

PILIPINES

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
	MANILA Blue Bamboo Studio, The Poetry Club of Manila								
PP 1959-1959 Medalla Medalla	Numerology Antisyntax	Bb Bb	1959 1959	29' 20'	1 1				

POLSKA

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
KRAKÓW (pas d'autres informations)									
(Inconnu)	"Odyssée"		Th	1958	?	1			
WARSZAWA "Equipe Rytm"									
iO Markowski	"Histoire d'un avion de chasse"		F	1958	?	1			
WARSZAWA "Films Documentaires"									
io Markowski	"Servitore di due padroni"		Th	1956	?	1			
WARSZAWA Studio Eksperimentalne, Polskie Radio									
PO 1957 Cette liste n'est qu'une sélection; elle représente moins que la moitié de la production totale du studio. Les œuvres, dont les durées sont inconnues, ne figurent pas dans la liste envoyée par le studio, mais se trouvent par contre dans le premier "Répertoire", ou sont assez bien connues									
Kotariski	Albo rybka (Où bien le petit poisson)		F	1958	7'35"	1			
Wiszniewski	Orphée		TV	1958	?	1			
Sekorski	Opowieść prawie o końcu świata (Une histoire presque de la fin du monde)	O - R	1958	?	1				
Markowski	Spacerek staromiejski (Une promenade à travers la ville ancienne)	F	1959	8'	1				
Evangelisti	Compi Integrati (œuvre inachevée)	C	1959	Ind. min 5'	1				
Markowski	Milcząca gwiazda (Une étoile silencieuse)	F	1959	40'	1				
Kotariski	Nasorakęc (Rhinocéros)	Th	1960	21'	1				
Kotariski	Etude na jedno uderzenie w talerz (Etude pour un seul coup de cymbale)	C	1960	2'40"	1	Muz PWM			
Wiszniewski	Wynalazek (Une invention)	R	1960?	?	1				
Kotariski	Nowy Janka Muzykant (Jeanne le musicien)	F	1960	13'20"	1				
Patkowski + Szlifinski	Według rozkładu jazdy (D'après l'horaire)	F	1960?	6'	1				
Dobrowolski	Passacaglia na 40 z 5	C	1960	3'30"	1				
Penderecki	Koncert wawelski (Les cloches du Château de Wawel)	F	1960	19'	1				
Patkowski + Szlifinski	Dzienny żołnierzyk (Un brave petit soldat)	TV	1960?	?	1				
Penderecki	Psalmus 1961	C	1961	5'05"	1	Sup PWM			
Szlifinski	Kwiatuszek (Une petite fleurette)	TV	1961?	?	1				
Dobrowolski	Z Przesłości (Du passé)	Th	1961?	?	1				
Wiszniewski	Noc pełna saksofonów (La nuit pleine de saxophones)	R	1961?	?	1				
Penderecki	Bazyliuszek	F	1961	10'	1				

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						Disque Disc	Bande Tape	Autres Others	
Markowski	Gulliver	F	1961?	4'50"	1				
Markowski	Nosorożec (Rhinocéros)	Th	1961	7'35"	1				
Wiszniewski	Kilka minut	R	1961	?	1				
Kotarński	Ladaczniczka z zasadami (La putain res-pectueuse)	Th	1961	7'35"	1				
Markowski	Musica cinematografica	C	1961	?	1				
Penderecki	Szczuryk (Monsieur Canif)	F	1961	7'	1				
Markowski	Igraszki (Plaisanteries)	F	1962	7'07"	1				
Wiszniewski	Wielka gra w Elzenberg	R	1962	8'50"	1				
Wiszniewski	Db., Hz, S	C	1962	2'54"	1				
Wiszniewski	Szachy	R	1962	7"	1				
Markowski + Rudnik + Szlifinski	Dwudziestolecie PPR	F	1962	7'30"	1				
Wiszniewski	3 postulata electronique	C	1962	3'10"	1	Muz			
Kotarński	Litera (La lettre)	F	1962	5'	1				
Dobrowski	Muzyka na taśmie magnetofonowej nr. 1 (Musique pour bande magnétique No. 1)	C	1962	5'43"	1	Muz + PWM Muz			
Kotarński	Labirynt	F	1962	18'	1				
Markowski	Materia	F	1962	9'30"	1				
Kotarński	Mikrostruktury	C	1963	5'20"	2	Muz			
Wiszniewski	Burleska	C	1963	1'40"	1				
Mazurek + Parkowski + Szlifinski	Nad Terrami	F	1963	7'30"	1				
Sikorski	Echa II (quasi improvvisazione), no. 1-4 fortepijanów, perkusje i taśmie magnetofonowe	C+	1963	13'42"	2	PWM			
Markowski	Diabły (Les diables)	F	1963	6'	1				
Kotarński	Fotel (Le fauteuil)	F	1963	6'	1				
Markowski	Moto-gaz	F	1963	10'	1				
Sikorski	Antyfony, na sopran, taśmie magnetofonowe, fortepiano, róg (cor), dzwony (cloches), 2 gongi i 2 tamary	C+	1963	9'27"	2	Muz PWM			
Penderecki	Brygada imierci (Brigade de la mort)	C	1963	30'	1	PWM			
Parkowski + Szlifinski	Pojedynek (Le duel)	F	1963	6'35"	1				
Rudnik	Dacent Hammer	F	1964	9'45"	1				
Parkowski + Szlifinski	Rozmowa (Une conversation)	F	1964	10'	1				
Mazurek + Turki	Makbet	Th	1964	15'20"	1				
Wiszniewski	praca	R	1964	15'30"	1				
Penderecki	"Le manuscrit trouvé à Saragossa"	F	1964	10'	1				
Parkowski + Szlifinski	Światło i dźwięk (Le son et la lumière)	F	1964	12"	1				
Penderecki	Malarze gdańscy (Les peintres de Gdańsk)	F	1964	19"	1				
Penderecki	Komu bije dzwon (For whom the bell tolls)	Th	1964	14'	1				
Dobrowski	Muzyka na taśmie magnetofonowej i obój solo	C+	1965	9'00"	2	Muz+ PWM Muz			
Markowski	Fantasmaskop, na orkiestrę kameralną i taśmie magnetofonową	B	1965	26'	1				
Penderecki	Sladky rytm (Doux rythmes)	F	1965	8'	1				
Rudnik	Allegro vivace	F	1965	7"	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Markowski + Szlifinski	Sposób bycia	F	1965	23'	1				
Rudnik	Collage	C	1965	5'	2				
Rudnik	Korzeń	C	1965	3"	2				
Rudnik	Legendy Zodiaku	Th	1965	20'	2				
Schäffer B	Symfonia	C	1965-66	17'40"	2				
Rudnik	Wykres (Le diagramme)	F	1966	2"	1				
Schäffer B	Assemblage I	C	1966	8'30"	2				
Schäffer B	Assemblage II	C	1966	18'04"	2				
Schäffer B	Assemblage III	C	1966	4'13"	2				
Rudnik	Pożegnanie z Marią	TV	1966	60'	1				
Rudnik	00173	F	1966	8"	1				
Markowski + Szlifinski	Niebo bez słońca	F	1966	29"	1				
Radošanović	Elektronska studija nr. 1	C	1966	4"	1?				vin Beograd
Mâche	Nuit blanche (texte d'Artaud)	C	1966	12'03"	2				
Modest	Hi-La Joy Monk	C	1967	5'13"	2				

WARSZAWA (pas retrouvé: peut-être à Polskie Radio)

Markowski	"Les Astronautes"	F	1959	?	1				
Penderecki	Ubu Roi	Th	1964	?	1				
Mazuralska-Nazar	"Exodus, pour orchestre symphonique et bande magnétique"	C+	1964	?	?				E.M.?
Serocki	Don Juan	Th	1966	?	1				
Walacifek	Consona, pour violoncelle, piano et bande magnétique	C+	1966?	?	?				

PORTUGAL

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
LISBOA Juventude Musical Portuguesa									
ip Casuto	Verão Coincidente	F	1963	10'	1				

ROMÂNIA

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
BUCUREŞTI Electrecord (records)									
io Bernfeld	(music for films and TV since 1965)								
Stroe	"The Man who Lost his Humanity"		Th	1965	?	1			

BUCUREŞTI "Télévision Roumaine"

io Hrisanide	"Acte pour un homme seul"	Th	1965	18"	1				
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**SOJUZ SOVETSKICH
SOCIALICESKICH RESPUBLIK (SSSR)**

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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Sonore Tape	Autres Others	

EESTI (ESTONSKAJA)

TALLINN "Radio Estonskaja"

10 Part	(title unknown)	TV	1962	?	1				
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ROSSIJSKAJA

KIJEV (Vitaly Godziatsky)

i)	Godziatsky	"4 Studien": "Nôâncen" "Der emanzipierte Koffer" "Realisation 29/1" "Antipianoforte"	C	1964	?	1?			
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LENINGRAD (untraced)
(unknown)

	Planeta	B	1963?	?	1?				
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MOSKVA Eksperimental'naya studiya elektronnoi muzyki, Muzei A.N. Skryabina

PO (1957) 1961

see also appendices "Syn" and "Pre" (Sholpo)

Artem'ev	Matche na vstrechu (Meeting the Dream)	F	1961	?	1				
Artem'ev + Kreichi	V kosmose (Cosmic Space)	F	1961	?	1				
Nemtin	Sl'ezy (Tea)	C	1961?	?	1				
Kreichi	Otgolosok Vostoka (Echo of the East)	C	1961?	?	1				
Nemtin	Grotesk	C	1961?	?	1				
Artem'ev	Zvezdnyi noktyurn (Starry Nocturne)	C	1961?	?	1				
Kreichi	Na odyikhe (Taking a Rest)	C	1961?	?	1				
Artem'ev	Vall's konsertnyi (Concert Waltz)	C	1964	?	1				
Kreichi	Severnaya pesnya (Northern Song)	C	1964	?	1				
Nemtin	Intermezzo konsertnoye (Concert Intermezzo)	C	1964	?	1				
Artem'ev	Etyud	C	1964	?	1				
Kreichi	Prelyudiya	C	1964	?	1				
Volkonsky	(title unknown)	F	1965?	?	1	not in off. list			
Meshchoninov	(title unknown)	?	1965?	?	1	not in off. list			
Nikol'sky	(title unknown)	?	1965?	?	1	not in off. list			

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Sonore Tape	Autres Others	
MOSKVA (Andreï Volkonsky)									
i)	Volkonsky	"Moscow Time"	Th	1963?	?	1			
	Volkonsky	"Saint Joan"	Th	1963?	?	1			
MOSKVA (untraced)									
(unknown)	"The Fourth"	Th	1961	?	1				

SOUTH AFRICA / SUID-AFRIKA

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
JOHANNESBURG South African Broadcasting Corporation (SABC)									
io Bedings	Asterion	O - R	1957	75'	1				
KENHARDT Centre for Experimental Music / Sentrum vir Eksperimentele Musiek									
PP 1966 (?)									
electronic and computer music (Joop Stam, director)									

SUOMI

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
HELSINKI Electronic Music Studio, Helsingin Ylioppisto (Helsinki University)									
PO 1962									
Donner	Kaksi kanta	F	1962	5'	1				
Donner	Ideogramme I, för flöjt, klarinett, trombone, slagverk samt tolv radio-apparater eller bandspelare	C+	1962	5'08"	2x2				
Kurenniemi	On-Off	C	1963	13"	1				
Donner	Ideogramme II, för 20 musiker och en bandspelare	C+	1963	8'50"	1				
Salmenhaara	White Label	C	1963	5'	1				
Kurenniemi	Ein-Aus	C	1964	7'45"	1				
Rabe	Eimus	C	1964	1'00"	1				not in off.list
Rabe	Sverige (Sweden)	C	1964	4'00"	1				not in off.list

HELSINKI Electronic Music Studio, Oy. Yleisradio Ab. (Finnish Broadcasting Company)

io (1959) 1960

Vuorenjuuri	"Du sköna nya värld"	R	1959	?	1				
Johansson B	Kalme elektronista harjaitelma (Three Electronic Studies)	C	1960	6'08"	1				not in off.list
Jyrkkiläinen	Sounds 1	C	1963	4'00"	1				
Jyrkkiläinen	Sounds 2	C	1963	7'20"	1				
Jyrkkiläinen	Idiopastic 1	C	1963	9'15"	1				
Kuusisto	Ritmo acustico II	C	1963	3'40"	1				
Meriläinen	Eros ja Psykhe (Eros and Psyche)	R	1964	20'00"	1				
Järns	Dresden, om 13. Februar 1945	C	1964	10'10"	1				
Järns	Eli, Eli, lama asapahani, för Horn, Cello, Klavier und Tambord	C+	1964	4'45"	1				
Järns	Illness and Death	C	1964	2'45"	1				
Hellistö	Pianonvirittäjän vapaaopäivä (Free day of a piano tuner)	C	1966	21'15"	1				
Jyrkkiläinen	Sounds 3	Sn	1966	14'50"	2				
Jyrkkiläinen	Idiopastic 2 (new version of "Idiopastic 1")	C	1966	9'30"	2				

HELSINKI (Ilkka Kuusisto)

io
Kuusisto

Tarvo 1754	F	1964	?	1					
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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES Disque Disc Bande Tape Autres Others	Notes Notes
HELSINKI (Tauno Marttinen: perhaps at Oy. Yleisradio Ab.)							
io (?)							
Marttinen	"The Bells"	C	1966	?	1?		
HELSINKI (Kari Rydman)							
iJ Rydman	"Kirka i Lappland"	C / F	1964	9'10"	1		
HELSINKI (Erkki Salmenhaara)							
iJ Salmenhaara	Konsertto kahdelle soolaviululle ja kaiuttimille (Concerto for two solo violins and loudspeakers: with contact microphones, amplifiers and loudspeakers)	C*	1963	7'30"	2 ch		
Salmenhaara	Pan ja Kaiku (Pan and the Echo) for percussion (with microphones and amplifiers) and loudspeakers	C*	1963	5'00"	2 ch		

SVERIGE

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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES Disque Disc Bande Tape Autres Others	Notes Notes
GÖTEBORG (Bruno Epstein)							
IP at present abroad, address unknown							
Epstein B	Essay I	C	1956?	?	1		
Epstein B	Essay II	C	1957?	?	1		
Epstein B	Essay III	C	1957?	3'50"	1	PaS	
Epstein B	Essay IV	C	1957?	1'59"	1	PaS	
STOCKHOLM (Jan Bark)							
IP							
Bark	Eko, uppdragare för 2 tekniker, inspelaren, musikalisk ledare, skivspelare, 5 magnetofoner och litet annat kraft	C+	1962?	?	Sk1?		
Bark	Gift for Jones, för pianist, sångerska, publik, 3 magnetofoner och elektronisk piano (för åtråvande syskonhet med en 'bolet' med bl.a. fotocell-styrda elektroakustika hjälpmödel)	C+	1963?	?	3x1?		
STOCKHOLM Elektronmusikstudion (EMS), Sveriges Radio (SR) PO (1957) 1964							
also work with computers (studio to have a hybrid computer), see appendix "Syn"							
Hambreus	Framtiden (radio)	In	1957	1'30"	1		
Hambreus	Tidsspegel (Spiegel der Zeit)	R	1957-58	10x0'50"	1		
Hambreus	Reaktion (radio)	In	1958	1'30"	1		
Hambreus	Pausignal för TV	In	1959	0'08"	1		
Hambreus	(Title unknown)	R	1959	1'30"	1		
Blomdahl	Mima-bandet ur "Aniara" (Revue vom Menschen in Zeit und Raum)	O	1959 (1957-59)	12'30" (100')	2	Phi Sch	rev Darmstadt
Lidholm	Ritter, för orkester och ljudband	S	1959	30"	2	UE	
Naumann	Il Canticlo del Sole, för recitation, alt, baryton, blandad kör, 10 instrumentalistar, orkester och impelnat band	C+	1963	26"	2	STM	
Werle	Drämmen om Thérèse	O	1964	20"	2	STM	
Hambreus	Till Damaskus	Th	1965	30"	1		
Bodin	Semikolon; Seance 2	Rr	1965	17"	1	SvR	Poe
Hambreus	Tetragon	C	1965	18"	4	Rik	
Nilsson L	Skorpionen, en föreläggning till Picasso	C / Sn	1965	6"	1		
Bodin	Semikolon; Seance 3	Rr	1965	15"	1		Poe
Hambreus	Klassiskt spel	B	1965	27"	2		
Lundström + Nilsson L	Kalejdoskop	Sn	1965	17'37"	4	SvR	

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Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Plates Tracks	Disque Disc	Bande Tape	Autres Others	Notes Notes
Badin	Semikolon; Séance 4	Rr	1965-66	14'	1				Poe
Badin	Semikolon; Séance 4 (version for in- strumental theatre)	MT	1965-66	20'	4				Poe
Lundsten + Nilsson L	Aloha Arita	Sn	1965-66	13'55"	4	SvR			
Badin	En aptitretare; Inga hundar i Kina	Rr	1966	10'	1				Poe
Lundsten	EMS Nr.1	FF	1966	14'	1				
Mellöns	Intensity 6,5	C	1966	8'32"	1				
Blomdahl	Altisonans	C / TV	1966	17'55"	1				
Nilsson L	Aurora	C	1966	8'	1				
Wein	Minos Polars	Sn	1966	25'	4				
Badin	My World - is your World, för orgel och band	C+	1966	22'	4				
Lundsten + Nilsson L	Visions of the Flying Saucers	C	1966	7'35"	1				
Nilsson L	Skulpturmusik	Sn	1966	10'	1				Sau

STOCKHOLM (Åke Hodell)

ip Hodell	General Bassig	C	1964?	10 ⁴	1	Kar	Poe
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STOCKHOLM (Bengt Emil Johnson)

ID Johnson S	Slipkappa!	C	1965	15'	1	SvR	Poe
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STOCKHOLM (Ralph Lundsten)

PP 1959

Lundsten	Atmoskyning (Atom Twilight)	C	1964	3°25'	2	
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STOCKHOLM (Jan W. Mortenson)

ip
Marthensson | Wechselspiel II, För solafslätt och högtalare | C+ | 1961 | ? | ? | STM | E.M.?

STOCKHOLM Stockholmstudion för Elektronisk Musik, ABF-huset (Fylkingen + ABF)

PO 1960-64

studies (Wiggen); see also *Musikmosaike I* (appendix "Sca")

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						Disque Disc	Bande Tape	Autres Others	
STOCKHOLM Sveriges Radio (SR)									
iO Fahlström	Fåglar i Sverige (Birds in Sweden)	R	1964?	?	1				
Robe	Mannen som övergav bilar (The Man who Abandoned Cars)	F	1965-67	18'	1				

VÄSTRA FRÖLUNDA (Sven-Erik Johanson)

ip (?)

Johanson S	The Haze-Trees, sångcykel för mezzo, violin, viola, klarinett, piano och tonband	C+	1962	?	1				

VÄSTRA FRÖLUNDA (Rune Lindblad)

iD

Lindblad	Mönen d&d	C	1954	8'05"	1				
Lindblad	Fragment 0	C	1955	8'00"	1				
Lindblad	Fragment 1	C	1955	12'09"	1				
Lindblad	Fragment 2	C	1956	16'12"	1				
Lindblad	Satellit 60	C	1956-57	18'	1				
Lindblad	Satellit 60 (shortened version)	C	1957	7'	1	PoS			
Lindblad	Ster	C	1958-59	24'	1				

(untraced)

(unknown)	Hallucinations	F	1960?	?	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
ANKARA Radio Ankara									
iO Arel	Music for string quartet and electronic oscillator	C*	1957	9"	1 ch				rev CPENIC

UNITED KINGDOM (UK)

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

ENGLAND

ADWICK High School

PO studio planned for 1968 (Cooper)

CAMBRIDGE (Roberto Gerhard)

PP (1954) 1958

realizations at the BBC Radiophonic Workshop primarily final montage

Gerhard	The Prisoner (chamber ensemble and tape)	Th	1954	40'?	1				
Gerhard	King Lear (chamber ensemble and tape)	Th	1955	40'?	1				
Gerhard	A Leak in the Universe (chamber ensemble and tape)	R	1955	10'	1				
Gerhard	The Strange Country	R	1957	28'30"	1				
Gerhard	Pericles (chamber ensemble and tape)	Th	1958	40'?	1				
Gerhard	All Aboard	F	1958	5'	1				
Gerhard	Your Skin	F	1958	5'	1				
Gerhard	Asylum Diary	R	1959	75'	1	rin BBC			
Gerhard	Cariolanus	Th	1959	40'?	1				
Gerhard	Lament on the Death of a Bull-fighter	R	1959	12'57"	1	rin BBC			
Gerhard	Collages, for orchestra and tape	C+	1960	19'	(112)	rin BBC			
Gerhard	The Overcoat (chamber ensemble and tape)	R	1961	15'	1				
Gerhard	The Cherry Orchard (chamber ensemble and tape)	Th	1961	40'?	1				
Gerhard	Caligula (chamber ensemble and tape)	R	1961	15'	1				
Gerhard	Caligula (based on the above)	C	1961	6'	1				
Gerhard	Macbeth (chamber ensemble and tape)	Th	1962	40'?	1				
Gerhard	Sculpture I	C	1963	4'18"	1	Scu			
Gerhard	Audiomobile 2 DNA (originally for film "DNA in Reflection", 1963)	C / F	1963	8'57"	(112)				
Gerhard	Excerpts from "DNA in Reflection"	O	1963	5'12"	1	SLR			
Gerhard	The Anger of Achilles (orchestra and tape)	R	1963	110'	1	rin BBC Prix Italia 1965			
Gerhard	Macbeth (new version)	TV	1964	3'	1				
Gerhard	Sculpture II-V (works in progress)	C	1966-67			Scu			

CHAPELTHORPE / WAKEFIELD (Roy Cooper)

PP (1963) 1965

Cooper	untitled (short dramatic scenario)	Th	1964	7'	1				
Cooper + study group	untitled	C	1965	4'	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Cooper + study group	A Night at the Opera - Son et Lumière scenario for 4 sound tracks, lighting and geometric objects	Sn	1966-67	15'	4x1				
DISS (Tristram Cary)									
PP 1963 moved from London									
Cary	Doctor Who (Serial "B"; 7 episodes)	TV	1963	25'	1				
Cary	Warm Comfort	F	1963	10'	1				
Cary	Doctor Who (Serial "D"; 7 episodes)	TV	1964	10'	1				
Cary	Daylight Robbery	F	1964	20'	1				
Cary	I. Var Pittfalls	F	1964	45'	1				
Cary	The Killer	R	1964	10'	1				
Cary	The Rhyme of the Flying Bomb, for two speakers, 5 instruments and tape	C+ / R	1964	28'	1				
Cary	La Contessa	Th	1965	15'	1				
Cary	Illnesses and Ghosts at the West Settlement	R	1965	10'	1				
Cary	Doctor Who (Serial "V"; 12 episodes)	TV	1965	55'	1				
Cary	Visible Manifestations	F	1966	4'	1				
Cary	The Passenger	TV	1966	5'	1				
Cary	Opus	F	1966	7'	1				
Cary	The Sirens	R	1966	7'	1				
Cary	The Search	F	1966	3'	1				
Cary	Doctor Who (Serial "EE"; 7 episodes)	TV	1966	15'	1				
Cary	In Search of Opportunity	F	1966	5'	1				
Cary	Escalator Music, EXPO 67, for 6 oscillators (levels controlled by the passing crowds)	Sn	1966	ind	5 ch				
Cary	January Piece	B + St	1967	3'30"	1				
Cary	16 short films, EXPO 67	F	1966-67	25'	1				
Cary	3-screen film, EXPO 67	F	1967	5'30"	3				
Cary	Hall Music, British Pavilion EXPO 67	Sn	1967	4'05"	2				
Cary	The Paradise Makers (serial in 6 episodes)	TV	1967	19'	1				
Cary	A la Mesure de l'Homme (Shaped for Living)	F	1967	8"	1				

FAIRSEAT / WROTHAM Oramics Studio

PP 1959

also Oramics graphic sound studies (experimental studies 1965-66) for new studio project (see appendix "Syn"), and TV commercials

Oram	Birthright	F	1959	25'	1				
Oram	The Two-Stroke Engine	F	1959	23'	1				

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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Oram	High Speed Flight III	F	1959	15'	1				
Oram	Dr. Faustus	Th	1959	60'	1				
Oram	Four Aspects	C	1960	6'	1				
Oram	Man of Rope	F	1960	15'	1				
Walshaw	Passacaglia	C	1960	5'	1				
Oram	Billy Bunter (TV)	In	1960	1'	1				
Oram	Julius Caesar	Th	1960	20'	1				
Oram	The Innocents	F	1961	99'	1				
Davies H + Gellhorn	Essay	St	1962	3'34"	1				
Oram	Rockets in Ursa Major	Th	1962	60'	1				
Oram	Electronic Sound Patterns	D	1962	10'15"	1	HMV			
Oram	Signs and Portents	F	1962	8'	1				
Oram	Judith	Th	1962	10'	1				
Oram	Hell Ride	D	1962	3'30"	1		Pop		
Oram	Cairo Twist	D	1962	3'30"	1		Pop		
Oram	Economics	F	1963	5'	1				
Oram	Hospital Film	F	1963	20'	1				
Oram	Missile Away	F	1963	10'	1				
Oram	Hamlet	Th	1963	30'	1				
Davies H	The Scarecrow	Th	1963	7'49"	1				
Oram	Snow	F	1963	8'	1				
Oram	Cooking a Million	F	1963	15'	1				
Oram	Trinidad and Tobago	F	1964	19'	1				
Oram	Just for You	F	1964	5'	1				
Oram	Purple Dust	Th	1964	45'	1				
Oram	Food Preservation	F	1964	16'	1				
Oram	Episode Metallic, with mobile sculpture	Sn	1965	5'	2				
Oram	Wasey Show Film	F	1965	2'	1				
Oram	Pulse Persephone	Sn	1965	5'	1				
Oram	Intertel	TV	1966	1'	1				
Oram	Rail	F	1966	20'	1				

LEIGH-ON-SEA (John Baker)

ip
also other short compositions (D, etc.)

