC
JOURNAL OF AESTHETICS AND ART CRITICISM, XVII/4 (JUNE 1959) 510–522
SEE ALSO—COONS AND KRAEHENBUEHL
KRENEK, ERNST
ZUR GEHEIMSPRACHE DER MODERNEN MUSIKLITERATUR
MUSICA, XVIII/6 (NOV–DEC 1964) 287–296
KUTTNER, FRITZ
MUSICOLOGIST REVEALS HIS AFFAIR WITH SUSIE
HI-FI STEREO REVIEW, XV/3 (SEPT 1965) 54–57
LARUE, JAN
TWO PROBLEMS IN MUSICAL ANALYSIS—THE COMPUTER LENDS A HAND
(TO BE PUBLISHED IN EDMUND A. BOWLES (ED.), COMPUTERS AND RESEARCH IN THE HUMANITIES, ENGLEWOOD N.J., PRENTICE-HALL, 1966)
LARUE, JAN AND GEORGE W. LOGEMANN
MUSIC AND COMPUTERS
(TO BE PUBLISHED IN MUSICAL QUARTERLY, LII/2, APRIL 1966)
LAUTER, J.—SEE FUCKS AND LAUTER
LEITNER, P.
LOGISCHE PROGRAMME FUR AUTOMATISCHE MUSIK.
STAATSPRUFUNGSARBEIT AN DER TECHN. HOCHSCHULE (WIEN, 1957)
LINCOLN, HARRY B.
MUSICOLOGY AND THE COMPUTER—THE THEMATIC INDEX
(TO BE PUBLISHED IN EDMUND A. BOWLES (ED.), COMPUTERS AND RESEARCH IN THE HUMANITIES, ENGLEWOOD N.J., PRENTICE-HALL, 1966)
LOCKWOOD, LEWIS H.
A STYLISTIC INVESTIGATION OF THE MASSES OF JOSQUIN DES PREZ WITH THE AID OF THE COMPUTER—A PROGRESS REPORT
(TO BE PUBLISHED IN PROCEEDINGS OF THE GREATER N.Y. CHAPTER OF THE AMERICAN MUSICOLOGICAL SOCIETY, 10 APRIL 1965, MUSICOLOGY AND THE COMPUTER—A SYMPOSIUM)
THE COMPUTER IN MUSICOLOGY—ENDS AND MEANS
(TO BE PUBLISHED IN EDMUND A. BOWLES (ED.), COMPUTERS AND RESEARCH IN THE HUMANITIES, ENGLEWOOD N.J., PRENTICE-HALL, 1966)
LOGEMANN, GEORGE W.
MUSICOLOGICAL ANALYSIS USING A COMPUTER
(TO BE PUBLISHED IN PROCEEDINGS OF THE RUTGERS CONFERENCE, 4 DEC 1964, ON THE USE OF COMPUTERS IN HUMANISTIC RESEARCH)
TECHNIQUES OF SOLVING MUSICOLOGICAL PROBLEMS ON A COMPUTER
(TO BE PUBLISHED)
SEE ALSO—GOULD AND LOGEMANN
SEE ALSO—LARUE AND LOGEMANN
LOGEMANN, GEORGE W. AND GARY BERLIND
THE MUSE SYSTEM—COMPUTER OPERATIONS TO AID IN THE ANALYSIS OF MUSIC
(TO BE PUBLISHED)

This content downloaded from 130.39.62.90 on Wed, 20 Feb 2019 10:51:15 UTC
All use subject to https://about.jstor.org/terms