Baker J.	Electro-twist	D	1965	1'25"	1	SLR	Pop		
Baker J.	Electro-suspense	D	1965	1'25"	1	SLR	Pop		
Baker J.	Electro-rhythm	D	1965	1'25"	1	SLR	Pop		
Baker J.	Electro-slow	D	1965	1'25"	1	SLR	Pop		

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

LINTHORPE / MIDDLESBOROUGH Department of Graphic Design, Middlesborough College of Art
PO workshop in process of being set up, spring 1967

LONDON (Daevid Allen)

PP 1964

Allen also lead guitarist with rock'n'roll group "The Soft Machine"

Allen	What do you want?	C	1964	12'	1				
Allen	She loves me not (based on "She loves me" by the Beatles)	C	1964	3'	1				Pop
Allen	You don't remember?	C	1964	11'	1				
Allen	The Pacific Rim	F	1964	10'	1				
Allen	The Twittering Machine	C	1965	3'	1				
Allen	Proempoem	C	1965	4'	1				Pop
Allen	The Mechanical Schoolmaster	C	1965	10'	1				
Allen	You Perfect Word	C	1965	8'	1				Pop
Allen	The Switch Doctor	R	1966	30'	1				Pop
Allen	Come	C	1967	4'	1				
Allen	Soft Machine live backing track No. 1	C+	1967	10'	1				Pop
Allen	Soft Machine introductory tape No. 1	C+	1967	10'	1				Pop
Allen	Soft Machine introductory tape No. 2	C+	1967	6'	1				Pop

LONDON (The Beatles + Parlophone Records)

ip (+ io)

The Beatles = George Harrison, John Lennon, Paul McCartney, Ringo Starr (pop group: compositions by Lennon + McCartney, tape parts by all the group with George Martin)

Beatles	I'm Only Sleeping	D	1966	2'55"	1	Prl	Pop
Beatles	Tomorrow Never Knows	D	1966	2'45"	1	Prl	Pop
Beatles	Strawberry Fields Forever	D	1966	3'58"	1	Prl	Pop
Beatles	Sgt. Pepper's Lonely Hearts Club Band (record in preparation)	D	1967			Prl	Pop

LONDON (David Bedford)

ip

Bedford	Piece II	C	1963	8'	2		withdrawn
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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES Disque Bande Autres Disc Tape Others	Notes Notes
LONDON John Boyden (Recordings) Ltd.							
IO Salzedo	The Travellers, for orchestra and tape	B	1963	30'	1		
Salzedo	Agrionia, for six instruments and tape	B	1964	35'	2		
Salzedo	Distances, for nine instruments and tape	C+	1967	12'	2	Lop	

LONDON (Patricia Bull + Richard Bunt + Ranulph Glanville)

ip							
Bull + Bunt + Glanville	music for exhibition	Sn	1966	7"	2		
Bull + Bunt + Glanville	music for exhibition	Sn	1966	23"	2		
Glanville	Nana Meysah Teay	C	1966	3'31"	2		

LONDON (William Burroughs)

ip							
also various miscellaneous tapes "of limited life"							
Burroughs	Towers Open Fire	FF	1961-62	11'	1		
Burroughs	Call Me Burroughs (readings from "Naked Lunch", "The Soft Machine", "Nova Express")	C+	1964-65	40'	1	End	
Burroughs	Sr. Valentine's Day	C	1965	35'	1		

LONDON (Tristram Cary)

PP (1947) 1958-63 moved to Diss							
Cary	(experimental studies)	St	1947-55			Pre	
Cary	The Japanese Fisherman	R	1955	15'	1	Pre	
Cary	The Little Island	F	1958	28'	1		
Cary + Searle	The Diary of a Madman (Searle opera)	O	1958	8'	1	Sch	
Cary	East of the Sun and West of the Moon	R	1959	15'	1		
Cary	The Children of Lir	R	1959	30'	1		
Cary	Shell - Dream Sound	F	1959	1'30"	1		
Cary	Macbeth (revised versions for theatre 1960 and 1961)	R	1959	20'	1		
Cary	The End of Fear	R	1960	15'	1		

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES Disque Bande Autres Disc Tape Others	Notes Notes
Cary	The Infernal Machine	R	1960	20'	1		
Cary	Solfeggio	St	1960	3"	1		
Cary	King Henry IV Part I	Th	1961	15'	1		
Cary	The Wonder of Wool	F	1961	6"	1		
Cary	Power Train	F	1962	6"	1		
Cary	Science and Music	TV	1962	30'	1		
Cary	The Silent Playground	F	1963	15'	1		
Cary	The Ha-Ha	R	1963	20'	1		

LONDON (Cyril Clouts)

ip	Cloots	Ribbon 1: Now	C / B	1966-67	11'30"	1	
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LONDON (Bob Cobbing + Anna Lockwood)

ip							
Cobbing + Lockwood	Are your children safe in the sea?	C	1966	0'47"	1		Poe
Cobbing + Lockwood	Ara Matuma Mamuta (happening)	MT	1966	12'45"	1		Poe
Cobbing	Worm	C	1966	1'11"	2		Poe
Cobbing + Lockwood	Kurrirurrirri	C	1966	2'45"	2		Poe
Cobbing + Lockwood	Piece (work in progress)	C	1966-67	(30')	2		Poe

LONDON (Hugh Davies)

PP studio to be in operation late 1967							
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LONDON (Brian Dennis)

ip							
all works except "Study" and "Bango": tape part preparable from the score, version by composer							
Dennis	Study for Tape with Piano	C	1962	4"	2		
Dennis	Phonopoeia, for vibraphone, percussion and tape	C+	1964 rev 1965	11"	2		
Dennis	Melopoeia, for speaker, clarinet, piano, tuba and tape	C+	1965	12"	2		
Dennis	Music for percussion and tape (12 players - for school children)	C+	1965	11'30"	2		

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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque	Bande	Autres	
Dennis	Bongo, for percussion and tape (any number of players - for school children)	C+	1966	5'	2				
Dennis	Expansion of a Module, for (optional) chime bars and tape	C+	1966-67	2'-20'	1-Sel				
LONDON (Michael Dress)									
ip Dress	Exit the King	Th	1963	10'	1				
Dress	Electra	Th	1964	13'	1				
Dress	Iphigenia in Tauris	Th	1964	25'	2				
Dress	The Trojan Women	Th	1964	9'	1				
Dress	music for sculpture by Yolanda Sonnabend	Sa	1967	34'	4x2				
LONDON Experimental Workshop, British Broadcasting Corporation (BBC)									
io Searle	Night Thoughts	R	1955	15' (50')	1				rev BBC Star-epoch.
LONDON (Maddalena Fagandini)									
ip Fagandini + Grainer	The Caretaker	F	1963	60'	1				
LONDON (Ron Geesin)									
PP 1965 Geesin	Doctored excerpt from "Ingoldsby Legends"	C	1965	5'49"	1				
Geesin	Short note from "Minister's Speech" (from above)	C	1965	0'20"	1				
Geesin	Invention, for 3 jugs, voice & cardboard tube	C	1966	1'42"	1				
Geesin	Phenix (cinema commercial)	In	1966	0'30"	1				
Geesin	Trebac Glitter Mints (TV)	In	1966	0'30"	1				
Geesin	Alone	F	1966	17"	1				
Geesin	Potboiler	F	1966	10"	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque	Bande	Autres	
Geesin	Short note for backward banjo & forward piano		St	1966	0'16"	1			
Geesin	As above with forward banjo added		St	1966	0'16"	1			
Geesin	Jaeger Shops (cinema commercial)		In	1966	0'15"	1			
Geesin	Nescafé Gold No.1 (TV)		In	1966	0'10"	1			
Geesin	Invention for string banjo & adolescents	C	1966	2'17"	1				
Geesin	"The problem with todays young people"	C	1966	0'38"	1				
Geesin	Freedom for 4 voices & intention-al piano	C	1966	3'08"	1				
Geesin	Freedom for 4 harmonium fingers	C	1966	3'01"	1				
Geesin	Life and Process	C	1966	14'29"	1				
Geesin	Nescafé Gold No.2 (TV)	In	1966	0'30"	1				
Geesin	Chinese Checkers	F	1966	13"	1				
Geesin	From an electric train	C	1966	1'45"	1				
Geesin	When sands of Skegness	C	1966	3'07"	1				
Geesin	Luv-Me Productions	F	1966	2"	1				
Geesin	Anticipation of a disastrous event	C	1966	17'00"	1				
Geesin	Traditional statement	C	1966	2'06"	1				
Geesin	Juwel Bread (TV)	In	1966	0'30"	1				
Geesin	The eye that nearly saw	C	1966	5'04"	1				
Geesin	Slight social comment	C	1966	3'38"	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque	Bande	Autres	
ip Blake	Decomposition Mark I	Th	1959	10'	1				
LONDON (Steven Grant)									
ip Judd	The Butterfly	C	1960?	?	1				
Judd	The Power of Music	D	1961?	9'40"	1				Tel
Judd	Voice angélique	C	1961?	7'15"	1				
LONDON F. C. Judd (Sound Recording) Ltd.									
ip also sound effects and background music for F, TV, and D (Castle records)									
Judd	The Butterfly	C	1960?	?	1				
Judd	The Power of Music	D	1961?	9'40"	1				
Judd	Voice angélique	C	1961?	7'15"	1				
LONDON (Raymond Leppard)									
ip (?) Leppard	The Tempest	Th	1963	?	1?				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

LONDON (Desmond Leslie)

PP 1957 (?) moved to Glaslough, Eire, 1966 (?) - not known if studio still exists

no information received

many short Sn pieces before 1961, not intended for any specific purpose; only more substantial given here under "D" (all available on hire from Joseph Weinberger, London, on records and/or tapes, non-commercially)

Leslie	The Day the Sky Fell In	F	1957?	10'?	1	Les			
Leslie	Death of Satan	C	1957?	3'04"	1	Les			
Leslie	Music of the Voids of Outer Space	D	1957?	10'?	1	Les			
Leslie	Sacrifice 5,000 B.C.	D	1957?	10'?	1	Les			
Leslie	The Primeval Forest	D	?	2'36"	1				
Leslie	Symphony of the Machines	D	?	?	1				
Leslie	Arms Race	D	?	2'10"	1				
Leslie	The Great Steam Hammer	D	?	?	1				
Leslie	Modern Automation	D	?	?	1				
Leslie	Destructures 2	D	?	2'10"	1				
Leslie	Oil Refinery	D	?	?	1				
Leslie	Study in Metals	D	?	?	1				
Leslie	Into Space	D	?	?	1				
Leslie	Inside the Space Ship	D	?	2'29"	1				
Leslie	Lost Souls	D	?	?	1				
Leslie	Inferno	D	?	?	1				
Leslie	Magic Fountain	D	?	?	1				
Leslie	Hamlet	D	1961	31'	1	LIS			
Leslie	The Tempest	D	1961?	?	1	LIS			
Leslie	A Midsummer Night's Dream	D	1962?	?	1	LIS			
Leslie	Macbeth	D	1962?	?	1	LIS			
Leslie	Antony and Cleopatra	D	1962?	?	1	LIS			
Leslie	(music for seven other Shakespeare plays on record)	D	1962?	?	1	LIS			
Leslie	Jungle of the Cities	Th	1962	?	1				
Bork	Kali Yuga	C	1962	7'15"	2				
Leslie	The Two Battles (Morgenstern poem)	B	1963?	3'?	1?				
Leslie	The Fence (Morgenstern poem)	B	1963?	3'?	1?				
Leslie	The Drowned Girl (Brecht poem)	B	1963?	1'30"	1?				

LONDON (John Herbert McDowell)

ip McDowell	Escapement	B	1965	5'	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			
						Disque Disc	Bande Tape	Autres Others	Notes Notes
LONDON (Jacob Meyerowitz)									
PP (1961) 1966									
Meyerowitz	Synthesis 1		St	1961	1'10"	1			
Meyerowitz	Synthesis 2		St	1965	0'40"	1			
Meyerowitz	Synthesis 3	C	1966	1'00"	1				
Meyerowitz	Synthesis 4	C	1966	2'30"	1				
Meyerowitz	Synthesis 5	C	1967	2'38"	2				
Meyerowitz	Synthesis 6	C	1967	1'20"	2				
Meyerowitz	Synthesis 7	C	1967	1'50"	2				
Meyerowitz	Synthesis 8	C	1967	2'40"	2				
LONDON Radiophonic Workshop, British Broadcasting Corporation (BBC)									
PO (1956) 1958									
selection from the studio's production, which consists of over 1000 items									
several works popular in style (Family Car, Choice, The Caves of Steel, Suivez la Piste)									
principal composing members of studio staff (all of whom have also composed electronic music outside of the studio):									
Daphne Oram (1958-59), Desmond Briscoe (1958-), Maddalena Fogandini (1959-63), Delta Derbyshire (1962-), Brian Hodgson (1962-), John Baker (1963-)									
Briscoe	All that fall	R	1956-57	69'10"	1				
Oram	Amphitryon 38	TV	1957	75'	1				
Briscoe	The Disagreeable Oyster	R	1957	44'45"	1				
Briscoe + Oram	Private Dreams and Public Night-mares	R	1957	20'	1				
Almura	Opium	R	1957	29'12"	1				rin Paris MdL
Studio	The Ocean	R	1958	90'	1				
Studio	Under the Loofah Tree	R	1958	45'	1				
Almura	The Creation of the Animals	R	1958	19'50"	1				rin Paris MdL
Studio	Embers	R	1959	60'	1				Prix Italia 1959
Gerhard	Asylum Diary	R	1959	75'	1				rin Gerhard
Almura	The Ox and the Ass	R	1959	45'	1				rin Paris MdL
Gerhard	Lament on the Death of a Bull-fighter	R	1959	12'58"	1				rin Gerhard
Studio	Free Fall	R	1959	90'	1				
Studio	The Insect Play	TV	1960	90'	1				
Studio	Permutated Poems (poetry of Brion Gysin) including:	R	1960	30'	1				Poe
	Pistol Poem	C	1960	3'30"	1	OU			Poe
	I am that I am	C	1960	4'30"	1	OU			Poe
Gerhard	Collages, for orchestra and tape	C+	1960	19'	(1)2				rin Gerhard
Studio	Time Beat (with Ray Cathode + George Martin)	D	1961	2'10"	1	Prl			Pop
Studio	Waltz In Orbit (with Ray Cathode + George Martin)	D	1961	1'50"	1	Prl			Pop
Studio	Adventure Playground	TV	1962	15'	1				
Studio	Orpheus	R	1962	90'	1				
Wilkinson	Anathema, for reciter and tape	C+	1962	16'	1				
Wilkinson	Christmas Bells and Carols	R	1962	9*	2				

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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES Disque Bande Autres Disc Tape Others	Notes Notes			
Studio	Death of a Jelly Baby	R	1963	90'	1					
Smalley	A Round of Silence	R	1963	45'	1					
Studio	The Island (for jazz opera by Bill Russo)	O - R	1963	45'	2		Jaz			
Studio	Giants of Steam (orchestral music by Ron Grainer)	TV	1963	40'	1	Dec				
Studio	Family Car	TV	1963	1'	1					
Studio	Doctor Who (realization of score by Ron Grainer, TV)	In	1963	2'18"	1	Dec	Pop			
Gerhard	The Anger of Achilles (orchestra and tape)	R	1963	110'	1			rin Gerhard Prix Italia 1965		
Studio	The Dreams (Invention for radio by Barry Bermange)	R	1963-64	45'	1					
Studio	The Photo of the Colonel (for opera by Humphrey Searle)	O / R	1964 (1963-64)	10' (70')	1	Sch				
Studio	The Dark Ages	R	1964	125'	1					
Studio	Choice (TV)	In	1964	0'30"	1					
Studio	Amar Dei (Invention for radio by Barry Bermange)	R	1964	45'	1					
Studio	The Caves of Steel	TV	1964	75'	1					
Studio	Secret of the Chasm	TV	1964	30'	1					
Studio	The Building of the Bomb	TV	1964	75'	1					
Studio	The After-Life (Invention for radio by Barry Bermange)	R	1965	45'	1					
Studio	Chronik der Tag (radio)	In	1965	0'16"	1					
Studio	Famous Gossips (TV)	In	1965	0'25"	1					
Studio	The Evenings of Certain Lives (Invention for radio by Barry Bermange)	R	1965	45'	1					
Studio	Suivez la Piste (TV)	In	1965	0'30"	1			rin Stagesound		
Studio	Sono-Montage (background for poetry recital - 4 poets - with treated pre-recorded voices)	R	1965	30'	1					
Studio	The Pagoda Fugue (orchestral music by Peter Maxwell Davies)	R	1966	60'	1					
Studio	An ABC in Sound (poetry of Bob Cobbing)	R	1966	20'	1		Poe			
Newman	The Man Who Collected Sounds	R	1966	80'	1					
Studio	Shadow in the Clouds	TV	1966	60'	1					
Studio	Age and Essence	TV	1966	75'	1					
Studio	Poetry of Ernst Jandl, "Laut und Luise"	R	1966	30'	1		Poe			

LONDON Stagesound

IO Studio										
	Sono-Montage (background for poetry recital - 4 poets - with kinetic art)	Sn	1965	30'	1		rev BBC			

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES Disque Bande Autres Disc Tape Others	Notes Notes
LONDON Stereophonic Studio, British Broadcasting Corporation (BBC)							
io							
Seale	Night Thoughts (revised stereo version)	R	1966	15' (50')	2		rin BBC Exper.
LONDON The Studio (Ernest Berk)							
PP (1955) 1957							
8 productions for the Modern Ballet Group (Ernest Berk, director)							
Berk	Where do we go from here?	C	1957	4'14"	1		
Berk	Slide Tape No.1	C	1958	41'00"	1		
Berk	Somnambulist (from the above)	C	1958	6'40"	1		
Berk	Chord Composition I	C	1959	1'30"	1		
Berk	Chord Composition II	C	1959	3'30"	1		
Berk	Chord Composition III	C	1959	4'00"	1		
Berk	Chord Composition IV	C	1959	1'50"	1		
Berk	Chord Composition V	C	1959	3'00"	1		
Berk	The Spider	Bb	1959	6'30"	1		
Berk	Disintegration	C	1959	8'30"	1		
Berk	Kaligraph	C	1959	3'00"	1		
Berk	Boomf-Beat-Breakage	C	1959	2'30"	1		
Berk	Cataclysm	C	1959	5'07"	1		
Berk	Symphony	C	1959-60	35'00"	1		
Berk	Furtile Span	Bb	1960	3'45"	1		
Berk	The Emperor and the Nightingale (pre-recorded narration and tape)	B	1961 rev 1966	45'00"	1		Con+***
Berk	Scrapology	C	1961	3'30"	1		
Berk	Anecdote	C	1960-61	8'12"	1		
Berk	Wings over the Valley of Death	C	1960-61	5'30"	1		
Berk	Egoplasm	Bb	1961	10'45"	1		
Berk	Nile Music (4 movements)	D	1961	5'24"	1		Con
Berk	Jacob's Ladder	C	1961	3'15"	2		
Berk	Lower Grass	C	1962	3'45"	1		
Berk	Pride and Fall	B	1962	20'00"	1		
Berk	Night and Day, for recorder (music by John Beckitt) and tape recorder	Bb	1962	11'00"	1		
Berk	Sprung Morning (pre-recorded narration and tape)	C	1962	2'30"	1		
Berk	Gemini (for film "Ernest Berk", 1966)	Bb	1962	8'00"	1		
Berk	Undertow	B	1962-63	5'00"	1		
Berk	Daguerreotypes	Th	1963	30'00"	2		
Berk	The Greedy Brother (pre-recorded narration and tape)	C	1963	25'00"	1		
Berk	Triad	Bb	1963	3'47"	1		Con

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Plates Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Briscoe	Chemistry of Fire	F	1966	6'	1				
Briscoe	Approaching Automation	F	1966	20'	1				
Briscoe	Venus Theme (for opera by Philip Cannon)	O	1966	4'	1				
Briscoe	Time-Base Poem	B	1966	3'	1				
Briscoe	Time Shift - 2066	Sa	1966	28'	1				

WEST KIRBY / WIRRAL (Donald Henshilwood)

ip

Henshilwood	Sonata 1	C	1963	5'55"	2				
Henshilwood	Oedipus Rex	Th	1963	5'00"	1				
Henshilwood	Sonata 2	C	1964	8'00"	2				
Henshilwood	Sonata 3	C	1964-65	7'45"	2				
Henshilwood	Sonata 4	C	1965	14'40"	2				
Henshilwood	Sonata 5	C	1966	4'50"	2				

SCOTLAND

EDINBURGH Oxford Theatre Group (OTG)

ip

Davies H.	The Scarecrow	Th	1963	7'49"	1		mat. Oramics		

UNITED STATES OF AMERICA (USA)

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Plates Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

CALIFORNIA (Calif.)

BERKELEY Buchla Associates (formerly part of San Francisco Tape Music Center)

PP 1966

also Improvisations performed at festivals and happenings, 1966 (Buchla system)

McDermed + Sender	Improvisations for Dance (Buchla modular electronic music system, improvisa- tion)	B	1966	25'	4 ch				
Buchla	Electric Laugh (Buchla system)	C*	1966	9"	5 ch				
McDermed	Red (Buchla system)	C*	1966	7"	5 ch				

BERKELEY (David Talcott)

ip (?)

untraced

Talcott	Loop No. 3	C	1957	3'56"	1	Fol	MEA		
Talcott	Trilogy in Two Channels (original version "Trilogy", 1957, 1 track)	C	1958	5'17"	(1)2	Fol	MEA		
Talcott	Tribulation 1958	C	1958	7'20"	2?				

BERKELEY (La Monte Young)

iD moved to NYC

Young

	2 sounds (realization by Terry Riley and La Monte Young, also as Merce Cunningham ballet "Winterbranch" since 1964)	C	1960	13'-23'	2x1				

DAVIS Davis Electronic Music Studio, University of California at Davis

PO (1965) 1966

also realizations (Austin) of "Spazio e 5" and "Die Schachtel" by Evangelisti (1966), scores published by "Pet" and "Ton"

Austin	Changes: Open Style for trombone and tape	C+	1965	10'	2		CPE		
Krumm	commercial background musical devices for Volkswagen Advertisements	In	1966	(1'06")	4				rin Tex Krumm + Miller
Austin	The Maze: a Theater Piece in Open Style for three percussionists, dancer, tapes, machines and projections	C+	1966	32"	3x2		CPE+ Src		
Mizelle	Straight Ahead, for five instruments and tape	C+	1966	10'	2		CPE		
Lunetta	Zupfgeige: Rinne	C	1966	10'	2				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Krumm	Base for "Star Chamber" (work in progress)	C	1966-67	38'45"	4				In Tex Krumm
HOLLYWOOD Guild Publications of California									
ip									
Liszik	This World - Tomorrow, a musical panorama for narrator, male choir, orchestra and electronic music (original title "The World of Century Twentyfirst")	C	1962	23'07"	1	Gld	Gld		
HOLLYWOOD (John Whitney)									
ip									
use of pendulum technique (see appendix "Pre")									
Whitney Jn	The Pedestrian	Th	1965	11'30"	1				
Whitney Jn	The Veldt	Th	1965	6'30"	1				
Whitney Jn	To the Chicago Abyss	Th	1965	5'00"	1				
LA JOLLA (Department of Biology), University of California at San Diego									
io									
no details received: work with computer, see appendix "Syn"									
Chalmers	computer studies (since 1966?)	St					Syn		
LA JOLLA Department of Music, University of California at San Diego									
PO 1966 (Erickson)									
LONG BEACH Piccolo Studio di Claudio San Yon Pan									
PP (1965) 1966									
San Yon Pan	Study No.1	St	1965	2'	1				
San Yon Pan	Study No.2	St	1965	3'30"	1				
San Yon Pan	Study No.3	St	1965	3'	1				
San Yon Pan	Composition No.1	B	1965	3'30"	1				
San Yon Pan	Composition No.2	St	1965	2'	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
San Yon Pan	Omaggio a Remi Gassmann	C	1965	3'	2				
San Yon Pan	Rolling Stones Collage	C	1966	2'30"	2				Pop
San Yon Pan	Soundtrack for a homemade film	FF	1966	6'	2				
San Yon Pan	Soundtrack No.2	FF	1966	5'	2				
San Yon Pan	Montages No.1 and No.2 (for an unrealized happening)	MT	1966	10'	2				
San Yon Pan	Montage No.3	B / TV	1966	3'	2				
San Yon Pan	Le Travail (with projections)	B	1966	3'30"	2				
San Yon Pan	Origin-Kabuki	F	1966	3'	2				
San Yon Pan	Composition No.4 (for happening)	MT	1966	12'30"	2				
San Yon Pan	Composition No.5 (for happening)	MT	1966	6'	2				
San Yon Pan	Composition No.5 (for happening: work in progress)	MT	1966-67	(45')	2x4				
LOS ANGELES Louis and Bebe Barron Studio									
PP 1962	moved from NYC								
all works by "Barron" collaboration of Louis and Bebe Barron									
Barron	The Chinese Wall	Th	1962	7'		4x2			
Barron	Ford Fairlane Commercial (TV)	In	1963	1'		(2x1)			
Barron	Music & the Senses	C	1965	11'		4x2			
Barron	Spaceboy (Rock)	D	1967	3'		4x2	***		Pop
LOS ANGELES Electronic Music Enterprises									
PP (1940) 1959									
see also appendix "Pre"									
works listed as "D": designated by composer for "home living-room" use									
Darreg	miscellaneous untitled studies	St	1959-66	90'	2				
Darreg	Fantasy for Amplifying Clavichord	D	1959	20'	2				
Darreg	Robot's Serenade	D	1959	5'	2				
Darreg	Trio	D	1960	2'	2				
Darreg	Trio for Electronic Oboe, Cello and Thereminvox	D	1960	3'	2				
Darreg	Automation March	Th	1961	5'	2				
Darreg	Flying Saucers	Sn	1962	2'	2				
Darreg	Prelude to an Afternoon with the Dentist	F	1963	10'	2				
Darreg	In Limbo (for "Don Juan in Hell")	Th	1963	60'	2				
Darreg	Fantastic Reverberations	Th	1963	5'	2				
Darreg	Compound Counterpoint	C	1965	5'-15'	2				
Darreg	Lullaby for a Baby Computer	D	1965	5'	2				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Darreg	Excursion into the Enharmonic (Suite)	D	1966	120'	2				
Darreg	The Endopsychic Quartet	C	1966	15'	2				
Darreg	The 3 1/2 Little Green Women in the Flying Saucer (work in progress)	D	1967						

LOS ANGELES E_{lektron} = M_{uzi} C^s

PP (1951) 1960

most music popular in style

all film music short (0'10" - 5'), in collaboration with Hollywood film composers; many of the film scores on records

also electronic music and effects for records of popular music, including The Ventures (Dalton records), and live improvisation performances since 1963 with Don Ellis, the Hindustani Jazz Sextet, Emil Richards, Michael Cadden, the Aesthetic Harmony Assemblage (A.H.A.), the Instant Theatre (combinations of conventional and electronic instruments)

Beaver	The Magnetic Monster	F	1953		1				
Beaver	Valley of the Dragons	F	1958		1				
Beaver	Atomic Submarine (music by Alexander Lorisib)	F	1960		1				
Beaver	Pressure Point	F	1961		1				
Beaver	The Satan Bug	F	1962		1				
Beaver	The Munsters	TV	1963		1				
Beaver	Bewitched	TV	1964		1				
Beaver	My Favorite Martian	TV	1964		1				
Beaver + Richards	At the Computertron, for Baritone Electric Vibraphone, Augmented Solavox, echo and reverberation devices, equalizers and modulators	C*	1964	8'46"	2 ch				
Beaver	Around the World Under the Sea	F	1965		1				
Beaver	In Harm's Way	F	1965		1				
Beaver	Harper	F	1965		1				
Beaver	Our Man Flint	F	1965		1				
Beaver	The Slender Thread	F	1965		1				
Beaver	Doctor Zhivago (music by Maurice Jarre)	F	1965		1				
Beaver	Mr. Terrific	TV	1966		1				
Beaver	Wild, Wild West	TV	1966		1				
Beaver	The World of Cocteau	F	1966		1				
Beaver	Walk, Don't Run	F	1966		1				
Beaver	Hawaii	F	1966		1				
Beaver	Where It's At	F	1966		1				
Beaver	Not with My Wife You Don't	F	1966		1				
Beaver	The Professionals (music by Maurice Jarre)	F	1966		1				
Beaver	An American Dream	F	1966		1				
Beaver	A Time of Flight	F	1966		1				
Beaver	Time Tunnel	TV	1966		1				
Beaver	Hombre	F	1966		1				
Beaver	The Hidden World	F	1966		1				
Beaver	The Rapist (music improvised by the Aesthetic Harmony Assemblage)	F	1966		1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Beaver	Enter Laughing	F	1966		1				
Beaver	Bob Hope Presents	TV	1966		1				
Beaver	Murderers' Row	F	1966		1				
Beaver + Preston	Sonatopera (3 movements), for Electric Harpsichord, Augmented Canary, echo and reverberation devices, equalizers and modulators	C*	1966	23'07"	2 ch				
Beaver	Grand Prix (music by Maurice Jarre)	F	1966		1				
Studio	Music and effects for the opening production number of "Grand Prix of 1967" show, Las Vegas (with orchestral music by Jim Herbert)	Sn	1966	7'	1				
Studio	2 groups of musical identification themes for 30 radio stations (Kooler Radio)	In	1966-67	(0'15"-0'45")	1				
Beaver	In Like Flint	F	1967		1				
Beaver	Stoked, the Surfer Generation (music by Emil Richards)	F	1967		1				
Beaver	Dr. Dolittle	F	1967		1				
Studio	Musical signatures for the Armed Forces Radio and Television Service	In	1967	(0'15")	1				
Beaver	The Zodiac (music composed by Mort Garson)	D	1967	37'46"	27 ch	Ele			

LOS ANGELES Experimental Workshop (formerly: UCLA New Music Workshop)

ip

mixed media studio, group of artists including composer, a composer/engineer/computer designer, a sculptor/welder, a sculptor/engineer, a technician/photographer; also painters, filmmakers and a poet

Byrd	Water Music, for percussion and electronic tape	C+	1963	?	12				studio uncertain
Byrd	Prism, for flute, vibraphone-marimba, prepared piano and tape	C+	1963	8'	1				
Byrd	The Year of the Quiet Sun (audio-visual)	C	1964	9'	2				withdrawn
Byrd	Defense of the American Continent Against the Invasion of the Viet Cong (Anti-Aggression Music Number 1), for chamber ensemble, jazz trio, two rock bands, piano, organ, singers, actors and tape recorders	C+	1965	?	2x2?				Pop Jaz studio uncertain
Byrd	The Ultimate and Plenary Catalyst of the Holy Church together with the Communion of Saints and the Resurrection of the Blessed Martyrs (audio-visual)	C	1965	22"	2				
Zimmerman	Anti-dance I (radar-room audio derived from radar patterns)	C*	1966?	ind ?	? ch				
Agnello	Scream	F	1966?	?	1				
Byrd + Moore	3 untitled film scores	F	1967	?	1				
Byrd	Requiem and Selective Service (audio-visual)	C	1967	ind (loop, 0'15")	1				
Agnello	Music for Silent Movies	F	1967	?	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes						
						Disque Disc	Bande Tape	Autres Others							
LOS ANGELES Swickard Tape Recording Service															
PP 1965															
Swickard	Perfect Days	Th	1965	10'	1										
Swickard	Argument, music for oboe, clarinet and stereo tape	C+	1966	7'30"	2										
Swickard	Bagatelle No.2	C	1966	7'	2										
Swickard	Watchers, Players and Lovers	S	1966-67	14'	2										

LOS ANGELES University of California (UCLA)io
computer music, see appendix "Syn"

Strong	Composition No.4 (EXPERAND)	C	1965	4'00"	1	JME	Syn		
Strong	Composition No.5	C	1966	1'46"	1		Syn		

NORTHRIDGE Electronic Music Studio, San Fernando Valley State College

PO (1961) 1962

Kfenek	Ausgerechnet und verspielt	O - IV	1961	1' (80")	1	B8r			
de la Vega	Coordinates	C	1963	12'02"	2		withdrawn for rev.		
de la Vega	Vectores, para cinta monaural (Vectors, for monaural tape; from the above)	C	1963	4'04"	1				
Kfenek	San Fernando Sequence	C	1963	12'	1				
Grigsby	The Awakening...	C	1963	9'45"	1				
Kfenek	Der goldene Bock	O	1963	10' (150')	1	B8r			
Grigsby	Thus spake Ayamann	C	1964	10'	1				
de la Vega	Interpolación, para clarinete solo, con o sin sonidos pre-grabados (Interpolation, for solo clarinet, with or without pre-recorded sounds)	C+	1965	6'	2				
Dlindo	a-7, para violoncello solo y cintas magnéticas	C+	1966	14'35"	3x2				

NORTHRIDGE (Beverly Grigsby)

PP (?) 1966

no information received

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes						
						Disque Disc	Bande Tape	Autres Others							
OAKLAND The Tape Music Center, Mills College															
PO 1966 moved from San Francisco SFTMC															
Oliveros	Halla, for electronically modified piano, 2 tape delay systems, violin, voice, actor, light projections and dancer	C*	1966	20'	14 ch										
Oliveros	Accordion, solo for amplified accordion with tape delay system and eight channels	C*	1966	20'	8 ch										
Boone	A Cool Glow of Radiation, for solo flute and tape	C+	1966	5'	2										
Oliveros	Engineers Delight, for Piccolo and Seven Conductors (not Electronic), for amplification program sources, four turntables and modulation	C*	1966	7'	4 ch										
Feliciano	Glossolalia - Ritual for electronic tape, percussion, dramatic tenor and organ	C+	1967	12'	1	FEL	WLP								
Erickson	Ruddy	C	1967	6'30"	2										
Feliciano	untitled work, for flute, clarinet, violin, cello, harp, percussion, piano and electronic tape	C+	1967	8'	1										
Oliveros	Circuitry, for five amplified percussion (scored by light circuitry; work in progress)	C*	1967												
Feliciano	Alleluia from the Mass for Pentecost, for unison male chorus, organ and electronic tape	C+	1967	4'	1	WLS									
Feliciano	Mass, for 15 instruments, mixed voices, organ and electronic tape (work in progress)	C+	1967						FEL						
SAN FRANCISCO (?) (George Abend)															
Abend	Organic Triangle	C	1957	2'49"	1	MEA									
Abend	Untitled	C	1958?	?	1										
SAN FRANCISCO (Pieter van Deusen)															
van Deusen	Flight	C / B	1958?	10'	1										
SAN FRANCISCO (?) (L. K. Dunham)															
Dunham	The Awakening	C	1958?	?	1										

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes						
						Disque Disc	Bande Tape	Autres Others							
SAN FRANCISCO Electronic Music Studio, San Francisco Conservatory of Music															
PO 1966 partial continuation of San Francisco SFTMC (see also Oakland) (Jepson)															
no works yet produced															
SAN FRANCISCO (?) (Robert Garfias)															
ip Garfias	Muskaku	C	1958?	?	1										
SAN FRANCISCO (Henry Jacobs)															
PP 1953															
no information received															
1957-60 with Jordan Belson organized programs of tape music VORTEX in San Francisco Morrison Planetarium. Musical Engineering Associates formed in 1959 (?), Electronic Creative Products in 1965 (work with videotape, etc.)															
also sound collages for R programs (KPFM-FM, Berkeley), some of which on Folkways records															
Jacobs	experiments in synthetic rhythm	St	1953-54												
Jacobs	Sonata for loudspeaker	St	1954?	1'43"	1	Fol									
Jacobs	Sonata for loudspeaker (different composition)	St	1954?	5'53"	1	Fol									
Jacobs	The Orange Seller	Th	1955	?	1										
Jacobs	Electronic Kabuki Mambo (based on above)	C	1955	4'40"	1	Fol	MEA								
Jacobs	Chan	C	1956	2'13"	1	Fol	MEA								
Jacobs	Lagos	C / F	1956	2'08"	1	Fol	MEA								
Jacobs	Rhythm Study No. 8	C	1957	2'37"	1	Fol	MEA								
Jacobs	Rhythmalogy	C	1958?	?	1?										
"Sputnick"	Racking the Orbit	C	1958?	?	1										
Jacobs	Time	C	1959?	2'05"	1?										
studio uncertain															
SAN FRANCISCO (Warner Jepson)															
ip Jepson	The Branch	B	1960	12"	1										
Jepson	The Hill	B	1963	12"	1										

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
SAN FRANCISCO KSFR-AM (radio)									
io Knight	The "Prophets"	C	1964	30"	2				
SAN FRANCISCO (?) (Gordon Longfellow)									
ip Longfellow	Notes on the History of the World: parts 1-2	C	1959?	?	2?				
part 3									
Longfellow	350-2 (Three Fifty Dash Two)	C	1959?	4'10"	2?	Fol			
3'20"									
SAN FRANCISCO (Richard Maxfield)									
PP 1966 moved from NYC									
Maxfield	Bacchanale II	C	1966	11"	2				
Maxfield	Dream	C	1967	0'09"	1				
SAN FRANCISCO (Steve Reich)									
PP 1963-65 moved to NYC									
Reich	The Plastic Haircut	F	1964	3'00"	1				
Reich	Music for piano and tape	C+	1964	4'-10"	2				
Reich	Livelihood	C	1964	3'10"	2				
Reich	It's Gonna Rain, or Meet Brother Walter in Union Square after listening to Terry Riley	C	1965	17'30"	2				
SAN FRANCISCO (?) (Terry Riley)									
ip Riley	Concert for two pianists and five tape recorders (electronic version)	C+	1960	(4'15"?)	5x1?				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes						
						Disque Disc	Bande Tape	Autres Others							
SAN FRANCISCO San Francisco Tape Music Center (SFTMC)															
PP (1959) 1960-66 moved to Oakland (see also SF Conservatory and Berkeley - Buchlo)															
tapes available from Tape Music Center at Mills College, Oakland, except works by Subotnick (MCA); no complete list of the SFTMC's production exists - this list assembled from many sources, particularly individual composers - so that not all the tapes are available through Mills College															
Sender and Subotnick also music for R, TV, F															
1962-64 about 25 collective improvisations in concerts: instruments (contact microphones), live electronic sounds, tape loops, visual projections, etc.															
film and slide projections usually by Anthony Martin															
Subotnick	Soundblocks: an Heroic Vision, for four instruments, tape and projections (Robert Levin)	C+	1959	32'	2				withdrawn						
Subotnick	King Lear	Th	1960	40'	2x2										
Sender	Kronos	C	1961	12'	2										
Riley	Five-Legged Stool (original score)	MT	1961?	?	2?				withdrawn?						
Oliveros	Time Perspectives	C	1961	20'	4										
Subotnick	Five-Legged Stool (new version)	MT	1961	75'	2				withdrawn						
Riley	M-Mix	C	1961?	?	2?										
Sender	4 Sanskrit Hymns, for 4 sopranis, 12 instruments and 3 tape recorders	C+	1961	17'	3x1										
Subotnick	Waiting for Géor	Th	1961	20'	2										
Riley	In C	C	1961?	?	2?										
Winsor	Sound Study I	C	1961	6'	2										
Subotnick	The Computer and the Mind of Man (series of 6 TV films)	TV	1961	6 x 10'	1										
Subotnick	Yod	C	1961	12'	2				withdrawn						
Sender	Kore	C	1962	8'40"	2										
Subotnick	Galileo	Th	1962	30'	2x2										
Subotnick	The Balcony	Th	1962	20'	2										
Sender	Interstices	C	1963	10'35"	2										
Oliveros	Seven Passages for Dancer	B	1963	14'	2										
Subotnick	Mandolin, for viola, film and tape	MT	1963	15'	2				MCA						
Sender	Thrones, for amplified piano, tape and projection	C+	1963	18'	2										
Subotnick	The Tarot, Part II, for 10 instruments and tape	C+	1963	10'	1				MCA						
Martirano	Three electronic dances	C	1963	5'	2				withdrawn?						
Callahan	Y (film by Gard Stein)	F	1963	12'	1										
Subotnick	Play! No. 1, for woodwind quintet, piano, tape and film	C+	1964	17'	2				MCA						
Sender	Desert Ambulance, for piano accordion, tape, film and projections	MT	1964	16'	2										
Subotnick	UCLA	C	1964	5'10"	2				MCA						
Subotnick	Play! No. 2, for orchestra and tape	C+	1964	9*	2				MCA						
Subotnick	Prelude No. 3, for piano and tape	C+	1964	7*	2				withdrawn						
Subotnick	Serenade No. 3, for flute, clarinet, violin, piano and tape	C+	1964	11'	2				MCA						
Oliveros	Before the Music Ends	B	1965	13'	2										
Subotnick	Danton's Death	Th	1965	40'	2x2										
Subotnick	Suite from "Danton's Death"	C	1965	9*	2				MCA						

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes						
						Disque Disc	Bande Tape	Autres Others							
USA 179															
Oliveros															
Robe	Pieces of Eight, for wind octet and tape	C+	1965	16'	2										
Oliveros	ARG-N.Y. 3/5/65, 4-5 P.M.	C	1965	6'30"	2										
Bark	The Chronicles of Hell (title unknown)	Th	1965	90'	2										
Mellins	(title unknown)	C	1965	?	2?										
Oliveros	Light Piece for David Tudor, for electronically modified piano, light, film and tape	C+	1965	35'	4 hr + 3 ch										
Robe	Parades and Changes (original score)	MT	1965	15'-180'	4x2										
Subotnick	Play! No. 3, for tape, one player and film	C+	1965	2'	2				MCA						
Oliveros	George Washington Slept Here, for amplified violin, film, projections and tape	C+	1965	15'	2										
Subotnick	The Tarot, Part III, for soprano, tape and projections	C+	1965	14'	2				MCA						
Oliveros	The Covenant	B - F	1965	10'	1										
Robe + Subotnick	Fresno Drums	C	1965	16'55"	2										
Sender	In the Garden, for projections and tape	C	1965	18'	2										
Oliveros	Rock Symphony	C	1965	12'	2										
Oliveros	A Theater Piece, for 15 actors, film, projections, players and tape	MT	1965	75'	4										
Shapiro	Antiphonies I, for piano and tape	C+	1965	6'	2										
Oliveros	Mnemonics II	C	1965	12'	2										
Erickson	Piece for Bells and Toy Pianos, for amplified toy pianos (one player) and tape (also as a theater piece recorded on videotape)	C+	1965	20'	2										
Oliveros	Mnemonics III	C	1965	20'	2										
Shapiro	Chamber Music 1965, for piano, cello, clarinet and tape	C+	1965	12'	2										
Oliveros	Mnemonics V	C	1965	12'	2										
Moran	realization of "Hexahedra" (Matsushita), for piano, 2 percussion and tapes	C+	1965?	180'?	2x2?										
Oliveros	Mnemonics VII (Winter Light), for mobile, actor and tape	C+	1965	10'	2										
Magniss	Flight	C	1965	?	2										
Oliveros	Car O' Nine Tails, for theater group and tape	MT	1965	20'	2										
Martin A	The Room, for visual projections and tape	C	1965	15'	2										
Austin	Catharsis: Open Style for two improvisation ensembles, tape and conductor (tape alone for ballet version)	C+/B	1965	8'	4										
Jepson	Terraine	B	1966	9'	2										
Erickson	Ricercare a 5, for trombone and tape	C+	1966	14'	2x2/2										
Jepson	Twelve Day Raga	C	1966	19'	2										
Austin	Bass: a Theater Piece in Open Style for string bass, player, tape and film	C+	1966	10'30"	2				CPE						
Jepson	Banger	C	1966	12'	2										
Oliveros	Apple Box (each player has an amplified apple box, a bow, mallets and very small sound producers):	C*	1966												
	Apple Box (solo)														
	Apple Box (duo)														
	Apple Box Orchestra with Battle Chorus														
Jepson	Joy Journey	C	1966	11'	2										
Jepson	The Fly	C	1966	10'	2										

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
	SAN JOSE San José State College								
	PO studio planned for late 1967 (Coker)								
	SAUSALITO (?) (William Loughborough)								
Loughborough	ip (?)								
Loughborough	For the Big Horn	C	1957	2'40"	1	Fol	MEA		
Loughborough	Boom	C	1958?	?	2?				
	STANFORD Stanford University								
Byrd + Shirley	ip (?)								
Byrd + Shirley	Piano Study	C	1964?	?	1?				
	STUDIO CITY Audiographic Arts								
Gassmann	ip also at NYC								
Gassmann	signature tunes, commercials, background music	In	1963-						
	(untraced) (Russ Garcia)								
Russ Garcia	ip (?)								
Russ Garcia	also other sound effects and background music								
Garcia	Fantastica	D	1958?	35'?	1	Lib	Pop		
Garcia	The Time Machine	F	1961?	50'	1				
	(untraced)								
(unknown)	Fantastic Voyage	F	1966	?	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
	COLORADO (Colo.)								
	BOULDER (David Burge)								
	ip (?)								
	no information received								
	CONNECTICUT (Conn.)								
	NEW HAVEN Electronic Music Studio, Yale University								
	PO 1962								
Powell MI									
Powell MI	Events, for tape and 3 pre-recorded readings of Hart Crane's "Legend"	C	1963	6'50"	2	CRI	GSm		
Gaburo	Second Electronic Setting	C	1963	4'30"	2	CRI	GSm		
Gaburo	Antiphone IIIa (Variations on a poem of Cavafy), for mixed chorus and tape	C+	1963	14'	2				rin Urbano
Gaburo	Antiphone III, for 16-part chorus and tape	C+	1964	15'	2				rin Urbano
Powell MI	Analog I, II, III, IV	C	1965	14'	2				GSm
	DISTRICT OF COLUMBIA (D.C.)								
	WASHINGTON Electronic Music Laboratory, The Catholic University of America								
	PO (1963) 1965								
Meyers	Medea	Th	1963	30'	1				
Meyers	Saint Joan	Th	1963	30'	1				
Meyers	In Memoriam, for soprano and tape	C+	1965	6'	1				
Mestre	Variations on a useless theme	C	1965	5'	1				
Meyers	Overture to "Waiting for Godot"	Th	1965	2'	1				
Quan	Etude	..	C	1965	8'	1			
	WASHINGTON Electronic Music Studio, The American University								
	PO studio (under construction since 1966) to be ready end of 1967 (Ulton)								
	WASHINGTON (Jon Hassell)								
Hassell	ip								
Hassell	Ritual	B	1961	5'00"	2				
Hassell	Poem (with pre-recorded poem)	B	1962	3'00"	2				
	WASHINGTON (Evelyn Lohoefer + Dean Records)								
Lohoefer	ip (+ io)								
Lohoefer	other works by Lohoefer before 1966 (tape and instruments), for B, etc.								
Lohoefer	Post Meridian	B	1964	17'	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Lahoefer	Protests (tape and instruments)	B	1966	?	2				
Lahoefer	Parsley all over the world (tape and instruments)	B	1966	?	2				
Lahoefer	Vintage Riffs I and II (tape and instruments)	B	1967	?	2				
WASHINGTON (R. L. Massey)									
PP 1966 (?)									

FLORIDA (Fla.)