MACDONALD, NEIL
MUSIC BY AUTOMATIC COMPUTERS
COMPUTERS AND AUTOMATION, VII/3 (1958) 8–9
MARTINO, DONALD
THE SOURCE SET AND ITS AGGREGATE FORMATION
JOURNAL OF MUSIC THEORY, V/2 (1961) 224–273
MATHEWS, M.V.
* AN ACOUSTIC COMPILER FOR MUSIC AND PSYCHOLOGICAL STIMULI
BELL SYSTEM TECHNICAL JOURNAL, XL/3 (MAY 1961) 677–694
THE DIGITAL COMPUTER AS A MUSICAL INSTRUMENT
SCIENCE, CXLII (1 NOV 1963) 553–557
THE COMPUTER MUSIC RECORD SUPPLEMENT
GRAVESANER BLATTER, VII/26 (1965) 117
SEE ALSO—DAVID AND MATHEWS, MCDONALD
SEE ALSO—STRASSER AND MATHEWS
MATHEWS, M.V. AND N. GUTTMAN
GENERATION OF MUSIC BY A DIGITAL COMPUTER
(PUBLISHED IN PROCEEDINGS OF THE 3RD INTERNATIONAL CONGRESS ON ACOUSTICS, 1959) 253–254
MATHEWS, M.V. AND JOANE MILLER
MUSIC IV PROGRAMMER'S MANUAL
(MURRAY HILL N.J., BELL TELEPHONE LABORATORIES, 1965)
MATHEWS, M.V. AND J.R. PIERCE, N. GUTTMAN
* MUSICAL SOUNDS FROM DIGITAL COMPUTERS
GRAVESANER BLATTER, VI/23–24 (APRIL 1962) 119–125
THE SOUND OF MUSIC FROM DIGITAL COMPUTERS
IEEE STUDENT JOURNAL, I/4 (SEPT 1963) 25–31
MCCORMICK, EDWARD MACK
BIBLIOGRAPHY ON MECHANIZED LIBRARY PROCESSES
(WASHINGTON D.C., OFFICE OF SCIENCE INFORMATION SERVICE, NATIONAL SCIENCE FOUNDATION, APRIL 1963)
MCDONALD, H.S.—SEE DAVID AND MATHEWS, MCDONALD
MERRIAM, ALAN P.—SEE FREEMAN AND MERRIAM
MEYER, LEONARD B.
MEANING IN MUSIC AND INFORMATION THEORY
IN EMOTION AND MEANING IN MUSIC
(CHICAGO ILLINOIS, UNIVERSITY OF CHICAGO PRESS, 1956)
* MEANING IN MUSIC AND INFORMATION THEORY
JOURNAL OF AESTHETICS AND ART CRITICISM, XV/4 (JUNE 1957) 412–424
MEYER-EPPLER, W.
STATISTIC AND PSYCHOLOGIC PROBLEM OF SOUND
DIE REIHE, I (1958) 55–61
INFORMATIONSTHEORETISCHE PROBLEME DER MUSIKALISCHEN KOMMUNIKATION
REVUE BELGE DE MUSICOLOGIE, XIII/1–4 (1959) 44–49
MUSICAL COMMUNICATION AS A PROBLEM OF INFORMATION THEORY
GRAVESANER BLATTER, VII/26 (1965) 98–102
MEYLAN, RAYMOND
UTILISATION DES CALCULATRICES ELECTRONIQUES POUR LA COMPARAISON
INTERNE DU REPERTOIRE DES BASSES DANSES DU QUINZIEME SIECLE
(PROCEEDINGS OF THE SEVENTH INTERNATIONAL IAML CONGRESS, DIJON, 1–6 JULY 1965, IN FONTES ARTIS MUSICAE, XII/2–3, 1965)
RECHERCHE DE PARENTES PARMI LES BASSES DANSES DU QUINZIEME SIECLE
(TO BE PUBLISHED IN ACTA MUSICOLOGICA, XXXVIII/1, JAN 1966)
MILLER, JOANE—SEE MATHEWS AND MILLER

This content downloaded from 130.39.62.90 on Wed, 20 Feb 2019 10:51:15 UTC
All use subject to https://about.jstor.org/terms