JACKSONVILLE (Helen Stanley: equipment at GAINESVILLE University of Florida, TALLAHASSEE
Florida State University, JACKSONVILLE, a commercial recording studio)

io									
Stanley	Lunar Encounter	Th	1962	?	1				
Stanley	Studies in Pitch Exploration	C	1963	?	1?				
Stanley	Study for Electronic Tape Performer	C	1966	?	1?				

MIAMI (John Pfeiffer)

iD
also experimental studies (Pfeiffer) for demonstration purposes

Pfeiffer	Office Routine, for solo dancer, chorus and tape	B	1963	5'15"	1				
Pfeiffer	Echoes and Images	B	1965	8'	1				
Pfeiffer	Wonderful World of Winter Sports	TV	1966	8' (60')	1				

PANAMA CITY Metatronic Music Studio

PP 1965 (?)
no information received (Warner)

GEORGIA (Ga.)

ATHENS WRFC-AM (radio)

io									
Knight	J. B.	Th	1962	20'	1				
Knight	Refractions, for clarinet and tape recorder	C+	1963	15'	1				
Knight	St. Joan	Th	1963	20'	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Robinson	DECATUR Atlanta Electronic Music Center (AEMC) PP 1965	C	1965	3'50"	2				
Robinson	Formant Piece	C	1966	1'10"	2				
Fairlie	Letter from Stu Hamilton (title unknown)	Th	1967	?	2?				

HAWAII (Ha.)

HONOLULU University of Hawaii
io

Coraggio + Hai-Luen	Opus 3x4, a dance for Aeolian Harp, tape recorder and pedophonic Dionsomat (additional sounds activated by dancers' movements)	B	1967	?	1?				
Coraggio	Assimilation	C	1967	?	1?				

ILLINOIS (III.)

ARGONNE Argonne National Laboratory
io (1964)

Roberts	computer music, see appendix "Syn"	St	1965-67	(max 1'00")	1				
Roberts	various studies (Etude, Soliloquy, Kaleidoscope, etc.)	C	1965-66	4'52"	1				Syn
Roberts	Sonatina for CDC-3600	F	1966	3' (5')	1				Syn
Roberts	LINK	D	1966-67	2"	1				Syn Poo

CARBONDALE Electronic Music Studio, Southern Illinois University
PO (1963) 1965

Bottje	Variations, for percussion (10 players) and tape	C+	1963-64	14'00"	1				
Bottje	Dissent-Illusion	B - F	1963-65	11'00"	1				mat Utrecht
Bottje	Six Monochromes: Sights	C	1965						mat Utrecht
	For the Birds			1'10"	1				
	Lonesome Reflection			1'20"	1				
	Playful Drums			2'30"	1				
				2'45"	2				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
	Hommage à Debussy			3'00"	1				
	And the Pulse Quickens			2'45"	2				
Chadwick	Musique Concrite No.1	C	1965	5'40"	2				
Bottje	Collage No.1	C	1966	3'00"	2				
Bottje	Black Jelly Beans	C	1966	3'15"	2				
Chadwick	Musique Concrite No.2 (Intersections)	C	1966	5'15"	2				
Bottje	Studies in Equal Temperament:	C	1966						
	Fantasia with 9 and 5			1'10"	2				
	Fantasia with 9 and 15			1'10"	2				
	2 Inventions in 31			2'25"	2				
	28 tone Chorale			1'05"	2				
	Sonatina in 19			2'35"	2				
	Jam Session (36 tone)			3'15"	2				
Chadwick	Variations on a Quarter Tone Theme	C	1966	10'20"	2				
Bottje	In the Hours of Darkness:	C	1966-67						
	Creatures of the Night			4'25"	2x2				
	Heavenly Bodies			5'05"	2x2				
	VooDoo			8'30"	2x2				

CHAMPAIGN (Kenneth Gaburo)

PP 1966 (?)

no information received

CHICAGO Chicago Musical College, Roosevelt University

PO studio to be ready late 1967

CHICAGO Universal Recording Corporation

IO

Cunningham Suite in the Form of a Mushroom

Cunningham Tic Tac Fugue

Cunningham Suite for "Midnight at Eight"

Cunningham Time Longs for Eternity

CICERO (Edward M. Zajda)

PP 1962

Studies Nos. 4, 5, 6, 8, 9 withdrawn

Zajda Study No.1

Zajda Study No.2

Zajda Study No.3

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Zajda	Memories of St. Anthony, for piano, clarinet and tape	C+	1964	6'	2				withdrawn
Zajda	Do Not Attempt To Defeat The Interlock	C	1964	6'	2				
Zajda	New Memories of St. Anthony, for piano, clarinet and tape	C+	1964	6'	2				
Zajda	Study No.7, for piano and tape	C+	1965	7"	2				
Zajda	...then I kissed her lips...	C	1965	5"	2				
Zajda	Study No.10	C	1966	10"	2				
Zajda	Study No.11, for bass clarinet, piano, tape and people	C+	1966	7"-10"	2				
Zajda	Desolation, for electronic piano and tape	C+	1966	10"-14"	2				
GLENVIEW Electrophonics, Inc.									
PP 1966									
also soundtracks for F, TV									
Cunningham	The Promise	F	1967	?	1				
PEORIA Bradley University									
PO (1965) 1966									
Howard	Three Electronic Pieces (Mutations, Montage, Two Part Invention)	C	1965	7"	1				
URBANA (Charles Hamm)									
ID moved from New Orleans									
Hamm	Round (1964; several realizations using electronic devices, tapes, etc.)	C+	1964	ind (10")	ind				
Hamm	Mobile, for piano and tape	C+	1965-66	6"	1				
URBANA Experimental Music Studio, University of Illinois									
PO 1959									
work with computer (also instrumental music), see appendix "Syn"									
Hiller	Blue is the Antecedent of It	Th	1959	20'11" (30')	1				
Hoffmann + Shollenberg	Three Electronic Studies	C	1959	8"	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Hiller	Cuthbert Bound	Th	1960	18'38" (30')	1				
Tenney	Three Improvisations for Medea	Th	1960	15'	1				
Sigurðbjörnsson	Leikar No.3	C	1961	4'	1				
Tenney	Collage No.1 (Blue Suede)	C	1961	3'25"	1		Pop		
Ward-Steinman	Piano Collage	C	1961	7'	1				
Hiller	Time of the Heathen (Nightmare Music)	F	1961	10' (45')	1				
Wilson Go	Inchoate Study	C	1962	3'	1				
Turner	Music for Electrophones	C	1962	5'	1				
Hiller	Amplification, an overture for tape recorder and theater band	C+	1962	10'	1				
Sandusky	Loop Study	C	1962	6'	1				
Hiller	Seven Electronic Studies, for two-channel tape recorder	C	1962-63	23'37"	2	Ter			
	Vocalise			5'32"		Sup			
	Proportions			1'32"					
	Homage to Helmholtz			4'15"					
	Two-part Invention			1'05"					
	Ordered Disorder			4'10"					
	Even-tempered Scherzo			1'25"					
	Peroration			5'38"		JME			
Andrus	Electronic Study I	C	1963	3'	2				
Baker R	CSX-I Study	St	1963	2'	2		Syn		
Neeman	Composition	St	1963	4'30"	1				
Baker R + Hiller	Computer Cantata, for soprano, chamber ensemble and tape	C+	1963	24'	2	Hel NME	Syn		
Beauchamp + Gaburo + Maddox + Martirano	Improvisations with the Harmonic Tone Generator	St	1963						
	No. 1			3'50"	2				
	No. 2			8'50"	2				
	No. 3			5'30"	2				
Hamm	Canto 1963, for soprano, speaker, flute, clarinet, saxophone, prepared piano, percussion and tape	C+	1963	6'23"	1	Hel			
Gaburo	Antiphone IIIa (Variations on a poem of Cavafy), for mixed chorus and tape	C+	1963	14'	2		mat Yale		
Gaburo	Antiphone III, for 16-part chorus and tape	C+	1964	15'	2		mat Yale		
Brün	Futility 1964 (with pre-recorded female speaker)	C	1964	7'52"	2	Hel			
Hiller	Machine Music, for piano, percussion and tape	C+	1964	13'09"	2	Hel NME			
Levy B	Gnomes	C	1964	5'	2				
Lin	Shamoya, for violin, percussion and tape	C+	1964	12'	2				
Reid	Construction and Improvisation	St	1964	5'	2				
Fuller	Composition for two percussionists and tape	C+	1964	7'	2				
Andrus	Macbeth	Th	1964	45'	1				
Martirano	Underworld, for tenor saxophone, 4 percussion, 2 double basses and tape	C+	1964-65	17'02"	2	Hel	Syn		
Gaburo	Hydrogen Jukebox	Th	1965	40'	2				
Gaburo	Lemon Drops	C	1965	2'51"	2	Hel			

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Brün	Sonoriferous Loops, for flute, trumpet, double bass, 2 percussion and tape	C+	1965	4'34" (14'30")	2				Syn
Neuhau	27'10", 554" for a percussionist (Cage, 1956); Realization '65, for percussionist, amplified instrument (3 contact microphones) and magnetic tape	C+	1965	9'45"	2		Pat		rev NYC Neuhau
Lewis + Powell Mo	Tape Piece using Trombone Sounds	C	1965	2'30"	2				
Beauchamp	Study 5	C	1965	2'40"	2				
Bastin	Ghost Sonata	C	1965	4'	1				
Amacher	Adjacencies 1965, for 2 percussion, 2 directional microphones, switching devices and 4 loudspeakers, with or without 5 winds, formant filter, 2 microphones and 4 loudspeakers	C+	1965	13'-60"	4 ch				not in archive
Beauchamp	Tenderly (arrangement of popular song)	D	1965	2'	2				Pop
Rusling	Baller Mego	B	1965	32'	2				rln UTEMS + CBC + Gent
Mayhew	Linear Impressions	C	1965	6'	2				
Myhill	Scherzo a Tre Voci	C	1965	7'	1				Syn
Amacher	The House of Amacher, a tape collection making available eleven hours of music for home or public use, as a single composition or as a source for a number of different pieces (short pieces from 8'-30' can be selected, according to indications in the score)	C	1965-66	Ind (11h)	2				not in archive
Ezaki	Electronic Composition No.1	C	1966	6'	1				
Grossman	First Sound Piece	C	1966	6'	2				
Gaburo	For Harry (dedicated to Harry Partch)	C	1966	4'47"	2	Hel			
Brün	Non Sequitur VI, for flute, cello, harp, piano, 2 percussion and tape	C+	1966	15'	2				Syn
Hiller	A Triptych for Hieronymus, for projections, dances, actors, antiphonal instrumental groups and tape	C+	1964-66	36'	2				
Hiller	Suite, for two pianos and tape (from "A Triptych for Hieronymus")	C+	1966	18'	2				
Hiller	Primarily Act Three, for 11 instruments and tape (from "A Triptych for Hieronymus")	C+	1966	12'	2				
Winsor	Sound Study III	C	1966	15'	2				
Grossman	Four Studies for Iliac II	C	1966	11'	2				Syn
Hiller	Algorithms I and II, computer music for stereophonic tape and 10 instruments (work in progress)	C+	1966-67	18'	2				Syn

INDIANA (Ind.)

BLOOMINGTON Electronic Music Studio, Indiana University
PO 1967

MUNCIE Ball State University

PO 1966

Studio in preparation (Knight), also to be used as an ear training experimental teaching laboratory

IOWA

IOWA CITY Electronic Music Studio, University of Iowa

PO 1966 (Hervig - Shallenberg)

no information received

Compositeur Composer	Titre de l'œuvre Title of the work	Function Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES Disque Disc Bande Tape Autres Others	Notes Notes
KENTUCKY (Ky.)							
LOUISVILLE Electronic Music Project, University of Louisville							
PO (1965) 1966							
Ostryndec	Prelude	S+	1965	0'35"	1		
McMahon	Signs	C	1966	3'00"	2		
McMahon + group	Bronze by Gold	C	1967	4'00"	2		
LOUISIANA (La.)							
BATON ROUGE (Kenneth Klaus)							
PP (?)							
no information received							
NEW ORLEANS (James Drew)							
ip							
Drew	Electronic Study I	C	1964	5'	2		
NEW ORLEANS Electronic Music Studio, Tulane University							
PO 1965							
Henry O	Passages	C	1966	5'	2		
Epstein P.	Audio sequences for "4/66" (the first New Orleans happening)	MT	1966	Ind (40')	2		
Henry O	Ballet 1966	B	1966	7'	1		
Henry O	Symphony in One Movement, No.V	C	1966	19'	2		
Henry O	Symphony No.VI in Four Movements	C	1966	20'	2		
Henry O	Midnight Special	C	1966	8'	2		
Henry O	The Old Glory	Th	1966	25'	1		
Henry O	Pericles	MT	1966	11'40"	2		
NEW ORLEANS (Charles Hamm)							
ip moved to Urbana							
Hamm	Concerto for piano and tape	C+	1962	6'	1		
Hamm	Portrait of John Cage, for piano and four tape recorders	C+	1963	8'	4x1		

Compositeur Composer	Titre de l'œuvre Title of the work	Function Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES Disque Disc Bande Tape Autres Others	Notes Notes
USA 189							
NEW ORLEANS (Otto Henry)							
PP 1965 moved from Washington, Pa.							
Henry O	Symphony in One Movement, No.1 (revised version)	C	1966 (1964)	17' (21')	2		in Wash.
Henry O	Symphony in One Movement, No.2 (revised version)	C	1966 (1964)	20'	2		in Wash.
Henry O	Symphony in One Movement, No.3 (revised version)	C	1966 (1964)	18'	2		in Wash.
Henry O	Symphony No.4 in Three Movements (revised version)	C	1966 (1965)	20'	2		in Wash.
MAINE							
BRUNSWICK Language Laboratory, Bowdoin College							
io							
Schwartz	Music for Orchestra, with electronic tape	C+	1965	7'	1		
Schwartz	Fantasy, for flute, contrabass and tape	C+	1966	8'	1	Adv	
Schwartz	Music for piano and tape	C+	1966	10'	1		
MARYLAND (Md.)							
BALTIMORE Electronic Music Studio, Peabody Conservatory of Music, Peabody Institute							
PO 1965 (Kent)							
no information received							
MASSACHUSETTS (Mass.)							
BOSTON Boston Experimental Electronicmusic Projects (BEEP)							
PP 1966							
Ceely	Hayati	C	1966	8'	2		
Ceely	Cairion (work in progress: completed composition to be "Cairion-Intuition-Fruition")	C	1966-67	15'	2		in EMC
CAMBRIDGE (Vose Greenough)							
ip							
Sims	Kubla Khan II	F	1958	5'13"	1		

190 USA								
Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES Disque Bande Autres Disc Tape Others	Notes Notes	
CAMBRIDGE Research Laboratory of Electronics, Massachusetts Institute of Technology (MIT)								
io (1956) 1963-67 Ferretti to move computer music, see appendix "Syn"								
Ferretti	Pipe and Drum	C	1963	2'30"	2	Syn		
Ferretti	Trio	C	1965	3'00"	2	Syn		
Ferretti	Etude	C	1966	1'00"	2	Syn		

NORTHAMPTON (George Burt)

ip Burt	Composition for flute, piano and tape	C+	1964	10"	2			

WALTHAM Electronic Music Studio, Brandeis University

PO 1961								
Shirley	Perspectives	C	1962	?	2x2			
Shirley	Ladies Day	C	1962	?	2			
Hughes	Etude No.1	C	1962	4'22"	2			
Falck	Sign Posts I	C	1963	6'03"	1			
Falck	Sign Posts II	C	1963	7'30"	1			
Hughes	Pseudo-Falck I	C	1963	5'46"	1			
Hughes	Pseudo-Falck II	C	1963	6'00"	1			
Shirley	Young Person's Guide to Elec- tronic Music	C	1963	?	2			
Falck	Shadows	C	1963	10'15"	2			
Hughes	Etude No.2 (Prelude No.2)	C	1963	2'12"	2			
Hughes	Etude No.3 (Dance for E.R.)	B	1963	8'00"	2			
Falck	The Color Wheel	C	1963	12'00"	2x2			
Hughes	Pseudo-Falck III	C	1964	4'00"	1			
Subotnick	UCLA	C	1964	5'10"	2	MCA	in SFTMC	
Hughes	Assemblage: 12 Determinate Events	C	1964	12'00"	2			
Subotnick	Prelude No.3, for piano and tape	C+	1964	7'	2			
Yannay	Electronic Study 1-64	C	1964	6'	2			
Adamis	Piece One	C	1964	3'40"	2			
Falck	Conceptual Motion	C	1964	6'30"	2			
Adamis	Piece Two	C	1964	7'30"	2			
Lerman	The Maids	Th	1964	33'	2			
Falck	Menagerie	C	1964	2'30"	2			
Lerman	Ithacas (after a poem by Cavafy)	C	1964	4'33"	2			
Adamis	Piece Two (second version)	Sn	1964	9'30"	2			

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES Disque Bande Autres Disc Tape Others	Notes Notes
Voss	Spiral Music	C	1964	4'21"	2		
Behrman	Milwaukee Combination, for 4 in- struments and tapes	C+	1964	11"	4x1		
Adamis	Proscenata (Pretexts), for female voice (recitation) and tape (version for tape alone, 6'00")	C+	1964	6'27"	2		
Hughes	Accompaniment Music	C	1964	3'21"	2		
Spiegelman	Medea	Th	1964	30"	2		
Gnazzo	Mix No.1: Tom Mix	St	1964	1'00"	2		
Gnazzo	Mix No.2: Untitled	C	1964	4'52"	2		
Gnazzo	Collage	C	1964	5'34"	2		
Davidson	Semandron	C	1964	6'12"	2		
Hughes	Furniture Music (Title Respectfully Stolen from Satie)	C	1964	17'00"	1		
Gnazzo	The Jagged Edges of Abruptness	C	1964	4'05"	2		
Gnazzo	Music for Brass with Electronic Sounds	C+	1965	6'09"	2		
Hughes	Complex Sound Situation	C	1965	5'15"	2		
Gnazzo	Smoothing off the edges...	C	1965	10'09"	2		
Ivey	Pinball (film version "Montage VI: How to Play Pinball")	C / F	1965	5'48"	2	Fil	
Davidson	Fibonacci Rehearsed	C	1965	6'34"	2		
Lerman	For Two of Them	C	1965	7'15"	2		
Cage	Razor Mix for Magnetic Tape: Correspondance and Notes (for at least 12 tape recorders and 88 tape loops)	C	1965	ind (90")	ind (13x1)	Pat	
Lucier	Elegy for Albert Anastasia	C	1965	11'14"	2		
Adamis	Canon (for two tapes in canon concrizes)	C	1965	3'42"	2x2		
Yannay	Electronic Study 2-65	C	1965	5'15"	2		
Ktenek	Quintana	C	1965	9'10"	2	JME	
Yannay	Phanomontage	C	1965	8'30"	2		
Lerman	3:30 for Thursday Afternoon	C	1965	3'30"	2x2		
Lucier	Music for Solo Performer 1965, for amplification of 10-cycle alpha rhythm brain waves with resonating percussion instruments (gongs, timpani, bass drums), loudspeakers, switches, gating devices and storage tapes of pre-recorded modified brain waves (technical consultant Edmund Dewan)	C*	1965	ind	ind ch		p Lucier/ Behrman Lucier/ Oliveros Tudor/ (etc.)
Epstein P	Tonegroups I	C	1965	4'30"	2		
Lerman	The Last Moments of Raimundo (after a story by Ray Bradbury)	C	1965	1'20"	2		
Epstein P	Tonegroups II	C	1965	5'30"	2		
Lucier	Music for Amplified Lip (live elec- tronic music)	C*	1965	ind	ind ch		
Yannay	Study No.3	C	1965	5'00"	2		
Lerman	5:50 in the morning	C	1965	5'50"	2		
Lucier	From My First Book of Dreams (live electronic music)	C*	1965	ind	ind ch		
Lantz	Medeignia's	C	1965	?	2x2		
Lucier	Music 16	C	1965	30"	2x2		
Lantz	Gospel Meeting	MT	1966	20"	2x2		
Ktenek	Quintina, for soprano, flute, electric guitar, 3 percussionists and tape	C+	1966	10'	1	B&R	
Lerman	The Chairs	Th	1966	20"	2		

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES Disque Bande Autres Disc Tape Others	Notes Notes
Lucier	Shelter 9999 (live electronic music using high-gain sensing of exterior environmental sounds)	C+ - F	1966	Ind	Ind ch		
Lentz	Ecumenical Council	MT	1966	Ind	2x2		
Lerman	Acid	C	1966	12'15"	2x2		
Lerman	For Benno or Some Moments of My Time	Sn	1966	120'	1		
Lentz	Piano Piece	MT	1966	Ind	2		
Lerman	Third Book of Exercises	MT	1966	Ind	2		
Dickman	Variations on Impermanence	C	1966	?	2?		
Grazzo	Music for Stanley Vanderbeek	C	1966	18'23"	1		
Lucier	Whistlers (live electronic music using remote sensing of electromagnetic disturbances in the ionosphere)	C+	1966-67	Ind	Ind ch		
Lentz	Paul and Judy Meet.....	MT	1967	Ind	Ind		
Lucier	Organ Music for David Tudor (live electronic music with an aural score for David Tudor using multiple feedback procedures)	C+	1966-67	Ind	Ind ch Col		
Lerman	The Reef & Beyond or Darrow's Scope	FF	1967	8'10"	2x2		
Laske	Abgesang	C	1967	9"	2		
Lentz	Sermon, for amplified instruments	C+	1967	Ind	Ind ch		
Lerman	The Great Debate (with tape and live sounds)	MT	1967	Ind	Ind		
Lucier	North American Time Capsule (electronic choral work using a special purpose computer designed by Sylvano Electronic Systems)	C+	1967	Ind	Ind ch Col	Syn	
Schwartz	(work in progress)	C	1966-67				

MICHIGAN (Mich.)

ANN ARBOR The Cooperative Studio for Electronic Music (CSEM)

PP 1958

MT: 1960-64 for "Space Theatre" and "Manifestations" productions; since then for the ONCE Theatre Group
 special equipment used in "cybersonic" (live electronic) compositions designed and built by Gordon Mumma with William Ribbens

Mumma	The Bald Soprano	Th	1958	75'	1		
Mumma	Ritmil	C	1958	3'00"	1		
Ashley	The Image in Time (Manupelli film)	F	1958	13'00"	1		
Mumma	Soundblock 3	C	1958	3'00"	1		
Mumma	Soundblock 4	C	1958	2'30"	1		
Mumma	Soundblock 5: Vectors	C	1959	2'40"	2		
Mumma	Sinfonia, for 12 instruments and magnetic tape	C+	1958-60	3'00" (12')	2		
Mumma	Soundblock 6: Densities (revised version of tape from "Sinfonia")	C	1959	3'00"	2		
Ashley	Boxes	MT	1960	8'00"	1		
Ashley	Issues for Milton Cohen: Good Intentions and Annihilation	MT	1960	29'00"	1		
	The Spy	MT	1960	6'20"	1		

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES Disque Bande Autres Disc Tape Others	Notes Notes
	Hum	C / MT	1960	2'40"	1		
	The 4th of July	C / MT	1960	17'00"	1	***	
Ashley	The Battlement (Manupelli film also exists in 2 shorter versions)	F	1960	43'00"	1		
Mumma	Mirrors for Milton Cohen	MT	1960-61	13'00"	4		
Mumma	Soundblock 7: Mirrors (based on the above)	C	1960-61	8'00"	4		
Ashley	A Gathering of Seasons	MT	1961	25'00"	2		
Ashley	Two Short Films (Manupelli film)	F	1961	9'00"	1		
Ashley	Hum Again (based on "Hum")	C	1961	2'40"	1		
Mumma	Meanwhile, A Twopiece, for piano, percussion, any other instrument and magnetic tape	C+	1961	7'30"	2		
Ashley	The House (Manupelli film)	F	1961	10'30"	1		
Ashley	Heat: ("Complete with Heat"; 1962, for magnetic tape and any number of pairs of high and low pitched orchestral instruments)	C	1961	8'30"	1		
Ashley	A Slice of Life	C	1961	45'00"	4		
Ashley	Big Danger in Five Parts	C	1961	1'30"	4		
Ashley	Elmer Plays Basie	C	1961	9'00"	1		
Ashley	Public Opinion Descends Upon the Demonstrators, for tape and electronic equipment (electronic materials prepared for the performance occasion)	C+	1961	Ind, max 26'30" (1-6 ch)	4 tr	p Ashley	
Ashley	A Closer Look	MT	1961	9'30"	4		withdrawn
Ashley	News	C / MT	1961	10'00"	4		
Mumma	Soundblock 8: Epoxy	C	1961-62	8'-25"	4		
Mumma	Sequence from Epoxy (from the above)	C	1962	8'00"	4		
Mumma	Untitled Mobile	MT	1961-62	20'-60"	4/2x2		
Krumm	New Year's Song	C	1962	13'00"	2		rin San Antonio
Krumm	Mumma Mix	C	1962	12'00"	2		
Ashley	Detroit Divided	MT	1962	60'00"	4		
Ashley	Something for clarinet, piano and tape (tape prepared by the performers, who must be jazz musicians)	C+	1962	Ind	1	Jaz	
Krumm	Music for Everybody	C	1962	120'	2		
Ashley	Boxes IV	C	1962	2'40"	4		
Krumm	May 1962	MT	1962	20'00"	2		
Mumma	Ensemble, for flute, double bass, 2 optional percussion and magnetic tape	C+	1962	10'00"	2		
Ashley	Chunk	MT	1962	Ind	1		withdrawn
Mumma	Commodius Means, for performers and magnetic tape	C+	1962	25'	2		
Mumma	Bus Ride	MT	1962	45"	2		
Mumma	Soundblock 9, for belltower, brass and magnetic tape (work in progress)	C+	1962-				
Mumma	Megaton for William Burroughs, for 5 performers (amplified and electronically modified live sounds) and magnetic tape	C+	1962-63	30'00"	4+2/-2+2 tr + 4 ch	p Mumma (etc.)	
Krumm	Axis	C	1962-63	10'00"	2		
Mumma	Return Trip	MT	1963	45"	2		
Mumma	Love in Truro (Manupelli film)	F	1963	30'00"	1		
Mumma	Greys	F	1963	4'00"	2		

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Reynolds	A Portrait of Vanzetti (The Confusion of Truth), for narrator, winds, percussion and magnetic tape	C+	1963	17'00"	2				
Mumma	Temps for Space Theatre (Yellowverticalspringsearthfoot, Blushorizontalslummerswallowline, Redradiantfallfirebreast, Whitecircularinteriorhead), with light projection, film, sculpture, dance and live electronic performance	MT	1963	60'	4				
Ashley	Jennie and the Poet (Manupelli film)	F	1963	37'00"	1				
Mumma	Extensions (with solid and light sculpture)	MT	1963	30'	2				not performed
Mumma	The Analog Computer	F	1963	20'	1				
Mumma	Medium Size Magraph, for piano 4-hands and cybersonic modification equipment	C*	1963	7'	1 ch				p Ashley Mumma
Manupelli	December 1962: A Film for Hooded Projector (Manupelli film)	FF	1963	1'00"	1				
Ashley	I Love You Do Not Be Afraid (Manupelli film)	F	1963	1'40"	1				
Mumma	Say Nothing About This to Anyone (Manupelli film)	F	1963	1'30"	1				
Ashley	I Must See You Regarding a Matter of the Utmost Urgency (Manupelli film)	F	1963	2'00"	1				
Mumma	If You Leave Me I Will Kill Myself (Manupelli film)	F	1963	1'30"	1				
Ashley	The Wolfman (can be combined with "The Wolfman, for amplified voice")	C	1964	6'05"	1	ESP			
Mumma	Music for the Venezia Space Theatre (revised from "Temps")	C	1964	11'51"	4	Adv			
Ashley	My May (Manupelli film)	F	1964	27'	1				
Ashley	Interlude for Space Theatre	MT	1964	Ind	4				
Mumma	Sequences for Galleries	MT	1964	20'00"	4				
Mumma	Peasant Boy, for piano, bass, drums (Bob James Trio) with magnetic tape (sections from "Temps for Space Theatre")	C*	1965	8'20"	2	ESP		Jaz	
Ashley	Untitled Mixes, for piano, bass, drums (Bob James Trio) with magnetic tape	C	1965	5'05"	1	ESP+ESP		Jaz	
Mumma	The Dresden Interleaf 13 February 1945	C	1965	14'32"	4	JME			
Mumma	Le Corbusier, for orchestra, cybersonic concertante, organ and magnetic tape	C+	1965	20'00"	2 rr + 1 ch				p Mumma
Mumma	Horn, for horn and cybersonic consoles	C*	1965	9'00"	1 ch				p Cage Mumma Tudor
Ashley	Lecture Series, for public address system (with modification equipment) and related events	MT	1965	45'00"	1 ch				p Ashley (etc.)
Mumma	Second Horn, for horn and cybersonic consoles	C*	1965	8'00"	1 ch				p Ashley Behrman Mumma
Ashley	The Fox	R	1966 (1959)	5'00"	1				
Mumma	Mesa, for cybersonic metal reeds	C*	1966	20'-40'	1-6 ch				p Mumma / Ashley Behrman Lucier
Mumma	Place, for cybersonic bandoneon (based on the above)	B	1966	25'00"	3 ch	***			p Mumma Tudor
Ashley	Four Ways: performed electronic music using tapes and electronic devices prepared for the performance occasion	C*	1967	Ind	Ind				
Ashley	Frogs, for amplified narrator, 2 amplified male speakers, 3 female dancers and tapes	C+	1967	20'	2x2				p Ashley Behrman Lucier
Mumma	Pontpont, with cybersonic performance equipment (work in progress)	C*	1966-67	(100')					

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
ANN ARBOR Electronic Music Studio, University of Michigan PO 1964 (?)									
no information received									
Finney	Still Are New Worlds, for narrator, chorus, orchestra and tape	C+	1964	8' (26')	1				Per mat CPEMC
Wilson Ge	Fragment	C	1964	2'09"	2?				
Bassett	Triform	C	1966	?	2?				
Appleton	Sputyen Duyvil	C	1966	2'55"	2?				
Forster J.	The Flies	Th	1966	?	1?				
Finney	Variants (work in progress)	C	1964-67	(2'20")	2				
ANN ARBOR (Bob James)									
ip									
all compositions with Bob James Trio (piano, bass, drums)									
James	Trilogy, for jazz trio and tape	C+	1962	6'41"	2	Mer	Jaz		
James	Quest, for jazz trio and tape	C+	1962	4'06"	2	Mer	Jaz		
James	Christina's World, for piano, drums and tape	C+	1962	8'00"	2				
James	Five by Three, for jazz trio and tape	C+	1962	10'00"	2				
James	Explosions (tape can be performed with ensemble, or in conjunction with any concert piece, event, or happening): version for jazz trio and tape	C+	1962	8'40"	2	ESP	Jaz		
ANN ARBOR The Prime Movers Blues Band Tape Music Workshop PP (1963) 1966 moved from San Antonio									
Sheff	Cassiopeia (George Cacioppo, 1962), realization for flute, soprano, cello, piano, percussion and tape	C+	1963	15"	1				
Sheff	Distima, for flute(s) or any other soloist(s), ensemble (of the same instrument type, same homogeneous sound quality) and tape(s); realization	C+	1964	ind (22'30")	2				
Sheff	Peace in the Valley (5 instruments and tape)	F	1964	22'30"	1				
Sheff + Steiner	Composition No. 4, for 4 readers, piano and 2 independent tapes (with gestures)	C+	1964	45'	2x1				
Sheff	The All-American Serenade, for optional blues band (electric instruments) and tapes	C+	1958-65	75"	8x1				Jaz
Sheff	Just Walk On, for environmental (non-theatrical) activities and optional tape	C+	1965	ind	1				
Sheff	(We Pick Our Own) In-Poete, Texas	MT	1965	5'	1				
Sheff	Penniless Australian Flies Home C.O.D.	MT	1965	5'	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Plates Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Sheff	Now that I am 66 years old a retired railroad engineer and at the end of my rope	MT	1965	3'	1				
Sheff	The All-American Municipal North Time Capsule Blues, for blues solo or blues band and tape	C+	1966	15'	1		Jaz		
Sheff	The Doves and the Hawks (first version)	C	1967	15'	4				
Sheff	The Doves and the Hawks (second version), for pop band and tape	D	1967	2'15"	2	***	Pop		

DETROIT Electronic Music Laboratory, Wayne State University

PO 1965 (?)

no information received

Feliciano	Anthem, for mixed voices, organ and electronic tape	C+	1965	4'	1				
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MINNESOTA (Minn.)

ST. PAUL Electronic Music Studio, Macalester College

PO studio planned for early 1967 (Morton)

no information received

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ST. PAUL Ian Morton Electronic Music Studio, Macalester College

PP 1963 (?)

no information received

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MISSOURI (Mo.)

ST. LOUIS Frank Harris Productions

PO 1967

electronic music for commercials

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ST. LOUIS Electronic Music Laboratory, Washington University

PO 1965 (?)

no information received

also computer music (Baker): see appendix "Syn"

Wykes	Transforms, for 2-channel tape and percussion	C+	1965?	?	2				
Drew	Construction II	C	1966?	3'	2				
Drew	Construction III and IIIa	C	1966?	5'	4				
Drew	Gliida	O	1966-67	60'	4	ACA			

NEW HAMPSHIRE (N. H.)

HANOVER Dartmouth College

PO studio to be in operation late 1967 (Appleton)

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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Plates Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

NEW JERSEY (N. J.)

CLIFTON (Gary Sherman)

PP 1967 moved from NYC

MURRAY HILL Behavioral Research Laboratory, Bell Telephone Laboratories (BTL)

io

computer music (also instrumental music by Tenney), see appendix "Syn"

computer programs Music I-IV, IV G indicated in Notes column

Guttmann	In the Silver Scale	St	1957	0'15"	1		Syn	Music I
Guttmann	Pitch Variations	C	1958	1'00"	1	BTL+ Dec+ GBI	Syn	Music II
Mathews M	Study I	St	1959	0'20"	1		Syn	withdrawn
Pierce	Stachatta (Pierce I)	C	1959	0'36"	1	BTL+ Dec	Syn	
Pierce	Beat Canon (Pierce II)	C	1959	0'48"	1	BTL+ Dec	Syn	
Mathews M	May Carol I	C	1960	0'38"	1		Syn	withdrawn
Mathews M	Three Against Four (May Carol II)	C	1960	1'04"	1	BTL+ Dec	Syn	
Mathews M	Numerology (Study II)	C	1960	2'30"	1	BTL+ Dec+ GBI	Syn	Music III
Guttmann + Mathews M	Long Periods	C	1960	3'40"	1		Syn	
Pierce	Variations in timbre and attack (Pierce III)	C	1961	1'18"	1	BTL+ Dec+ GBI	Syn	
Lewin	Study No.1	C	1961	1'36"	1	BTL+ Dec+ GBI	Syn	
Mathews M	The Second Law (Study III)	C	1961	3'22"	1	Dec+ GBI	Syn	
Mathews M	Joy to the World (arranged after Handel)	C	1961	1'09"	1	Dec	Syn	
Lewin	Study No.2	C	1961	3'10"	1	Dec	Syn	
Mathews M	Frère Jacques (traditional round)	St	1961	0'37"	1	Dec	Syn	
Pierce	Five Against Seven - random canon (Pierce IV)	C	1961	1'02"	1	Dec	Syn	
Franks	Fantasia (after Orlando Gibbons)	St	1961	2'46"	1	Dec+ GBI	Syn	
Pierce	Melodie (Pierce V)	C	1961	1'01"	1	Dec	Syn	
Pierce	Molto Amoroso (Schmitz / Pierce VI)	C	1961	0'56"	1	Dec	Syn	
Speeth	Theme and Variations	C	1961	1'11"	1	Dec	Syn	
Tenney	Noise Study (Analogue I)	C	1961	4'14"	1	Dec	Syn	
Mathews M	Bicycle built for two ("Daisy Bell", arranged after Dacre)	St	1962	1'42"	1	BTL+ Dec	Syn	Pop
Tenney	Five Stochastic Studies	C	1962	10"	1		Syn	Music IV
Tenney	Entrance / Exit Music (realized for George Brecht)	C	1962	10"	1		Syn	
Tenney	Stochastic Quartet	C	1963	4"	1		Syn	
Pierce	Sea Sounds	C	1963	1'50"	1		Syn	
Tenney	Dialogue	C	1963	4"	1		Syn	
Tenney	Radiopiece	C	1963	2"	1		Syn	
Strong	Composition No.2	C	1963	2"	1		Syn	

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Tenney	Ergodos I (can also be performed together with "String Complement" or "Responses")	C	1963	10'18"	2x1			Syn	
Strong	Composition No.3 (Music for the IBM 7090)	C	1963	2'30"	1			Syn	
Tenney	Phases	C	1963	12'	1			Syn	
Mathews M	Masquerades	C	1963	2'42"	1	G&I		Syn	
Mathews M	Pergolesi Development	C	1964	2'10"	1	G&I		Syn	
Mathews M	Cyclic Study (an Exercise)	C	1964	2'08"	1	G&I		Syn	
Tenney	Ergodos II (can also be performed together with "String Complement" or "Responses")	C	1964	Ind. max 18"	2			Syn	
Mathews M	Substitution Study	C	1964	3'20"	1	G&I		Syn	
Mathews M	Slider	C	1965	6'20"	1			Syn	
Risset	Composition	C	1965	0'28"	1			Syn	
Mathews M	Happy Birthday (arrangement)	C	1965	1'25"	1		Syn Pop		

NEWARK (or HOBOKEN ?) Rangertone Studio, R. H. Ranger Inc.
ip

Project of Music for Magnetic Tapes, 1953-54, continued from Barron Studio, NYC (Cage, Brown, Feldman, Wolff, Tudor)

Brown	Ode to I., for eight loudspeakers	C	1953	3'25"	8x1				
Feldman	Intersection	C	1953	3'	8x1	Per			

PRINCETON Columbia-Princeton Electronic Music Center (CP EMC), Princeton University

PO 1967 (Steinbrook)

new studio addition to the NYC CP EMC complex

PRINCETON Music IV Facility, Princeton University

PO (1964) 1965

no information received

computer music, since 1965 in association with CP EMC, NYC

Randall	Mudgett (monologues by a mass murderer, for pre-recorded female voice and converted digital tape)	C	1965	10'28"	37		Syn		
Howe	Composition for Two Speakers	C	1965-66	9'00"	2		Syn	in CP EMC	
Winham	(title unknown)	C	1965-66?	?	?		Syn		
Maksimović	Two Basho's Haiku, for female voice, flute, violin, piano and stereo tape recorder	C+	1966	8'00"	2		Syn	in CP EMC	
Dodge	Reciprocals, for converted digital tape and two percussionists	C+	1967	11'40"	1		Syn	in CP EMC	

Compositeur Composer	Titre de l'oeuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Randall	Variations, for violin and converted digital tape	C+	1966-67	?	2?				Syn
Howe	Computer Variations (work in progress)	C	1967						in CP EMC

NEW MEXICO (N. Mex.)

ALBUQUERQUE Rio Grande Electronic Music Laboratory

PP (1957) 1964

experimental computer studies since 1966, see appendix "Syn"

Robb	Improvisation	C	1957	10'00"	1				
Robb	Faerie Queen (pantomime with narrator)	B - TV	1958	24'30"	1				
Robb	Pleasant Obsession (revised version)	C	1964	3'30" (7'30")	2				in UEM
Robb	Velocitation	C	1964	2'10"	1				
Robb	Sandiana	C	1964	5'30"	2				
Robb	Music for a Pantomime	B	1964	16'30"	1				
Robb	Pulsations of Tone	C	1965	4'00"	1				
Robb	Spatial Serenade	C	1965	11'40"	1				
Robb	Retrograde Sequence from a Tragedy	C	1965	6'00"	1				
Robb	Four Nature Poems (Sounds of Spring, Summer Idyll, Sea Sounds, The Cavern)	C	1965	11'30"	1				
Robb	Four Pieces for Tape Recorder (Toccata, Xylophonics, Organum, Rhythmic Variations)	C	1965	8'40"	1				
Robb	Three Caprichos	C	1965	10'00"	2				mat Farmingdale
Robb	Persiflage	C	1965	1'15"	1				
Robb	Two Canons in Percussive Sound	C	1965	5'00"	2				
Robb	Collages 1 and 2	C	1965	5'30"	2				
Robb	Les Ondes	C	1965	4'25"	1				mat Farmingdale
Robb	Six Staccato Etudes	C	1965	6'00"	2				
Robb	Study 4 1/2	C	1965	5'00"	2				
Robb	Composites	C	1965	3'30"	2				
Robb	Cosmic Dance of Shiva	B	1966	3'20"	1				
Robb	Two Plus Two Equals One	C	1966	2'00"	2				
Robb	Sonatina No.1 for the Unprepared Piano	C	1966	4'00"	2				
Robb	Polyrhythmic Variations	C	1966	20'50"	1				
Robb	Sonatina No.2 for the Unprepared Piano	C	1967	12'15"	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

NEW YORK (N. Y.)

ALBANY Electronic Music Studio, State University of New York at Albany

PO 1966

Chadabe	Tape Miniature No.1 and No.2	Sr	1966	1'50"	1				
Chadabe	albanymusic2	C	1966	4'58"	1				
Chadabe	The Memorandum	Th	1966	15'	1				
Rands	The Descendants of Cain (radio poem)	R	1966	10'	1				
Chadabe	albanymusic3	C	1967	4'30"	2				

AMENIA The Barlow School

PO 1966

Compton	Electronic music interpretation of Edward Münch's "The Cry"	C	1966	4'	1				
Chang + Cordova + Millikan	Piece No.1	C	1966	3'	1				
Marks	Nightmare	C	1966	8'	1				
Marks + Nierenberg	Steel	C	1967	3'30"	1				
Compton + O'Connell	Steel "Variations" (work in progress)	C	1967						

BUFFALO (Michael von Biel)

ip

von Biel	Grill Piece, for 3 barbecue grills, electric motors, high and low contact microphones and electronic modulation	C*	1965	Ind	3 ch		p von Biel Tudor		
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BUFFALO Electronic Music Studio, State University of New York at Buffalo

PO studio to be ready end 1967 (Fuller + Pousseur)

BUFFALO (Frederic Rzewski)

ip

Rzewski	Darstellung, for one vocal soloist with contact- and air-microphones, two tape-manipulators, one amplifier-operator; 4 mono tape-recorders (1 record, 3 playback), 4 amplifiers and 4 loudspeakers (original version of "Impersonation")	C*	1966	22'	4 ch		rev Roma MEV p Rzewski Sohl Tudor		
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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

BUFFALO WBFO-FM (radio)

io

Amacher	City Links WBFO Buffalo: broadcast version of "City Links", for sounding resources of two or more remote locations transmitted over telephone lines, fed back to each other, monitored, mixed and/or altered in a broadcasting studio (to be available for a minimum of 24 hours)	R	1967	Ind	1 ch				p Amacher
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FARMINGDALE Electronic Music Division, Raymond Scott Enterprises, Inc.

PP 1954

Scott	Electronic music for commercials (R, TV)	In	1954-	(0'15")	1				Pop
Robb	Three Caprichos	C	1965	10'00"	2				rn N.M.
Robb	Les Ondes	C	1965	4'25"	1				rn N.M.

GARNERVILLE USCO

PP 1966 (?)

sound studio (shared with filmmaker Stan Vanderbeek) of mixed media cooperative USCO (originated in San Francisco in 1959 - cf. Callahan at SFTMC)
 members include Gerd Stern, Michael Callahan, Owen Jones, Jud Yalkut
 no information received

Jones O	sound track for MovieDrama of Stan Vanderbeek	Sn	1966	10'	?	(13 ch)			
USCO	various mixed media environments	Sn	1966-						
USCO	Lower East Side: Portal to American Life, mixed media environment	Sn	1967	Ind	?	(14 ch)			

HAMILTON Electronic Music Studio, Colgate University

PO (1966) 1967

Skelton	classroom demonstration material	Sr	1966						
HAMILTON (William Skelton)									

ip

Skelton	Six Minutes, Ten Seconds for Josef	C	1962	6'10"	1				
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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES				Notes Notes
						Disque Disc	Bande Tape	Autres Others	Notes Notes	
HOLLIS Max Brand, Electronic Sound Structures										
Brand	Bx-A	St	1959	2'55"	2					
Brand	Bx-B	St	1959	2'10"	2					
Brand	Bx-C (with voice)	St	1959	3'30"	2					
Brand	Bx-D (with voices)	St	1959	4'20"	2					
Brand	Bx-E	St	1959	2'45"	2					
Brand	Bx-F	St	1959	3'40"	2					
Brand	Jungle Drums	St	1959	1'10"	2					
Brand	Drums of Africa	St	1959	2'45"	2					
Brand	Meditation	St	1960	3'50"	2					
Brand	Elegy A	St	1960	2'45"	2					
Brand	Elegy B	St	1960	4'00"	2					
Brand	Challenge and Descend (Study to "Adam and Eve")	St	1960	3'08"	2					
Brand	Rhinoceros (Bells, Funeral for a Cat)	Th	1960	2'24"	2					
Brand	Nocturno Brasileiro	B	1960	7'38"	2					
Brand	Three Faces of Eve (Introduction)	B	1961	2'45"	2					
Brand	Bx-G	St	1961	2'15"	2					
Brand	Bx-H	St	1961	1'33"	2					
Brand	Bx-I	St	1961	1'40"	2					
Brand	Contemplation	St	1961	2'30"	2					
Brand	Baby-Doll	St	1961	1'10"	2					
Brand	The Astronauts, an epic in electronics for narrator, chorus, children's voices and tape (including voices recorded during John Glenn's orbital flight)	C+	1962	20"	2					
Brand	Four French Folksongs, for voice and electronic sounds	C-	1962	6'11"	2					
Brand	Three Pieces to Gordon Brown's "Transparencies in Motion" (Pan, Spooks, Stormy Sea)	B	1963	15'15"	2					
Brand	Three Pieces for Dance Group (Configuration, Corridor, Allseelen)	B	1963	12'53"	2					
Brand	Study	St	1964	2'10"	2					
Brand	Bx-J	St	1964	1'05"	2					
Brand	Bx-K	St	1964	2'35"	2					
Brand	Signals and Manipulated Voices	St	1964	2'12"	2					
Brand	Cerberus 1	St	1964	2'14"	2					
Brand	Cerberus 2	St	1964	2'20"	2					
Brand	Automation	St	1965-66	1'28"	2					
Brand	Ilian 1	St	1965-66	2'37"	2					
Brand	Ilian 2	St	1965-66	2'40"	2					
Brand	Engines	St	1965-66	1'45"	2					
Brand	Bx-L	St	1965-66	1'23"	2					
Brand	Bx-M	St	1965-66	1'37"	2					
Brand	Bx-N	St	1965-66	1'36"	2					
Brand	Bx-O	St	1965-66	1'45"	2					
Brand	Bx-P	St	1965-66	1'40"	2					
Brand	Bx-R	St	1965-66	2'10"	2					

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES				Notes Notes
						Disque Disc	Bande Tape	Autres Others	Notes Notes	
HUNTINGTON Her-Mar Studios										
Brand	Bx-S	St	1965-66	2'45"	2					
Brand	Bx-T	St	1965-66	1'35"	2					
Brand	Bx-U	St	1965-66	2'17"	2					
HUNTINGTON Her-Mar Studios										
Deutsch	Good Friday, for concrete sound, chorus and brass quartet	C+	1962	6'13"	2					
Deutsch	A Christmas Carol	C	1963	6'10"	2					
Deutsch	Contours and Improvisations, for sculpture, percussion and tape (percussion soloist on welded steel sculpture of Jason Soley)	C+	1963	8'51"	2					Sau
Deutsch	Passacaglia (studies for R.A. Moog)	C	1964	5'55"	2					withdrawn
Deutsch	The Road (Homage to Charles Ives)	C	1964	5'51"	2					
Deutsch	Sonata for tape recorder	C	1964	9'30"	2					withdrawn
Deutsch	The Seasons	C	1964	10'55"	2					
Deutsch	Jazz Images (Worksong and Blues), for improvising jazz musician(s), solo dancer and tape	C+	1964-65	9'50"	2					Jaz in EMC
Deutsch	Variable Studies	F	1965	5'50"	1					
Deutsch	Reri Velocestrum (Richmond Browne), realization for clarinet, vibraphone (improvising) and Moog Synthesizer	C*	1965	4'	1 ch					
Deutsch	Improvisation in Three Movements, for improvising instruments (New York Improvisation Quartet) and Moog Synthesizer	C*	1965	Ind	1 ch					
Deutsch	Score for United Nations film (International Telecommunications Union)	F	1965	4'39" (12')	1					
Deutsch	A Little Night Music (revised version)	C	1966	3'56"	2					rin EMC
Deutsch	Divertimento	C	1967	3'27"	2					
NEW YORK (Frank Amey)										
ip										
other compositions by Amey										
Amey	Variations 1 (Cage, 1958), realization for prepared piano and tape	C+	1960	?	17					Per
Amey	Electromagnetic music for Tokis exhibition	Sn	1961	?	17					
NEW YORK Audiographic Arts										
ip	also at Studio City, Calif.									
Gosmane	signature tunes, commercials, background music	In	1963-							