MOLES, A.
* INFORMATIONSTHEORIE DER MUSIK
NACHRICHTENTECHNISCHE FACHBERICHTE, III (JULY 1956) 47–55
INFORMATIONSTHEORIE UND ASTHETISCHE EMPFINDUNG
GRAVESANER BLATTER, II/6 (DEC 1956) 3–9
SOME BASIC ASPECTS OF AN INFORMATION THEORY OF MUSIC
JOURNAL OF THE AUDIO ENGINEERING SOCIETY, VI/3 (JULY 1958) 183–186
THEORIE DE L'INFORMATION ET PERCEPTION ESTHETIQUE
(PARIS, FLAMMARION, 1959)
REVISED EDITION TRANSLATED BY J.E. COHEN, INFORMATION THEORY AND AESTHETIC PERCEPTION
(URBANA ILLINOIS, UNIVERSITY OF ILLINOIS PRESS, 1965)
LES MUSIQUES EXPERIMENTALES
(PARIS, FONDATION INTERNATIONALE, 1960)
LA MUSIQUE ALGORITHMIQUE, PREMIERE MUSIQUE CALCULEE
REVUE DU SON, XCIII/1 (1961) 28
THE NEW RELATIONSHIP BETWEEN MUSIC AND MATHEMATICS
GRAVESANER BLATTER, VI/23–24 (APRIL 1962) 104–108
NEUMANN, P.G.—SEE BROOKS AND HOPKINS, NEUMANN, WRIGHT
NEUMANN, P.G. AND H. SCHAPPERT
* KOMPONIEREN MIT ELEKTRONISCHEN RECHENAUTOMATEN
NACHRICHTENTECHNISCHE ZEITSCHRIFT, XII/8 (1959) 403–437
OLSON, H. AND H. BELAR
* AID TO MUSIC COMPOSITION EMPLOYING A RANDOM PROBABILITY SYSTEM
JOURNAL OF THE ACOUSTICAL SOCIETY OF AMERICA, XXXIII/9 (SEPT 1961) 1163–1170
ORDELHEIDE, NANCY
TRANSCRIPTION OF POLYPHONIC MUSIC, 900–1600, WITH AN ELECTRONIC DIGITAL COMPUTER
(PHD. DISS., WASHINGTON UNIVERSITY, IN PROGRESS)
PAISLEY, WILLIAM J.
* IDENTIFYING THE UNKNOWN COMMUNICATOR IN PAINTING, LITERATURE AND MUSIC. THE SIGNIFICANCE OF MINOR ENCODING HABITS
THE JOURNAL OF COMMUNICATION, XIV/4 (DEC 1964) 219–237
PAPWORT, D.G.
COMPUTERS AND CHANGE-RINGING
COMPUTER JOURNAL, III/1 (APR 1960) 47–50
PIERCE, J.R.
ELECTRONS, WAVES, AND MESSAGES
(GARDEN CITY, HANOVER HOUSE, 1956)
LETTER
SCIENTIFIC AMERICAN, CXCIV/4 (1956) 18
SYMBOLS, SIGNALS AND NOISE
(N.Y., HARPER AND BROTHERS, 1961)
PORTRAIT OF THE MACHINE AS A YOUNG ARTIST
PLAYBOY, XII/6 (1965) 124, 125, 150, 182, 184
SEE ALSO—MATHEWS AND PIERCE, GUTTMAN
PINKERTON, RICHARD C.
* INFORMATION THEORY AND MELODY
SCIENTIFIC AMERICAN, CXCIV/2 (FEB 1956) 77–86
POTTER, R.K.
NEW SCIENTIFIC TOOLS FOR THE ARTS
JOURNAL OF AESTHETICS AND ART CRITICISM, X/2 (DEC 1951) 126–134
PRIEBERG, F.K.
MUSICA EX MACHINA
(BERLIN, ULLSTEIN, 1960)
QUASTLER, H.

This content downloaded from 130.39.62.90 on Wed, 20 Feb 2019 10:51:15 UTC
All use subject to https://about.jstor.org/terms