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes						
						Disque Disc	Bande Tape	Autres Others							
NEW YORK Louis & Bebe Barron Studio															
PP 1948-61 moved to Los Angeles															
Project of Music for Magnetic Tapes 1951-53, continued in Newark, N.J. (Cage, Brown, Feldman, Wolff, Tudor) all works by "Barron" collaboration of Louis and Bebe Barron the 3 "Th" all Broadway productions															
Barron	experimental studies	St	1948-51	(1'-3')	1										
Barron	Heavenly Menagerie	C	1951	7'20"	1										
Cage	Imaginary Landscape No.5	C	1951-52	4'00"	1		Pet								
Cage	Williams Mix	C	1952	4'15"	8x1/ 4x2	Ava	Pet								
Barron	The Bells of Atlantis	F	1952	10'	(3x1)1										
Wolff	For Magnetic Tape	C	1952-53	21'	4x1										
Barron	For an Electronic Nervous System No.1	C	1953	4'	4x1										
Barron	Miramagic	F	1954	9'	(3x1)1										
Barron	Jazz of Lights	F	1955	15'	(2x1)1										
Barron	Legend (mine)	B	1955	15'	3x1										
Barron	Forbidden Planet	F	1956	53'20"	(4)1										
Barron	Progressive Beta	C	1956	3'10"	1										
Barron	Visit to a Small Planet	Th	1957	12'	4x2										
Barron	Electronic sound-score for baller in the Standard Oil TV Special	B + TV	1958	4'	(3x1)1										
Barron	Firstborn	Th	1958	11'	1										
Barron	Bridges	F	1959	8'	(3x1)1										
Barron	Music of Tomorrow (music and light show)	Sn	1960	5'	4x2										
Barron	The Happiest Girl in the World	Th	1961	8'	2x1										
NEW YORK (David Behrman)															
PP 1966															
Behrman	wave train, for amplified instruments (with optional oscillator and ring modulator) and tape	C+	1966	15'	1 tr+ ind ch		p Ashley Behrman Lucier (also by Tudor, MEV)								
Behrman	Players with circuits, for zither, guitar, piano, oscillator and ring modulator	C*	1966	12'	1 ch		p Behrman Lucier Wolff/ Chadabe Lucier								
Behrman	runtthrough, for psalter, kalimba, ring modulators, frequency modulators and voltage- controlled amplifiers	C*	1967	12'-18'	2 ch		p Behrman Teitelbaum/ Ashley Behrman								
NEW YORK (William Burroughs Workshop)															
ip	Subway Sound	C	1965	3'40"	1		Poe								

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes						
						Disque Disc	Bande Tape	Autres Others							
Giorno + Gysin															
Birdsong															
American Eagle															
NEW YORK Capitol Records															
io															
Brown + Johnson R	Angel had a Baby	C	1954	4'	1				Poe Pop						
NEW YORK (Walter Carlos)															
PP 1966															
Carlos	(opens in progress, for 4 voices and tape)	O	1966-67	(45')	3x2										
Carlos	What's New, Pussycat? (arrangement of popular song)	D	1967	2'20"	8/2	***			Pop						
Carlos	Cherish (arrangement of popular song)	D	1967	3'00"	8/2	***			Pop						
NEW YORK Columbia Broadcasting System (CBS)															
io (1952 ?)															
untraced															
Fossett	Symphony of the Birds	C	1954-55?	11'00"	1?										
Fossett	Sound Adventure	C	1961?	?	1?										
Fossett	Hear the Animals	C	1961?	?	1?										
NEW YORK Columbia-Princeton Electronic Music Center (CP EMC), Columbia University (Tape Music Studio, 1953-58)															
PO (1951) 1953															
new CP EMC studio at Princeton (1967)															
RCA Synthesizer Mark II, and use of IBM 7094 computer (Columbia University) in association with Princeton Music IV Facility (see appendix "Syn")															
Usachevsky	Transposition, Reverberation, Ex- periment, Composition	St	1951-52	7'51"	1										
Usachevsky	Underwater Valse	St	1952	1'05"	1	Fol+ HRW			ACA						
Usachevsky	Sonic Contours	C	1952	7'18"	1	Inn			ACA+ Inn						
Luening	Invention in 12 Notes	C	1952	3'40"	1	Inn			ACA+ Inn						

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Luening	Fantasy in Space	C	1952	2'50"	1	Fol+ Innt SIB	ACA+	Inn	
Luening	Low Speed	C	1952	3'40"	1	Inn	ACA+	Inn	
Luening + Ussachevsky	Incantation	C	1953	2'33"	1	Inn	ACA+	Inn	
Luening + Ussachevsky	Rhapsodic Variations, for tape recorder and orchestra	C+	1953-54	17'	1	Lou	Pet		
Luening + Ussachevsky	Of Identity	B	1954	10'	1		ACA		
Ussachevsky	To Catch a Thief	F	1954	1"	1				
Luening + Ussachevsky	A Poem in Cycles and Bells, for tape recorder and orchestra	C+	1954	14'	1	CRI	Pet		
Luening + Ussachevsky	Carlsbad Caverns (sequence for "Wide, Wide World")	TV	1955	1'25"	1	RCA	ACA		
Luening + Ussachevsky	King Lear (expanded version, 1956)	Th	1956	55' (40')	1		MIT		
Luening + Ussachevsky	Suite from King Lear	C	1956	4'30"	1	CRI	ACA		
Ussachevsky	Piece for Tape Recorder (4 track version, 1957)	C	1956	5'18"	(1)4	CRI+ SIB	ACA		
Luening	Theatre Piece No. II, for tape, piano, soprano, narrator, percussion and wind instruments (revision of "Opening", 1955)	B	1956	35'	1		ACA		
Ussachevsky	Metamorphoses	C	1957	3'23"	(1)2	SoN	ACA		
Luening + Ussachevsky	Mathematics	TV	1957	1"	1		ACA		
Luening + Ussachevsky	Back to Methuselah	Th	1958	10'	1		ACA		
Ussachevsky	Linear Contrasts (original title "Studies in Sound")	C	1958	3'40"	(1)2	SoN	ACA	mat Baden-Baden	
Luening	Dynamaphonic Suite	C	1958	12'	1		ACA	mat Roma Am Acad	
Ussachevsky	Studies in Sound, Plus (revision of "Studies in Sound")	C	1959	5'00"	2			withdrawn	
Toyama	Waka, for speaking voice and tape	C-	1959	5'25"	1	Fol			
Ussachevsky	The Boy Who Saw Through	F	1959	4'54"	1		ACA		
Wuorinen	Consort from Voice and Instruments	C	1960	9"	1			withdrawn	
Luening + Ussachevsky	Concerted Piece, for tape recorder and orchestra	C-	1960	9"	(1)2	CRI	Pet		
Arel	Electronic Music No.1	C	1960	8'44"	(1)2	SoN			
Ei-Dab + Luening	Electronic Fanfare, for percussion, recorder and synthesized sounds	C+	1960	6'30"	2				
Smith	Improvisation for clarinet and recorded clarinet (revised as "Duo", Roma, 1961)	C+	1960	7'40"	1			rev Roma Am Acad	
Davidovsky	Electronic Study No.1	C	1960	5'48"	1		Col		
Ussachevsky	de Forrest Murmurs	C	1960	4'34"	1	CRI			
Luening	Gargoyles, for violin solo and synthesized sounds	C+	1960	8'30"	1	Col	Pet		
Arel	Stereo Electronic Music No.1	C	1960	10'28"	4+1/2	Col			
Wuorinen	Symphonia Sacra, for 3 voices, 5 instruments and tape	C+	1960-61	12'49"	4		McM		
Arel	The Scapegoat	Th	1960-61	43"	1				
Arel	Dramatic Fragment (from "The Scapegoat")	C	1961	1'23"	(1)2	SoN			
Babbitt	Composition for Synthesizer	C	1960-61	10'40"	4	Col	AMP	Syn	
Arel	Wall Street Impressions	F	1960-61	3'	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Luening	A Day in the Country, for violin and tape recorder	C+	1961	7'30"	1				
Arel	The Scapegoat Suite	C	1961	28'54"	1				
Ei-Dab	Leilya and the Poet (from unfinished "Electronic Drama No.1")	C	1961	5'20"	2				
Ussachevsky	Creation: Prologue, for 4 choruses and electronic accompaniment	C+	1960-61	11'	4	Col	ACA		
Luening	Study in Synthesized Sounds	C	1961	5'	2				
Arel	Short Electronic Study (also used as "Cadenza" in "Music for string quartet and electronic sound", 1962)	C	1961	1'10"	2				
Arel	Sacred Services: Prelude and Postlude (Church Piece)	C	1961	6'49"	2	SoN			
Babbitt	Vision and Prayer, for soprano and synthesized sounds	C+	1961	15'	4	Lex	AMP	Syn	
Ei-Dab + Luening	Percussive Mixtures	C	1961	8'	2				
Powell ML	Electronic Setting I	C	1961	3'10"	2	SoN			
Anholt	Electronic Composition No.4	C	1961	11'20"	2				
Ei-Dab + Luening	Diffusion of Bells	C	1961	10'	2				
Varèse	Déserts, for wind, percussion and magnetic tapes (interpolations of organized sound, technical assistance by Bélaire Arel and Max Mathews; definitive version)	C+	1960-61 (1949-54)	10'08" (23'30")	2	Col	CIm		
Davidovsky	Electronic Study No.2	C	1962	6'21"	4	SoN	MMC		
Ussachevsky	No Exit	F	1962	90"	1				
Whittenberg	Electronic Study No.2, with contrabass	C+	1962	8'	1	Adv	ACA		
Berle	Labyrinthus II, permixi, recitanti, insieme vocale, orchestra da camera e nastro magnetico (based on "Esposizione")	C+	1962	33'30"	2	UE			
Luening	Synthesis, for orchestra and tape	C+	1962	9"	2	Col	Pet		
Goldstein	Lamentations of Jeremiah, a theater cantata for dancers, soprano and electronic tape	B	1962	15'	1				
Nikolaïs	Totem - The World of Nikolaïs	B - F	1962	17"	1				
Arel	Music for string quartet and electronic sound (Includes "Short Electronic Study"; revision of "Music for string quartet and electronic oscillator")	C+	1962	10"	1				
Sender	Triad	C	1962	4"	2				not in archive
Babbitt	Ensembles for Synthesizer	C	1961-63	10'37"	4	AMP	Syn		
Carlos	Dialogues, for piano and 2 loudspeakers	C+	1963	4'05"	2	Tur			
Nikolaïs + Seawright	Imago	Bb	1963	90"	4				
Davidovsky	Synchronisms No.1, for flute and electronic sounds	C+	1963	4'15"	2	CRI	MMC		
Finney	Still Are New Worlds, for narrator, chorus, orchestra and tape	C+	1963	8" (26")	1	Pet			
Goldstein	It seemed to me.....	B	1963	8"	1				not in archive
Carlos	Composition for 4 loudspeakers	C	1963	11"	4				
Finney	Three Pieces, for strings, winds, percussion and tape recorder	C+	1963	9'50" (1)2	1	Pet			
Lewin-Richter	The Gondola Eye	F	1963	30"	1				
MacInnis	Intersections, for tape recorder and orchestra	C+	1963	8"	2				
Goldstein	Ludlow Blues, for flute, alto sax, trombone and tape	C+	1963	10"	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Carlos	Sacred Sonorities	C	1963	3'	(4)2				
Mimaroglu	Rhapsody, for clarinet and clarinet	C+	1963	10'	2				withdrawn for rev
Goldstein	Judson No.6 Piece	C	1963	8'	1				not in archive
Ussachevsky	Scenes from No Exit, for speaking voice and taped sounds	C+	1963	25'	2	ACA			
Lewin-Richter	Sublimated Birth	F	1963	4'	1				
Ussachevsky	No Exit: Suite No.1 (to be revised, 1967)	C	1963	9'	2	CRI	ACA		
Babbitt	Philomel, for soprano, recorded soprano and synthesized accompaniment	C+	1963-64	16'	4	Lex	AMP	Syn	
Avni	Vocalise	C	1964	5'47"	2	Tur			
Mimaroglu	Four the News (Visual Study No.1, after Jasper Johns)	C	1963-64	4'30"	2				
Nikolaïs	Sanctum	Bb	1964	90'	2				rin Nikolaïs
Carlos	Variations, for flute and electronic sounds (original title "Motif and Metaphor")	C+	1964	4'00"	2	Tur			
Mimaroglu	Green on a Black (Visual Study No.2, after Ahmet Güray)	C	1964	4'07"	2				
Davidovsky	Contrastes No.1, for string orchestra and tape	C+	1964	10'	2				withdrawn for rev
Carlos	Image (Instruments and tape)	F	1964	10'30"	(4)1				
Swickard	Electronic Study No.1	C	1964	3'30"	2				not in archive
Mimaroglu	Nocturne, for strings and tape	C+	1964	10'	1				withdrawn for rev
Whittenberg	Event, for chamber orchestra with tape	C+	1964	4' (10')	1	ACA			
Carlos	Epitaph for Man (with narrator)	C	1964	8'00"	4				
Mimaroglu	Bawery Bum (Visual Study No.3, after Jean Dubuffet)	C	1964	2'50"	2	Tur			
Beecroft	From Dreams of Brass, for narrator (male), solo soprano, mixed chorus, orchestra and tapes	C+	1964	15'55"	2+1	RCA	CMC		
Davidovsky	Synchronisms No.2, for flute, clarinet, violin, cello and electronic sounds	C+	1964	5'45"	2	CRI	McM		
Mimaroglu	Le tombeau d'Edgar Poe	C	1964	7'20"	2	Tur			
Nikolaïs	A Gothic Tale	B	1964	20'	2				rin Nikolaïs
Mimaroglu	Intermezzo	C	1964	3'05"	2	Tur			
Lewin-Richter	Electronic Study No.1	C	1964	3'35"	2	Tur			
Davidovsky	Synchronisms No.3, for cello and electronic sounds	C+	1964-65	4'45"	2	CRI	McM		
Carlos	Noah, for voices, chamber orchestra and tape	O	1965	60'50"	2				
Lewin-Richter	Electronic Study No.2	C	1965	3'15"	2				
Nikolaïs	Galaxy	Bb	1965	90'	2				rin Nikolaïs
Luening	Opening from Theater Piece No.11 (revision from 1956)	C	1965	10'	2				
Appleton	Study No.3 (Columbia Etude No.1)	St	1965	1'55"	2				
Carlos	Pomposities (with narrator)	C+	1965	8'00"	4				
Lanza	Exercise I	C	1965	4'00"	2				
Appleton	Infantasy	C	1965	2'56"	2				
Moayani	Microtonus	C	1965	5'20"	2	IMP			
Mimaroglu	Anacolutha	C	1965	19'14"	2				
Mimaroglu	Anacolutha (extract)	C	1965	9'53"	2	Tur			
Wuorinen	Orchestral and Electronic Exchanges, for orchestra and tape	C+	1965	16'30"	4				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Moayani	The Frame	F	1965	20'	2				rin Tel-Aviv
Mimaroglu	Transitive I	C	1965	3'28"	2				
Ussachevsky	Of Wood and Brass (revised from 2 short works for instruments and tape, both withdrawn: "Untitled" and "Electronics for Orchestra")	C	1964-65	4'30"	2	CRI			
Mimaroglu	Agony (Visual Study No.4, after Anshile Gorky)	C	1965	9'24"	2	Tur			
Nikolaïs	Vaudeville of the Elements	Bb	1965	90'	2				rin Nikolaïs
Davidovsky	Electronic Study No.3 (In memory of Edgard Varèse)	C	1965-66	5'00"	4	MMC			
Lanza	Plectros II, para piano y banda magnética	C+	1966	4'34"	2	JME			
Druckman	Animus I, for trombone and tape	C+	1966	12'40"	4	Tur	Mer		
Ghent	Hex, an Ellipsis, for trumpet, instruments and tape (cuing signals on 4th track)	C+	1965-66	16'00"	4				rin IEMC
Howe	Composition for Two Speakers	C	1965-66	9'00"	2				Syn rin NJ Music IV
Lanza	Interferences I, for two groups of wind instruments and electronic sounds	C+	1966	4'38"	4				
Appleton	Georganna's Fancy	C	1966	2'30"	4				
Ezaki	Electronic Music 225	C	1966	2'25"	2				
Shields	Icarus and 4-H Club (2 plays)	Th	1966	10'	1				
Ezaki	Fantasy	C	1966	2'42"	2				
Shields	Magikas	B	1966	9'	2				
Ezaki	Metamorphism of One Short Attack	C	1966	4'00"	2				
Maksimović	Two Busho's Haiku, for female voice, flute, violin, piano and stereo tape recorder	C+	1966	8'00"	2				Syn rin NJ Music IV
Ezaki	Study of Orchestra, Voices and Electronic Sound (Including material from recordings of previous vocal and instrumental works by the composer)	C	1966	8'48"	2				not in archive
Ezaki	Gagaku	C	1966	1'28"	2				
Boutiller	Masks	B	1966	11'	2				
Ezaki	Electronic Music 402	C	1966	4'02"	2				
Mimaroglu	Transitive II	C	1966	6'04"	2				
Marshall I	Transmogrification	C	1966	14'	4				
Grav	Toka	C	1966	6'42"	2				
Shields	Volti	St	1966	3'	2				
Mimaroglu	Sodome et Gomorrhe	Th	1966	16'10"	2				
Ezaki	Meiso No.1 (Meditation)	C	1966	1'55"	2				
Friedman	Suite From Macbeth	Th	1966	32'	1				
Shields	Dance Piece	B	1966	3'30"	2				
Oliveros	The C (S) for ONCE, for 11 players and 3 tape recorders	C+	1966	25'	3x2				not in archive
Ezaki	Meiso No.2 (Meditation)	C	1966	3'55"	2				
Dugger	Three Pieces, for 6 instruments and Synthesizer	C+	1966	7'	4				Syn
Oliveros	Theater Piece, for garden hoses, staging and tape	MT	1966	15'	2				not in archive
Sollberger	Antigone	Th	1966	40'	2				
Sollberger	Antigone, concert version for actor and tape	C+	1966	12'	2				
Ezaki	Electronic Music 313	C	1966	3'13"	2				
Mimaroglu	White Cockatoo (Visual Study No.5, after Jackson Pollock)	C	1966	4'45"	2				
Ezaki	Subway in New York	C	1966	2'24"	2				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
	Punishment Piece, for Du Young Chung (1961)								
	Concert, for ensemble (1961)								
	Moving Piece								
	Heavy Lines								
	Lovely Music								
	Dubious References								
	of Things which have no yesterday, no tomorrow, no today								
Corner	works for live performance and amplified or electronic sound:	C*	1961-66	Ind	Ind ch				
	Flares								
	up to 7 juxtaposed, and... for solo performer (1965)								
	stepped from another dance, this time for Sally								
	Some Hard Edges								
	Hear it!								
	Piece of Piles of (live electronic audience piece)								
Corner	works which may include live electronic realization:	C*	1961-66	Ind	Ind ch				
	Pulse (with oscillators)								
	Excesses (with oscillators)								

NEW YORK (Robert Dunn)

ip

Dunn

Poem for Chairs, Tables, Benches, Etc. (or other sound sources) (La Monte Young), electronic realization	C	1960	Ind	5x1		rev Maxfield
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NEW YORK (Morton Feldman)

ip

Feldman

Marginal Intersection, realization for winds, brass, wood, glass, metals, gramophone record (piano), amplified guitar, sound effects recording of riveting machines and two oscillators (high and low pitched: inaudible)	C*	1951	8'30"	2 ch	Pet	
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NEW YORK (Abraham H. Frisch)

PP 1950

Frisch

{several hundred experimental rhythmic studies using magnetized dies as sound sources. These dies consist of parallel metal rods of various diameters affixed to metal bars; a sound is recorded by placing a die directly on the tape}	St	1950-	(2'-3')	1-5		
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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
	NEW YORK (John Giorno)								
ip	other short poems (Giorno)								
Giorno	Raspberry	C	1967	20'	1				Poe
	NEW YORK (Peter Glushanok)								
pp (1958) 1962									
Glushanok	The Buoy	C	1959	4"	1				
Glushanok	Ballinese Baba	C	1959	3'	1				
Glushanok	The Ark	C	1960	5'30"	2				
Glushanok	Study 2	C	1962	3'	2				
Glushanok	Study 3	C	1962	4'	2				
Glushanok	In the Cavern	Th	1963	?	2				
Glushanok	Traveler 3	C	1963	7'	2				
Glushanok	World's Fair (Kodak Chemical)	Sn	1964	3'	3x2				
Glushanok	Hopless Astronaut	C	1964	5"	2				
Glushanok	Dirge for Flip	C	1965	5"	2				
Glushanok	Winged Fugitive	C	1965	6'30"	2				
	NEW YORK (Anthony J. Gnazzo)								
ip									
Gnazzo	In the World (live performance with electronic instruments)	C*	1966	18'00"	ind ch				
Gnazzo	"...but don't step on my blue suede bandoneon" (live performance with electronic instruments)	C*	1966	35'00"	ind ch				
Gnazzo	Long Distances (live performance with electronic instruments)	C*	1966	6'27"	ind ch				
	NEW YORK (Peter Emmanuel Goldman)								
ip									
Goldman	Pestilent City	FF	1965	17'	1				
	NEW YORK Gotham Recording Corporation								
io									
Dockstader	Eight Electronic Pieces	D	1959-60	35'27"	1	Fol			

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	ANNEXES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
	Pièce No.1			1'57"					
	Pièce No.2			3'00"					
	Pièce No.3			4'04"					
	Pièce No.4			2'23"					
	Pièce No.5			4'25"					
	Pièce No.6			3'00"					
	Pièce No.7			7'38"					
	Pièce No.8			9'00"					
Dockstader	Traveling Music	D	1960	9'12"	2	Owl			
Dockstader	Luna Park	D	1961	11'27"	2	Owl			
Dockstader	Apocalypse	D	1961	19'10"	2	Owl			
Dockstader	Two Fragments from Apocalypse	D	1961	6'08"	2	Owl			
Dockstader	Drones	D	1962	12'30"	2	Owl			
Dockstader	Water Music	D	1963	18'05"	2	Owl			
Dockstader	Quatermass	D	1964	45'55"	2	Owl			
Dockstader	Two Moons of Quatermass	D	1964	9'00"	2				
Dockstader	Four Telemetry Tapes	D	1965	14'00"	2				
Dockstader	(work in progress)	D	1966-67 (45')	2	Owl				mat EMC

NEW YORK Henry Street Settlement Playhouse

ip 1955-64 moved to Nikolais private studio

ballet productions mostly for the Alwin Nikolais Dance Company

Nikolaïs	Village of Whispers	Bb	1955	30'	1	Hnv			
Nikolaïs	Masks, Props and Mobiles	Bb	1955	30'	1	Hnv			
Nikolaïs	Kaleidoscope	Bb	1956	45'	1				
Nikolaïs	Prism	Bb	1956	30'	1	Hnv			
Nikolaïs	Cleft	B - St	1957	3'	1				
Nikolaïs	Yaw	B - St	1957	3'	1				
Nikolaïs	Glint	B - St	1957	3'	1				
Nikolaïs	No Where Bird	B - St	1957	3'	1				
Nikolaïs	Contours	B - St	1957	3'	1				
Nikolaïs	Cantos	Bb	1957	20'	1				
Nikolaïs	Mirrors	Bb	1958	45'	1	Hnv			
Nikolaïs	Allegory	Bb	1959	60'	1	Hnv			
Nikolaïs	Kites	Bb - TV	1959	1'50"	1	Hnv			
Nikolaïs	Pavanne	Bb - TV	1959	4'	1				
Nikolaïs	Ritual	Bb - TV	1959	4'	1				
Nikolaïs	Seascape	Bb - TV	1959	4'	1				
Nikolaïs	Entre-Act (Hypnotist, Side Show)	B	1959	8'	1				
Nikolaïs	Totem	Bb	1960	70'	1				
Nikolaïs	Noumenon	Bb	1960	6'	1				
Nikolaïs	Paddles	Bb	1960	4'	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	ANNEXES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Nikolaïs	Stratus	Bb	1961	30'	1				
Nikolaïs	Nimbus	Bb	1961	30'	1				
Nikolaïs	Sonatina	B	1961	7'	1				
Nikolaïs	Calligraph for Martyrs	B	1961	28"	2				
Nikolaïs	Totem - The World of Nikolais	B - F	1962	17"	1				rin CPEMC
Nikolaïs	Facets	B	1962	17"	2				
Nikolaïs	Antechamber	B	1962	6'	2				
Nikolaïs + Seawright	Imago	Bb	1963	90'	1				rin CPEMC
Nikolaïs	Contours	B	1963	4'	1				
Nikolaïs	Bird Solo	B	1963	4'	1				

NEW YORK (Dick Higgins)

ip

Higgins D	Tape Piece No.1	C	1957	3'	1				
Higgins D	Exp No.1 and No.2	C	1957	Ind (loops)	Ind x 2				
Higgins D	A Loud Symphony	C	1958	20'	2				
Higgins D	Graphis 24 (score for controlling feedbacks and theremins)	C*	1958	Ind	Ind ch				
Higgins D	5 Electronic Constellations	C	1959	5'	2				
Higgins D	Symphony No.3 1/2 (in 42.6 Second Form)	C	1959	0'50"	1				
Higgins D	Theater Music (collage for TV happening)	MT-TV	1959	4'	1				
Higgins D	A Tiny Movie, light and slide show	C*	1959	Ind	Ind ch				
Higgins D	Mechanical Music No.1, "Saint Joan at Beaurevoir"; electrical circuitry randomizing the use of household appliances and heavy machinery	C*	1959	Ind	Ind ch				
Higgins D	Mechanical Music No.2	C*	1959	Ind	Ind ch				
Higgins D	5 2/3 Minutes for Dick Maxfield	C	1960	5'40"	2				
Higgins D	Big Constellation	C	1960	6'	2				
Higgins D	Decorated With Witches	C	1960	Ind	2				
Higgins D	In the Context of Shoes,..., happening for stereo tape recorder, microphones, vacuum cleaners, drills, ribbons, motion picture and slide projection, gardener's shears, piano, musicians, "antidancers" and other performers	MT	1960	Ind	Ind x 2				
Higgins D	In Memoriam	C	1960	12'	2				
Higgins D	The Moon is Rising (doubled version of "In Memoriam")	C	1960	24'	2				
Higgins D	Mechanical Music No.3, No.4 and No.5; variable output transformers and rheostats, music boxes, visual materials, etc.	C*	1960	Ind	Ind ch				
Higgins D	Final Situation (for Con Ed); randomizing and changing collage of circuits and appliances	C*	1960	Ind	Ind ch				
Higgins D	Requiem for Wagner the Criminal Mayor	C	1961	20'-540"	1-4x2				
Higgins D	Gift Nos.1-7	C	1961	Ind (loops)	Ind x 2				

216 USA								
Compositeur Composer	Titre de l'œuvre Title of the work	Function Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES Disque Bande Autres Disc Tape Others	Notes Notes	
Higgins D	For the Dead (stereo tape loop construction for film loop)	FF	1965	ind (loop)	2			
Higgins D	Automatic Processions, happening using randomized transportation and lumbering equipment (work in progress)	MT	1966-67	ind	ind ch			

NEW YORK (Toshi Ichianagi)

ip

Ichianagi	Appearance, for one stringed instrument and one brass instrument, one organ or bandoneon, 2 oscillators and 2 ring modulators	C*	1967	ind, min 16'	2 ch		Toshi Ichianagi Lucier/ Bartlett Maginotis Shapiro	
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NEW YORK Electronic Music Studio, Intermedia Program, School of the Arts, New York University (NYU)

PP 1966

Subomick	Prelude No. 4, for piano and tape	C+	1966	7'	2	MCA		
Kirchner	String Quartet No. 3, for string quartet and tape	C+	1966	14'	2			
Sahl	A Mitzvah for the Dead, for solo violin and tape, or tape alone	C+	1966-67	22'	2			
Subomick	Play! No. 4, for soprano, 3 instruments, tape and 2 films (Anthony Martin)	C+	1967	17'	2	MCA		
Ichianagi	(untitled work for chorus and tape)	C+	1967	15'	1	Cal		
Subomick	Parades and Changes (new version, c.l.)	MT	1967	75'	2	MCA		
Subomick	(work in progress for orchestra and tape)	C+	1967	(14')	2	MCA		

NEW YORK (Joe Jones)

ip

see also appendix "Sav"

Jones J	(experiments and short compositions)	St	1954-59				lost	
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NEW YORK (Takehisa Kosugi)

ip

Kosugi	Music G No. 2, for AF oscillators, fans and instruments	C*	1966	15'	1 ch			
Kosugi	Mono-dharma '67 No. 2, for RF oscillators and receivers	C*	1967	60'	1 ch			

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES Disque Bande Autres Disc Tape Others	Notes Notes
Kosugi	Mono-dharma '67 No. 3, for RF oscillators, receivers and breeze	C*	1967	210'	1 ch		
Kosugi	Mono-dharma '67 No. 4, for RF oscillators, receivers and instruments	C*	1967	30'	1 ch		
Kosugi	Eclipse No. 1, for RF oscillators, receivers and slow movement	C*	1967	20'	1 ch		
Kosugi	Eclipse No. 2, for RF oscillators, receivers and doors	C*	1967	20'	1 ch		
Kosugi	Eclipse No. 3, for RF oscillators, receivers and dances	C*	1967	20'	1 ch		

NEW YORK (George Maciunas)

Maciunas	Music for mouth and microphone, for microphone and amplification system	C*	1961?	3'	1 ch		
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NEW YORK (Jackson MacLow)

MacLow	The Symmetries (tape version)	C	1966 (1961)	?	1	Poe	
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NEW YORK (Richard Maxfield)

Maxfield	Sine Music	C	1959	6'	1		
Maxfield	Electronic Music	C	1959	5'	1		
Maxfield	White and Square	C	1959	3'	1		
Maxfield	Pastoral Symphony	C	1959	2'-6'	Ind		
Maxfield	Sketches for the Opera "Stacked Deck"	C	1959	15'	1		
Maxfield	Lunambile	B	1959	7'	1		
Maxfield	Cough Music	C	1959	2'-12'	Ind		
Maxfield	Exercise Music	B	1960	4'	1		
Maxfield	A Swarm of Butterflies Encountered on the Ocean	B	1960	6'-12'	Ind		
Maxfield	Stacked Deck, opera for tape music, singer-actors and lighting in free collage (book by Dick Higgins)	O	1960	23'	2		
Maxfield	Radio Music	C	1960	2'	3		
Maxfield	Night Music	C	1960	11'	3		
Cage	Music for "The Marrying Maiden" (play by Jackson MacLow)	C / Th	1960	9'	1	Pet	
Maxfield	Italian Folk Music	C	1960	3'-14'	Ind		

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Maxfield	Fermentation (for John Cage)	C	1960	14'	2				
Maxfield	Perspectives, for violin and tape	C+	1960	6'	1				
Maxfield	Amazing Grace	C	1960	3'-7'	Ind	***			
Maxfield	Wind, for saxophone and tape	C+	1960	25'	Ind				
Maxfield	Peripatelia, for saxophone, violin, piano and tape	B	1960	55'	3				
Maxfield	Poem for Chairs, Tables, Benches, Etc. (or other sound sources) (La Monte Young, version prepared by Robert Dunn), electronic realization, to be played with a reading of "Lecture 1960" (La Monte Young)	C+	1960	Ind	3				rin Dunn
Maxfield	Piano Concert for David Tudor, for piano and tape	C+	1961	12'	Ind	***			
Maxfield	Perspectives II for La Monte Young, for violin or other bowed instrument and tape	C+	1961	4'-30'	Ind				
Maxfield	Dishes	C	1961	4'-7'	Ind				
Maxfield	Clarinet Music, for two or more clarinets and tape	C+	1961	6'-30'	Ind				
Maxfield	Suite from Peripatelia	C	1961	18'	3				
Maxfield	An Opera for Simone (for Simone Morris), for tape with or without Simone	MT	1961	16'	3				
Maxfield	Steam	C	1961	4'-8'	2x2				
Maxfield	Dromenon, for mixed instrumental ensemble and tape	B	1961	25'	Ind				
Maxfield	Concert Suite from Dromenon, for mixed instrumental ensemble and tape	C+	1961	14'	2				
Maxfield	Toy Symphony, for flute, violin, toys, wooden boxes and ceramic vase with tape	C+	1962	11'	Ind				
Maxfield	Setting of Three Poems by Sylvia Spencer, for reader and tape	C+	1962	6'	3				
Maxfield	Garden Music	C	1963	Ind	2				
Maxfield	Bacchanale	B	1963	11'	2				
Maxfield	Bhagavadgita Symphony, Chapter XI	C	1963	12'	3				
Maxfield	Electronic Symphony	C	1964	11'	2				
Maxfield	African Symphony	C	1964	7'	3				
Maxfield	Sirens	C	1964	2'	2				

NEW YORK (John Herbert McDowell)

iP

other smaller works not listed

tape generally used in combination with instruments for B, Th, and F.

McDowell	Production	C	1952	8'	1				
McDowell	At Home	B	1955	17'	1				
McDowell	Landscape	B	1955	51'	1				
McDowell	Music for a While	C	1960	7'	3x1/ 2+1				
McDowell	Winter Music, for 5 instruments and tape	C+	1960	12'	1				
McDowell	A Salute to Our National Guard (happening staged by composer)	MT	1960	12'	3x1/ 2+1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
McDowell	Tragic Jelly (for play "Children from their Games")	Th	1961	3'	1				
McDowell	Narrative	B	1961	11'	1				
McDowell	Auguries	Bb	1961	7'	1				
McDowell	The Greater Waltzes than These	Bb	1962	17'	1				
McDowell	Wat on's Wake	F	1962	6'	1				
McDowell	Guinevere, or the Death of the Kangaroo	Th	1964	8'	1				
McDowell	Tumblers	B	1964	7'	1				
McDowell	Ut, for organ, percussion and tape	B	1965	14'	1				
McDowell	Three Dances	F	1965	18'	1				
McDowell	Yesterday's Twilight Not included	B	1965	12'	1				
McDowell	Dance for Lots of People	B	1965	10'	1				
McDowell	Deadly Sins	F	1965	5'	1				
McDowell	Fantastic Gardens	B	1965	4'	1				
McDowell	In Three Zones	Th	1966	4'	1				
McDowell	Good Times at the Cloud Academy	B	1966	27'	1				
McDowell	The Phantom of the Opera	B	1966	8'	1				
McDowell	Dark Psalters	B	1967	12'	1				
McDowell	Tuning Fork	C	1967	11'30"	1				
McDowell	Long Dance	B	1967	50'	1				
McDowell	Murder à la Mod	F	1967	12'	1				

NEW YORK (Max Neuhaus)

PP 1964

Neuhaus	27'10.554" for a percussionist (Cage, 1956); Realization '64, for amplified percussion	C*	1964	28'	1 ch		Per		
Neuhaus	Four Systems (Brown, 1954), for 4 suspended cymbals and 4 contact microphones	C*	1964	10'	1 ch		AMP		
Neuhaus	27'10.554" for a percussionist (Cage, 1956); Realization '65, for percussionist, amplified instrument (3 contact microphones) and magnetic tape (Urbana studio)	C*	1965	9'45"	2		Per		rin Urbana
Neuhaus	Fantana Mix - Feed (Cage, 1958 - Neuhaus), for 4-12 adjustable resistances (potentiometers), affecting the gain, frequency response, acoustic path or phase shift of 2-12 feedback channels (open air performance with SPA systems, 1967)	C*	1965	10'	2-12 ch	Mos	Per		
Neuhaus	Cœur pour batteur + Positively Yes (Bussotti, 1959 - Neuhaus), for amplified and non-amplified percussion sounds (3 contact microphones and throat microphone)	C*	1965	10'-15'	2 ch		UE		
Neuhaus	Max-Feed; transistor radio circuitry, microphone, amplification and Hi-Fi system ("composition and design of electronic device for manufacture and sale to the general public")	C*	1966	Ind	Ind ch		Mos		
Neuhaus	Public Supply, for 10 public telephone lines, with mono or stereo radio station (one version with "delayed feedback loop")	C*	1966	Ind (90')	2/1 ch				
Neuhaus	(work in progress)	C*	1967						

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
NEW YORK (Alwin Nikolais)									
PP 1964 moved from Henry Street Settlement Playhouse ballet productions mostly for the Alwin Nikolais Dance Company									
Nikolaïs	Sanctum	Bb	1964	90'	2				
Nikolaïs	A Brief Glossary of Personal Movements	B	1964	3'	1				
Nikolaïs	A Gothic Tale	B	1964	20'	2				
Nikolaïs	Galaxy	Bb	1965	90'	2				
Nikolaïs	Vaudeville of the Elements	Bb	1965	90'	2				
Nikolaïs	Space Rendezvous	F	1966	20'	1				
Nikolaïs	Chimera	B	1966	25'	2				
Nikolaïs	Chorus I	B	1966	20'	2				
Nikolaïs	Somniloquy	Bb	1966-67	38'	2				
Nikolaïs	Fusion	B - F	1967	17'	1				
Nikolaïs	Premier	Bb	1967	35'	2				

NEW YORK Polytechnic Institute of Brooklyn

IO

since 1966 studies in computer music with IBM 7040, program developed in FORTRAN language (Tenney); continued from work at BTL, and computer analysis of music at the Computational Center, Yale (see appendix "Syn")

NEW YORK (Steve Reich)

PP 1966 moved from San Francisco

Reich	Come Out	C	1966	13'30"	2				
Reich	Melodica	C	1966	10'30"	2				
Reich	Saxophone Phrase, for soprano saxophone and tape	C+	1966	10'-15'	2				
Reich	Four Pianos, for four electric pianos with headphones	C*	1967	20'-30'	4 ch				
Reich	Buy Art Buy Art (music on three simultaneous continuous loop cartridges)	Sn	1967	70'	3x1				

NEW YORK (Terry Riley)

ID moved from San Francisco

Riley	I can't stop	C	1966?	?	1?		Pop		
Riley	"Shemooche" (?)	C	1966?	?	1?		Jazz		
Riley	Dorian Reeds, for saxophone and 2 tape recorders (tape feedback loop)	C*	1968	14'55"	1 ch	Max			

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
NEW YORK (Michael Sahl)									
PP 1964-1964									
Sahl	Sunday	C	1964	4'23"	1				
Sahl	The Nicest Thing About You	C	1964	4'09"	1				
Sahl	Nothing you can do, Baby	C	1964	2'31"	1				
Sahl	The Waltz	C	1964	7'56"	1				
Sahl	Sueños de Nueva York	C	1964	4'35"	1				
Sahl	217 Avenue A	C	1964	6'43"	1				
Sahl	The Third Piece	C	1964	9'33"	1				
Sahl	Fragment of a Dream of Childhood	C	1964	5'11"	1				
Sahl	Movable Sounds	C	1964	7'34"	1				

NEW YORK (Robert Cosmos Savage)

ID	Savage	Twelve Tape Collages for the Dance	B	1958-67	3'-30'	1-4			
	Savage	A Winter's Tale	Th	1960	45'	1			
	Savage	The Cretan Women	Th	1961	30'	1			
	Savage	Television Commercial Series for the Dance (47 episodes)	B - In	1964-67	0'05"-3'00"	1			
	Savage	Medea	Th	1965	60'	1			
	Savage	Untitled	B	1965	12'	1			
	Savage	The Waste Land	B	1965	33'	2x1			
	Savage	Antigone	Th	1966	45'	1			
	Savage	Tape, 8 Television, 8 Dancers (audio for each TV set optional)	B	1966	10' (Ind)	1			
	Savage	Woyzeck	Th	1966	45'	1			
	Savage	The Next Thing, for tape, 4 dancers, violist (complete viola part from Mozart's "Don Giovanni") and television without audio	Th	1966	90' (Ind)	1			
	Savage	Gorilla Queen	Th	1967	45'	1			
	Savage	Clay-Liston, for tape and television without audio (including commercials)	B	1967	20'	1			
	Savage	Clay-Patterson, for tape and television without audio (including commercials)	B	1967	50'	1			
	Savage	Clay-Terrell, for tape and television without audio (including commercials)	B	1967	60'	1			
	Savage	Canon for 3 Tape Recorders	B	1967	8'	3x1			

NEW YORK (Joseph Scianni)

ID	Scianni	Horizon South, for contrabass and electronic mutations (stereo tape)	C+	1962	13'	2			
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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Scianni	Another Time: Another Voice (Instruments and tape)	F	1964	32'	1				

NEW YORK (Gary Sherman)

PP 1965-67 moved to Clifton, N.J.
also various small compositions (Sherman)

Sherman	Shadow of Evil	F	1965	40'	4				
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NEW YORK (Eric Siday)

PP (1949 ?) 1962

also background music (available on hire from Joseph Weinberger and Conroy, London, non-commercially)
all works popular in style

Siday	(music for advertising purposes, commercials, etc.)	In	1949-62	(1')	1				
Siday	(music for radio and TV signature tunes, commercials, etc., including Ford, Westinghouse, American Express, Maxwell House, weather forecasts, sports programs, time checks, CBC color TV program identification theme and ABC network theme; also "Identitones Inc.", 50 sound images for radio and TV station call letters)	In	1962-	(0'05"-0'07")	1				
Siday	Since the Flight (sequence for collaborative television ballet, recorded on videotape)	B - TV	1967	8'	(4)				

NEW YORK Studio D, Carroll Musical Instrument Studios

PP (1963) 1964

all works popular in style

Perrey	(TV and radio commercials: Volkswagen, RCA, Bandai)	In	1964	3 x 1'	1				
Perrey	Electronic Music from Outer Space	D	1965	40'	1	Msc	Pop		
Kingsley + Perrey	The In Sound from Way Out!	D	1966	28'44"	2	Van	Pop		
Kingsley + Perrey	(TV and radio commercials: Coca Cola, General Tire, American Steel, No-Cal, Stop and Shop Markets)	In	1966-67	5 x 1'	1				
Kingsley + Perrey	(record in preparation)	D	1967	(40')	2	Van	Pop		

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES		Notes Notes
						Disque Disc	Bande Tape	Autres Others
Tenney	Couplings (for kinetic theater piece "Snows")	MT	1966	30'	1			
Tenney	Collage No. 2 (for film "Viet Flakes")	F	1966	12'	1			

NEW YORK The Theatre of Eternal Music

PP (1960) 1962

group performances, improvising on predetermined combinations of specific frequencies in relation to a lowest fundamental and a drone; using microphones, mixing equipment, low-pass filter, amplifier and several loudspeakers (all channels mixed together on each loudspeaker). Duration usually 2-3 hours. Performers: John Cale (viola, sitar, 3-string drone, 4-string drone, bowed gong, voice; 1962-65), Tony Conrad (violin with electro-magnetic transducer, strings, guitar, lute, bowed gong; since 1962), Terry Riley (voice; since 1966), La Monte Young (soprano saxophone, piano, bowed gong, voice; since 1962), Marian Zazeela (bowed gong, voice; since 1962) - also Angus MacLise (hand drums; 1963), Terry Jennings (soprano saxophone; 1964), Dennis Johnson (voice; 1964)

Young	Composition 1960 No. 9 (electronic realization: hum Ampex 601)	C*	1960	ind	1 ch				
Young	Untitled Works (version for four performers)	C*	1963	ind	ind ch				
Young	Studies in the Bowed Disc, for bowed gong (two or four performers) with amplification	C*	1964-65	ind	ind ch				
Young	THE SECOND DREAM OF THE HIGH-TENSION LINE STEPDOWN TRANSFORMER, from THE FOUR DREAMS OF CHINA to Marlow (day of the unquiet grave - smoke of the shore); version for two violins with amplification	C*	1965 (1962)	ind	ind ch				
Young	THE TORTOISE, HIS DREAMS AND JOURNEYS:								
	PRELUDE TO THE TORTOISE	C*	1964	ind	ind ch				
	THE TORTOISE DRONING SELECTED PITCHES FROM THE HOLY NUMBERS FOR THE TWO BLACK TIGERS THE GREEN TIGER AND THE HERMIT	C*	1964	ind	ind ch				
	THE TORTOISE RECALLING THE DRONE OF THE HOLY NUMBERS AS THEY WERE REVEALED IN THE DREAMS OF THE WHIRLWIND AND THE OBSIDIAN GONG AND ILLUMINATED BY THE SAWMILL, THE GREEN SAWTOOTH OCELOT AND THE HIGH-TENSION LINE STEPDOWN TRANSFORMER	C*	1964	ind	ind ch				
	THE OBSIDIAN OCELOT, THE SAWMILL, AND THE BLUE SAWTOOTH HIGH-TENSION LINE STEPDOWN TRANSFORMER REFRACTING THE LEGEND OF THE DREAM OF THE TORTOISE TRANSLATING THE 189/98 LOST ANCESTRAL LAKE REGION ILLUMINATING QUOTIENTS FROM THE BLACK TIGER TAPESTRIES OF THE DRONE OF THE HOLY NUMBERS	C*	1965	ind	ind ch				
	7	C*	1966	ind	ind ch				
	THE CELEBRATION OF THE TORTOISE	C*	1966	ind	ind ch				
	TORTOISE	C*	1966	ind	ind ch				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Young	Drift Studies, for 3 sine-square wave generators and vibrator with contact microphone (sound environment)	C* - Sn	1966-67	ind	ind ch				
Young	Studies with voices, sine waves and vibrator, with specific combinations of harmonically related frequencies (sound environment)	C* - Sn	1966-67	ind	ind ch				

NEW YORK (Edgard Varese)

ip

Varese

Déserts, for wind, percussion and magnetic tapes	C+	1953-54 (1949-52)	10' (23')	1	Col	CIm	rln Paris GRM rev CEMC	/
Good Friday Procession in Verges (for film "Around and About Joan Miró")	F	1953	2147" (66')	1				

NEW YORK (The Velvet Underground)

ip 1965 (?)

pop group sponsored by Andy Warhol (featured in his "The Exploding Plastic Inevitable" environment); use of extreme amplification and feedback in performance by one of the group, John Cole (electric viola) - previously with The Theatre of Eternal Music

only works on Verve record are listed; no other details available

group	Heroin	C*	1966?	7'05"	1 ch	Ver	Pop	
group	Run, Run, Run	C*	1967?	4'18"	1 ch	Ver	Pop	
group	European Son to Delmore Schwartz	C*	1967?	7'40"	1 ch	Ver	Pop	

NEW YORK (Charles Whittenberg)

ip

Whittenberg	Study for solo clarinet with electronic extensions (for clarinet and tape)	C+	1961	10'	1		withdrawn	
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NEW YORK (?) (Glenn Williams)

ip (?)

untraced

Williams G	From Inner Space	F	1961	7"	1			
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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

NORTH TONAWANDA (Harald Bode)

PP (1961) studio to be in operation late 1967

ROCHESTER Eastman School of Music, University of Rochester

PO to be ready late 1967 (Barlow: see also under APELAC studio)

STONY POINT (John Cage + David Tudor)

PP 1960

live electronic performance equipment

see also appendix "Pre" (Cage)

Tudor: other live electronic performances to be found under indexed references
B and MT with Merce Cunningham Dance Company