DISCUSSION PERIOD IN E.C. CHERRY (ED.), INFORMATION THEORY—THIRD LONDON SYMPOSIUM
(N.Y., ACADEMIC PRESS, 1956) 168
RAJAGOPALAN, K.R.—SEE SIROMONEY AND RAJAGOPALAN
RANDALL, H.
THE COMING REVOLUTION IN MUSIC PUBLISHING
SELMER BANDWAGON, X/4 (1962) 16–19
RANDALL, J.K.
A REPORT FROM PRINCETON
PERSPECTIVES OF NEW MUSIC, III/2 (SPRING-SUMMER 1965) 84–92
RAPOPORT, ANATOLE
WHAT IS INFORMATION
ETC., X/4 (SUMMER 1953) 247–260
RECKZIEGEL, WALTER
MUSIKBIBLIOGRAPHIE UND DATENSPEICHER
(PROCEEDINGS OF THE SEVENTH INTERNATIONAL IAML CONGRESS, DIJON, 1–6 JULY 1965, IN FONTES ARTIS MUSICAE, XII/2–3, 1965)
REGENER, ERIC
* A LINEAR MUSIC TRANSCRIPTION FOR COMPUTER INPUT
(PRINCETON N.J., PRINCETON MUSIC DEPARTMENT, 23 MARCH 1964)
ROLLER, GILBERT HARVEY
THE DEVELOPMENT OF THE METHODS FOR ANALYSIS OF MUSICAL COMPOSITION AND FOR THE FORMATION OF A SYMMETRICAL TWELVE-TONE ROW USING THE ELECTRONIC DIGITAL COMPUTER
(PHD. DISS., MICHIGAN STATE UNIVERSITY, 1964)
UNIV. MICROFILMS, UAXXV, 4, 2555
ROTHENBERG, DAVID
A MATHEMATICAL MODEL FOR THE PERCEPTION OF PITCH GROUPS IN MUSICAL CONTEXT
(TO BE PUBLISHED)
ROTHGEB, JOHN
ORDER TRANSFORMATION IN THE TWELVE-TONE SYSTEM
(PHD. DISS., YALE UNIVERSITY, 1965)
RYTVINSSKAYA, M.S.—SEE BUKHARAEV AND RYTVINSSKAYA
SCHAPPERT, H.—SEE NEUMANN AND SCHAPPERT
SCHIODT, NANNA
USE OF DATA PROCESSING IN A STUDY OF BYZANTINE CHANT
(PROCEEDINGS OF THE SEVENTH INTERNATIONAL IAML CONGRESS, DIJON, 1–6 JULY 1965, IN FONTES ARTIS MUSICAE, XII/2–3, 1965)
SEAY, A.
THE COMPOSER OF MUSIC AND THE COMPUTER
COMPUTERS AND AUTOMATION, XIII/8 (AUG 1964) 16–18
SELLECK, JOHN AND ROGER BAKEMAN
* PROCEDURES FOR THE ANALYSIS OF FORM—TWO COMPUTER APPLICATIONS
JOURNAL OF MUSIC, IX/2 (WINTER 1965) 281–293
SHANNON, C.E. AND WARREN WEAVER
* THE MATHEMATICAL THEORY OF COMMUNICATION
(URBANA ILLINOIS, UNIVERSITY OF ILLINOIS PRESS, 1949)
SHAW, JANE A.
COMPUTERS AND THE HUMANITIES
ELECTRONIC AGE, XXIV/4 (SPRING 1965) 26–29
SHEPARD, R.N.
* CIRCULARITY OF JUDGMENTS OF RELATIVE PITCH
JOURNAL OF THE ACOUSTICAL SOCIETY OF AMERICA, XXXVI/12 (1964) 2346–2353
SIROMONEY, GIFT AND K.R. RAJAGOPALAN

This content downloaded from 130.39.62.90 on Wed, 20 Feb 2019 10:51:15 UTC
All use subject to https://about.jstor.org/terms

STYLE AS INFORMATION IN KARNATIC MUSIC
JOURNAL OF MUSIC THEORY, VIII/2 (1964) 267–272
SLAWSON, A.W.
MUSE, A SOUND SYNTHESIZER
PROCEEDINGS, IFIPS CONGRESS, (1962) 451–455
(AMSTERDAM HOLLAND, NORTH HOLLAND PUBLISHING CO., 1962)
SOWA, JOHN R.
A MACHINE TO COMPOSE MUSIC
IN GENIAC MANUAL (N.Y., OLIVER GARFIELD, 1964)
STIFLE, J.E.—SEE BROWN AND JENKS, STIFLE, TRAGDEN
STRANG, GERALD
THE COMPUTER IN MUSICAL COMPOSITION
(TO BE PUBLISHED IN PROCEEDINGS OF THE UCLA CONFERENCE, 15–16 APRIL 1965, THE DIGITAL COMPUTER AS A SERVANT OF RESEARCH IN THE HUMANITIES AND ARTS)
STRASSER, BRUCE E. AND M.V. MATHEWS
* MUSIC FROM MATHEMATICS
(MURRAY HILL N.J., BELL TELEPHONE LABORATORIES, 1961)
TEITELBAUM, RICHARD
* INTERVALLIC RELATIONS IN ATONAL MUSIC
JOURNAL OF MUSIC THEORY, IX/1 (1965) 72–127
TENNEY, JAMES C.
SOUND GENERATION BY MEANS OF A DIGITAL COMPUTER
JOURNAL OF MUSIC THEORY, VII/1 (SPRING 1963) 24–70
TRAGDEN, R.L.—SEE BROWN AND JENKS, STIFLE, TRAGDEN
USSACHEVSKY, VLADIMIR
THE PROCESS OF EXPERIMENTAL MUSIC
JOURNAL OF THE AUDIO ENGINEERING SOCIETY, VI/3 (JULY 1958) 202–207
WALTHER, A.
THE SPECTRUM OF INFORMATION PROCESSING
PROCEEDINGS, IFIPS CONGRESS, (1962)
(AMSTERDAM HOLLAND, NORTH HOLLAND COMPANY, 1962) 3–8
WEAVER, WARREN
THE MATHEMATICS OF COMMUNICATION
SCIENTIFIC AMERICAN, LXXXI/1 (JULY 1949) 11–15
* RECENT CONTRIBUTIONS TO THE MATHEMATICAL THEORY OF COMMUNICATION ETC., X/4 (SUMMER 1953) 261–281
SEE ALSO—SHANNON AND WEAVER
WENKER, JEROME
A COMPUTATIONAL METHOD FOR THE ANALYSIS OF ANGLO-AMERICAN FOLKSONGS
(M.A. DISS., INDIANA UNIVERSITY, 1964)
WHITE, B.W.
RECOGNITION OF DISTORTED MELODIES
AMERICAN PSYCHOLOGIST, XIII/7 (JULY 1958) 384
WINCKEL, FRITZ
NATURWISSENSCHAFTLICHE PROBLEME DER MUSIK
HUMANISMUS UND TECHNIK, II/1 (1954) 12–23
BERLINER ELEKTRONIK
MELOS, XXX/9 (1963) 279–283
DIE INFORMATIONSTHEORETISCHE ANALYSE
MUSIKALISCHER STRUKTUREN MUSIKFORSCHUNG, XVII/1 (1964) 1–14
COMPUTERMUSIK
MUSICA, XIX/1 (1965) 45
WRIGHT, W.V.—SEE BROOKS AND HOPKINS, NEUMANN, WRIGHT
XENAKIS, IANNIS
WAHRSCHEINLICHKEITSTHEORIE UND MUSIK
GRAVESANER BLATTER, II/6 (DEC 1956) 28–34
MUSIQUES FORMELLES

This content downloaded from 130.39.62.90 on Wed, 20 Feb 2019 10:51:15 UTC
All use subject to https://about.jstor.org/terms

LA REVUE MUSICALE, DOUBLE NUMERO SPECIAL, 253–254 (1963)
* FREE STOCHASTIC MUSIC FROM THE COMPUTER
GRAVESANER BLATTER, VII/26 (1965) 79–92
YATES, PETER
MUSICAL COMPUTERS AT URBANA
ARTS AND ARCHITECTURE, LXXXII/6 (JUNE 1965) 8, 34, 35
YOUNGBLOOD, JOSEPH E.
* STYLE AS INFORMATION
JOURNAL OF MUSIC THEORY, II/1 (1958) 24–35
MUSIC AND LANGUAGE, A SURVEY OF RELATIONSHIPS AND ANALYTICAL TECHNIQUES
(PHD. DISS., INDIANA UNIVERSITY, 1960)
ZARIPOV, R. KH.
* ON ALGORITHMIC EXPRESSION OF MUSICAL COMPOSITIONS
DOKLADY, AKADEMIYA NAUK, U.S.S.R., CXXXII/6 (1960) 1283–1286
ON AN ALGORITHMIC DESCRIPTION OF THE PROCESS INVOLVED IN THE COMPOSITION OF MUSIC
AUTOMATION EXPRESS, III/3 (NOV 1960) 17–19
ZARIPOV, R. KH.
* PROGRAMMING THE PROCESS OF MUSIC COMPOSITION
PROBLEMY KIBERNETIKI, VII (1962) 151–160
ZEMANEK, HEINZ
AUTOMATEN UND DENKPROZESSE
IN WALTER HOFFMANN (ED.), DIGITAL INFORMATION PROCESSORS (BRAUNSCHWEIG, VIEWEG, 1962) 1–66
ZIPF, G.K.
HUMAN BEHAVIOR AND THE PRINCIPLE OF LEAST EFFORT
(CAMBRIDGE MASS., ADDISON-WESLEY, 1949)

This content downloaded from 130.39.62.90 on Wed, 20 Feb 2019 10:51:15 UTC
All use subject to https://about.jstor.org/terms