Cage	Music for amplified toy pianos, for one performer and any number of toy pianos (contact microphones)	C*	1960	ind	ind ch		Pet		p Tudor
Cage	Cartridge Music, for any number of players (amplified "small sounds") and loudspeakers (record version, 1962, superimposes 4 performances by Cage and Tudor, using cartridges - with various objects inserted into them - and other objects with contact microphones, amplifiers, loudspeakers, volume and tone controls)	C*	1960	ind (20')	ind ch	Tim	Pet		p Cage Tudor/ van Biel Wolff/ Behrman Wolff/ (etc.)
Cage	Antic Meir (dance version of "Solo for piano", from "Concert for piano and orchestra", 1957-58, with "WBAL" - score for the operation of machines, 1960), electronic version, for amplified piano and electrical circuits	B	1961	ind	ind ch		Pet		p Cage Tudor
Cage	Winter Music (for 1-20 pianists), electronic version (also performed with "Atlas Eclipticalis")	C*/B	1961 (1957)	ind	ind ch		Pet		p Cage Tudor/ Pousseur Tudor
Cage	Atlas Eclipticalis, for chamber or orchestral ensemble (with or without "Winter Music"), electronic version, version with contact microphones, amplifiers and loudspeakers operated by an assistant to the conductor (part prepared from "Cartridge Music": performed 1962 with Max Matthews 6-channel electronic sound system)	C*/MT	1961	ind (40')	ind ch		Pet		p Cage/ Tudor/ Cage Mumma Tudor/ Ichiyangai/ Maxfield/ Strong/ Wolff
Cage	Variations II (for any number of players, any sound-producing means), electronic version (also performed simultaneously with "Variations III")	C*	1963 (1960-61)	ind	ind ch		Pet		p Cage Tudor/ Tudor
Cage	Variations III (for one or any number of people performing any actions), electronic version, for throat and contact microphones and loudspeakers (also performed simultaneously with "Variations II")	C*	1963	ind	ind ch		Pet		p Cage/ Cage Tudor
Cage	Electronic Music for Piano, for piano with contact microphones (also performed with 0'00" (solo to be performed in any way by anyone), 1962)	C*	1964	ind	ind ch		Pet		p Cage Tudor
Cage	Variations IV (for any number of players, any sounds or combinations of sounds produced by any means, with or without other activities), electronic version (record version, 1965, with microphones, record players, radio tuners, tape recorders with pre-recorded tapes, mixers, amplifiers and loudspeakers)	C*/MT	1964	ind (180')	ind ch	Eve	Pet		p Cage Tudor
Tudor	Fluorescent Light, composition for light and sound (microphones)	C*	1965?	ind	ind ch				p Tudor

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Cage	Variations V (37 Remarks re an Audio-Visual Performance), for film, slides (Stan Vanderbeek), dancers, tapes and electrical circuitry (including Max Matthews 96-channel mixer, Billy Klöver photo-electric triggering device, Robert Moog distance-sensitive antenna triggering device; tapes are activated by the movements of the dancers)	MT	1965	ind (40')	6-16 ch (5x2 + 4x1 tr)	Pet	p Cage Tudor/ Cage Mumma Tudor		
Tudor	Music for Piano No. 4 (Ichiyenagi, 1960), electronic version	C+	1965?	ind	ind ch	Pet	p Tudor		
Cage	Solo for Voice 2, electronic version	C+	1966 (1960)	ind	ind ch	Col	Pet	p Lucier Oliveros Tudor	
Tudor	Bandoneon I (Bandoneon Factorial), for bandoneon (light-programming), 18 sound circuits and 3 TV circuits (visual images by Lowell Cross)	C+	1966	ind	ind ch		p Behrman Grazzini Tudor		
Cage	Variations VII, for communication bands, telephone lines, microphones, household appliances and frequency generators (including radio signals, geiger counter 'beeps' and noises from the ether)	C+	1966	ind	ind ch	Pet	p Behrman Cage Cross L Grazzini Tudor		
Tudor	wave train (Behrman, 1966), version for 2-5 players, stringed instruments, microphones, amplifiers, loudspeakers, oscillators, ring modulator and tape (Behrman, NYC)	C+	1966	15'	1 tr + ind ch		p Cage Mumma Tudor/ Lucier Oliveros Tudor		
Cage	Music for Carillon No. 4, for an electronic instrument with electronic accompaniment (feedback) and log (percussion somantra)	C+	1966 (1961)	10'	1 ch	Pet	p Tudor		
Cage	Diary: How to Improve the World (You Will Only Make Matters Worse), electronic version, for voice (air, throat and contact microphones) and electronic equipment	C+	1966 (1965)	ind (30'-60')	ind, min 6 ch		p Cage Mumma Tudor		

SYRACUSE Electronic Music Studio, Syracuse University

PO (1966) 1967

Morris	(works in progress)	MT	1966-67						
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TRUMANSBURG Electronic Music Studio, Independent Electronic Music Center, Inc. (IEMC)

(R. A. Moog Co. 1964-66)

PP (1964) 1966

Deutsch	Jazz Images, for improvising jazz musicians(s), solo dancer and tape	C+	1964	9'50"	2	Jaz	rev Hunt'don		
Fairlie	Sculpture-Bird Collage	C	1965	5'24"	2				
Morris	Concrete Piece	C	1965	2'39"	4				
Morris	Study	C	1965	5'37"	4				
Robb	Fantasy of Echoes (Remembered Song, For the Birds, Tarantella)	C	1965	17'	1		not in archive		
Robb	Set for Tape Recorder (Scherzo, Pas-sacaglia, Gigue)	C	1965	5'50"	1				
Perry	Approach - Statement - Retreat	C	1965	6'02"	2				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Hunkins	Monaural Improvisation No.1 on Echo	St	1965	3'	1				not in archive withdrawn
Hunkins	Monaural Improvisation No.3	St	1965	5'	1				not in archive withdrawn
Robinson	Uncle Tom's Cabin (original title "Fluted Columns")	C	1965	3'14"	(4)2				
Deutsch	A Little Night Music	C	1965	4'06"	2				rev Hunt'don
Ceely	Coltton (section of "Coltton - Intuition - Fruition", 15')	C	1965	4'07"	2				rev Boston
Weidenhaar	One-Minute Invention No.3	C	1965	1'00"	2				
Myhill	This Is It	C	1965	2'00"	2				
Robb	Four Marches for Children	C	1965	6'30"	1				not in archive
Hunkins	Variations on a Concrete Theme	C	1965	10'39"	1				withdrawn
Dockstader	(work in progress)	D	1966	(45')	2	Owl			in NYC Gotham
Weidenhaar	The Thundering Scream of the Seraphim's Delight	C	1966	6'09"	2				mat UTENS withdrawn for rev
Ghent	Hex, an Ellipsis, for trumpet, instruments and tape (cuing signals on 4th track)	C+	1966	16'00"	4				in CPEMC
Weidenhaar	Filmusic	F	1967	4'48"	1				
Fairlie	Where Have All the Flowers Gone?	B	1967	9'20"	2				Pop
Erb	Reconnaissance, for violin, bass, two electronic setups (Moog synthesizer and 31-tone organ), piano and percussion	C+	1967	8'	2 ch				p White J Wilding-White
Weidenhaar	Music for "The Avocado Soda" (work in progress)	Th	1967						

NORTH CAROLINA (N. C.)

GREENSBORO Electronic Music Studio, University of North Carolina at Greensboro (UNC-G)

PO 1966

Hunkins	Study No.1, for four oscillators	C	1966	4"	1				withdrawn
Hunkins	Study No.2 - Variations by tape manipulation	C	1966	13"	1				withdrawn

OHIO

CLEVELAND Case Studio for Experimental Music, Case Institute of Technology (CIT)

PO 1965 to move to Cleveland Institute of Music (University Circle Electronic Music Studio) middle 1967

Wilding-White	Ecce Homo	F	1965	5'00"	2				
Erb	Reticulation, for concert band and tape	C+	1965	5'00"	2				
Erb	Stargazing, for elementary band and tape	C+	1965	3'00"	1				
Wilding-White	Pavanne	B	1966	8'17"	2				
Bourne	In Mirkwood	C	1966	1'30"	1				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Wilding-White	Don't Call Us We'll Call You	B-	1966	4'30"	2				
Wilding-White	Street Scene	B	1966	4'31"	2				
Wilding-White	Bandmusic, for concert band and tape	C+	1966	20'	2				
Wilding-White	3 Songs (from "B cummings Songs"), for voice, piano, percussion and tape	C+	1967	10'	1				

COLUMBUS Sound Laboratory, Ohio State University

PO (1963) 1966

Keone	Improvisation No.1	C	1963	32'18"	17				
Keone	Study No.1, for double bass and tape recorder	C+	1963	18'15"	17				
Keone	Improvisation No.2	C	1966	24'40"	17				
Keone	Theme music for WOSU-TV (NET) series	In	1966	2'10"	1				
Keone	City of Tanguy	F	1966	5'48"	1				
Keone	Matter of Consequence	F	1966	19'07"	1				

OREGON (Oreg.)

EUGENE Electronic Music Studio, University of Oregon

PO 1962 (?)

no information received

Atkinson	Collage	C	1962	?	?				
Earls	Dithyrambs	C	1962	?	?				
Taylor	Sound Piece No.1	C	1962	?	?				
Hunter	Patterns	C	1962	?	?				
Appleton	Study No.1, for stereo tape	C	1963	2'55"	2				
Appleton	Study No.2, for stereo tape	C	1964	3'30"	2				
Appleton	Circus, for flute, clarinet, violin, cello and two tape recorders (one 8" tape loop)	C+	1964	8"	2?				
Appleton	The Visit	Th	1964	22"	17				
Appleton	Primary Experience	C	1965	3'05"	2?				
Keller	(title unknown)	C	1966?	?	?				

PENNSYLVANIA (Pa.)

PHILADELPHIA Electronic Music Center, Philadelphia Musical Academy

PO 1966

Rudin	Paidéia (Abstract Opera No.2), for tape and film	C	1967	15'00"	2				
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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

PHILADELPHIA Sound Research Laboratory, University of Pennsylvania

PO (1964) 1965

Aronis	Electronic Study	C	1965	3'30"	2				
Thome	New York, New York	F	1966	17"	2				
Rudin	Il Giusca (Abstract Opera No.1), for tape and film	C	1966	15'28"	2				
Aronis	Poor Bitos	Th	1966	10"	1				
Rudin	For Ages Ten to Adult	F	1966	16"	1				
Marshall D	Fragile	F	1966	12"	1				
Thome	Psalm One	C	1966	13"	2				
studio	Cocktail Music, for live performed electronic sounds and real-time electronically modified instrumental sounds	C*	1966	Ind	2? ch				not in off. list

UNIVERSITY PARK Electronic Music Laboratory, Pennsylvania State University

PO 1967 (Gom + Raskin)

WASHINGTON (Otto Henry)

PP 1961-65 moved to New Orleans

Henry O	Vision II	C	1961	6'30"	1				
Henry O	Washington Concerto	C	1961	2'20"	1				
Henry O	January the Sixth	C	1962	8"	1				
Henry O	The Essence of Two or Three, a composition for voice and tape recorder	C+	1962	40"	1				
Henry O	Jurassic I and II	C	1962	7"	1				
Henry O	Sam Gira	C	1962	6"	1				
Henry O	Four Songs for Magnetic Tape	C	1962	7"	1				
Henry O	Tintinnabulation	C	1962	6"	1				
Henry O	Aurora 7	C	1962	7"	1				
Henry O	Dancing Music	B	1963	8'24"	2				
Henry O	Aknuf and the Stones, a happening for voices and tape recorder	MT	1963	17'30"	1				
Henry O	Sonatina (from the above)	C	1963	4'35"	1				
Henry O	Symphony in One Movement, No.1	C	1964	21"	2				rev. La.
Henry O	Lucifer, the Son of the Morning	C	1964	42'27"	2				
Henry O	Four Landscapes from H.G. Wells	C	1964	18"	2				
Henry O	The Land of Wu	C	1964	3'30"	1				
Henry O	Symphony in One Movement, No.2	C	1964	20"	2				rev. La.
Henry O	Sampson and the Lions; In the Garden of Delilah	C	1964	12'30"	2				
Henry O	Suite for Magnetic Tape No.1	C	1964	28"	1				
Henry O	Suite for Magnetic Tape No.2	C	1964	30"	1				
Henry O	Symphony in One Movement, No.3	C	1964	18"	2				
Henry O	Suite for Magnetic Tape No.3	C	1964	14"	1				
Henry O	Jazz Electronique	C	1964	4"	1				
Henry O	Serendipity	C	1965	4"	2				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Henry O.	Two Scenes from Richard III	C	1965	14'	2				
Henry O.	A Tale from Baron Münchhausen	C	1965	5'	2				
Henry O.	Symphony No.4 in Three Movements	C	1965	20'	2				rev. La.
Henry O.	The Seven Deadly Sins	B	1965	23'06"	2				

RHODE ISLAND (R. I.)

SHANNOCK (Vladimir Ussachevsky)

PP 1966

portable studio, for use in connection with NYC CPEMC (Ussachevsky)

TENNESSEE (Tenn.)

NASHVILLE Electronic Music Studio, George Peabody College

PO 1966

Trythall G.	A Vacuum Soprano, Op.13, for brass quintet and stereo tape	C+	1966	6'32"	2				
Trythall G.	Alpha Rhythm, Op.14, for jazz ensemble and stereo tape	C+	1967	3'24"	2		Jaz		
Trythall G.	Entropy, Op.15, for flute, harp, celeste, piano (2 players), stereo brass groups and stereo tape	C+	1967	6'00"	2				

TEXAS (Tex.)

AUSTIN Electronic Music Studio, University of Texas

PO 1966

no information received (Klein L.)

DALLAS (David Ahlstrom)

ip 1963-65

Ahlstrom	Recitative, Aria and Cadenza, for tape and piano (from "A Chamber Drama")	C+	1963	4'	1				
Ahlstrom	Symphony Number Two, for 6 dancers, tape recorder, Wurlitzer Electronic Piano (2 players), percussion (2 players), Wurlitzer Side Man (2 players), with optional contrabass (or cello), flute, clarinet and soprano	C+	1963-64	20'	1				
Ahlstrom	Introduction and Lament with Noise (from the above)	C	1963	6'	1				
Ahlstrom	Anthem Number One - Alleluia, for soprano, organ and stereophonic tape recorder	C+	1963	4'	2		Pyr		
Ahlstrom	Anthem Number Three - Onward Christian Soldiers	C	1964	7'	2		Pyr		

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Ahlstrom	Suite Number Three - The Dumb-waiter (to be used with theater pieces)	Th	1964-65	10'	1				Pyr
Ahlstrom	Symphony Number Three - No Exit, for mechanical clock, stereophonic tape recorder, with optional solo, multiple choirs or other vocal ensembles, and (on certain occasions) instrumental ensembles, and readers and dancers (when possible to be performed in a church)	MT	1964-65	38'	2				Pyr
Ahlstrom	Anthem Number Four - It is Full Time for You to Wake from Sleep, for child solo, choir (SATB), organ, congregation (speaking and reading), tape recorder, radio and organ (tape to be prepared by the performers, realization by the composer)	C+	1965	5'	1				Pyr
Ahlstrom	Sonata Number Six, for instruments or tape, dancers, actors and lights (tape realization by the composer)	MT	1965	Ind (12')	2				Pyr
Ahlstrom	Sonata Number Seven - In Memoriam Samuel Acock, Pheasant of the Granary Burlying Ground on Tremont Street in Boston, for three stereophonic tape recorders, one or more players	C	1965	10'	3x2				Pyr
Ahlstrom	Suite Number Five - Variations on My Old Kentucky Home, for jazz group (trio), pianist, rock group, tape recorders and conductor (any tape composition by David Ahlstrom may be used)	C+	1966	Ind	Ind				Pyr Jaz Pop

DALLAS Audiovisual Studio

PP 1966 continued from Houston Higgins and Jerry Hunt studios

Hunt	Unit 2, for noise generator, variable amplifiers, filters and articulation devices (live) (work in progress)	C*	1966-67						
Higgins H.	(work in progress)	C*	1967						

DALLAS (Robert C. Ehle)

PP 1966

the following works were included in the list sent by the Electronic Music Composition Laboratory, NTSU, Denton, but were not composed there

Ehle	Spiral of Archimedes	C	1966	4'	2				
Ehle	Cement Music	C	1966	3'	2				
Ehle	The Chinese Lute (Pastoral Variations)	C	1966	5'	2				
Ehle	Hypothetical Orbits	C	1966	4'	2				

DALLAS (Houston Higgins)

ip continued at Audiovisual Studio

Higgins H.	Samaym, for voice, ensemble (various) and electronic modifiers (bridge and ring modulation)	C*	1965	Ind	Ind ch				
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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Higgins H	Raoquin	C	1965	?	?				
Higgins H	Tachiyagara, for piano solo, electronic modifiers and filter network (theatrical)	C*	1966	Ind	Ind ch				
Higgins H	Music for Joseph Byrd, for various rock and roll bands and electronic modifiers	C*	1966	Ind	Ind ch	Pop			

DALLAS (Jerry Hunt)

ip continued at Audiovisual Studio

all live electronic works employ theatrical environments

Hunt	Hellix 3 (any instruments), tape version for electronic sounds	C	1963	?	?				
Hunt	Preparat'l, for 1-10 orchestra groups, variable filters (one more per group), modulators and several amplification systems	C*	1964	Ind	Ind ch				
Hunt	Tabulatura Sogya, for 0-11 acoustic instruments, various wave-shaping devices, tunable amplifiers and amplitude modulation	C*	1965	Ind	Ind ch				
Hunt	Unit 1, for solo situation, electronic version (live) for acoustic instrument with electronic modification	C*	1965?	Ind	Ind ch	CPE			
Hunt	For Vivaldi, electronic and acoustic versions, acoustic version using vocal material	C*	1966	Ind	Ind ch				

DALLAS Pams Productions Inc.

PO 1965

studio	(electronic music for commercials)	In	1965-						
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DENTON Electronic Music Composition Laboratory, North Texas State University (NTSU)

PO 1965

Ellis M	Feedback Fantasy	C	1965	4'20"	2				
Ellis M	The Eternal Can Can	C	1966	7'00"	2				
Payne	1st Electronic Piece	C	1966	1'30"	2				
Labbé	Chance Piece, for clarinet and magnetic tape	C+	1966	4'18"	2				
Ellis M	George Morey Plays the Flute	C	1966	4'09"	2				
Labbé	Musique Concète Study No.1	C	1966	4'12"	2				
Payne	Elegy on the Death of a Mad Dog	C	1966	9"	2				

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Labbé	Why ?, for mixed chorus and prepared tape	C+	1966	4"	2				
Payne	Piece for alto saxophone and tape	C+	1966	4"	2				
Ahstrom	Sonata Number Eight (for Burt Turetsky), An American Sonata for contra-bass solo, tape recorder, piano (or organ), chorus (or record player), conductor, assistant conductor (or clock), 4 or more dancers (or people) and hundreds and hundreds of balloons	C+	1966	18"	2				Pyr not in off. list
Ellis M	Old Man Ivory	C	1967	5'15"	2				
Ellis M	Episode, for trumpet and live electronic instrument (Moog synthesizer)	C*	1967	6'30"	2 ch				
Martin V	Dance and Secret	C	1967	4"	2				
Ellis M	Centrifusion, for symphony orchestra and live electronic instruments (Moog synthesizer)	C*	1967	12"-14"	2 ch				
Labbé	Oscillation, for symphony orchestra and electronic tape	C+	1967	8"	2				
Ellis M	Kaleidoscope, for symphony orchestra (aleatoric score) and live electronic instruments (2 Moog synthesizers)	C*	1967	11"-16"	4 ch				

LUBBOCK Texas Technological College
in 1961-64

Cross L	Four random studies	C	1961	5'00"	2				
Cross L	0.8 Century (Homage to Stravinsky)	C	1962	3'08"	2				
Cross L	Decaphonics	C	1963	6'12"	2				
Cross L	After long silence (on a poem of Yeats), for soprano and 4-channel tape	C+	1964	5'38"	4				
Cross L	Antiphonies	C	1964	4'30"	4				

SAN ANTONIO (Philip Krumm)

PP (1959) 1967

since 1967 collaboration with Rachel's Children (pop music group) and Light/Sound Development Center

Krumm	Concert Music, for tape and orchestra	C+	1959	8'35"	2	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Krumm	Four Callioids, for tape and orchestra	C+	1959	4'12"	2				
Krumm	Patterns III, for tape and ensemble	C+	1959	Ind	2				
Krumm	Modulation Set, for tape and electronically modified piano with ring modulators	C+	1959	14"	2x2				
Krumm	Excursions, for ensemble and tapes	C+	1960	9"	2x1				
Krumm	Ant Piece, for narrator and tape	C+	1960	6"	2				
Krumm + Sheff	Patemkin (2 percussionists and tape)	F	1960	10" (30")	1				Rin Sheff
Krumm	New Year's Song	C	1961	15"	1				rev CSEM
Krumm	Sax/piano/tape	C+	1964	5'00"	2				
Krumm	(several works involving contact microphones, amplifiers and ring modulators)	C*	1964-65						

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Krumm	Force Base	C	1965	5'00"	2				
Krumm	commercial background musical devices for Volkswagen Advertisements	In	1966	(1'06")	4				mat Davis Col. vin Miller
Krumm	Base for "Eden Fire" (work in progress)	C	1966-67	26'30"	2				
Krumm	Base for "Star Chamber" (work in progress)	C	1966-67	38'45"	4				mat Davis Col.
Krumm	Base for "Dark Harbor" (work in progress)	C	1966-67	40'00"	2				

SAN ANTONIO Les Miller Sound

io	Krumm	commercial background musical devices for Volkswagen Advertisements						mat Davis Col. vin Krumm
		In	1966	(1'06")	4			

SAN ANTONIO (Robert Sheff)

ip 1958-60 moved to Ann Arbor									
Sheff	Chorales, for organ, voices and tape	C+	1958	15'	1				
Sheff	Piano Music, for piano, contact microphones, wave generators and "Interceptors", and one media instrument (radio or television or automobile or airplane or roller coaster, etc.)	C*	1958	Ind	Ind ch				
Sheff	Music for George Brecht's "Three Begins", for voice and tape	C+	1960	5'	2				
Sheff	Music for "Night of the Iguana", for three instruments, reader and tape	C+	1960	10'	1				
Sheff	Ballad (realization of graph score), for tape with or without instruments or voices (with gestures)	C+	1960	ind	4x1				
Krumm + Sheff	Patomkin (2 percussionists and tape)	F	1960	10' (30')	1				vin Krumm

VERMONT (Vt.)

BENNINGTON (Henry Brant ?)									
ip (?)									

BENNINGTON Electronic Music Studio, Bennington College

PO 1963-64

studio directed by Lionel Nowak, no compositions produced

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	

VIRGINIA (Va.)

CHARLOTTESVILLE Computer Science Center, University of Virginia									
PO 1966									

WASHINGTON (Wash.)

SEATTLE (William O. Smith)									
PP (?) 1967 (?)									

WISCONSIN (Wis.)

MADISON Electronic Composition Studios, University of Wisconsin									
PO 1965									
Scandrett	Rhapsody for tape recorder	C	1965	4'	1				
Scandrett	Three Stellar Folk Tunes	C	1966	6'	1				
Crane	Composition Number One	C	1966	2'	4				
Keezer	Electronic Composition Number One	C	1966	4'	1				
Scandrett	The Wuggly Ump	C	1966	3'	4				
Scandrett	Goomber Improvisations on "Improvisations on a Toy Piano" (W.L. White, 1964)	C	1966	3'	1				
Klimko	Two Poems of Gerard Manley Hopkins, for voice and tape	C+	1967	30'	1				

MILWAUKEE University of Wisconsin – Milwaukee

io									
Sudsy	Skins and Exposures	B	1966	?	12				
(untraced)									
Grauer	Inferno	C	?	6'30"	1?	Fol			

VENEZUELA

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes					
						Disque	Bande	Autres						
CARACAS Estudio de Fonología Musical, Comisión de Estudios Musicales, Instituto Nacional de Cultura y Bellas Artes														
PO 1966														
Azor	La noche II	S	1966-67	27'	2									
Azor	Homenaje a Caracas (with more than 50 actors, large metal structure, 8 film projectors, 30 slide projectors, 20 movable prisms, and simultaneous tapes)	MT	1967	(120')	4									

Optional Electronic Realizations / Partitions Comportant
Une Réalisation Electroacoustique Facultative

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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque	Bande	Autres	
these realizations appear in the main part of the catalog, and are here listed in alphabetical order by composers, with no indications of country, city and studio of origin/les œuvres ci-après figurent toutes dans la partie principale du catalogue: ici elles apparaissent dans l'ordre alphabétique des compositeurs, indépendamment du studio d'origine									
the composer responsible for each realization, and the studio in which it was made, are given in parentheses after each title (see also appendix "Poé"/le compositeur ayant assuré chaque réalisation, ainsi que le studio où elle a été effectuée, sont indiqués entre parenthèses après chaque titre (cf. aussi l'annexe sur la poésie)									
the date of the composition of the original score is given in parentheses below the date of the realization, when different/la première date se réfère à la réalisation, la seconde, entre parenthèses, à la composition de la partition originale									
THE FOLLOWING REALIZATIONS NEED NOT BE MADE ELECTRONICALLY/LES PARTITIONS SUIVANTES NE COMPORTENT PAS OBLIGATOIREMENT UNE REALISATION ELECTROACOUSTIQUE									
Ahstrom	Sonata Number Six (Ahstrom, Dallas, Tex.)					1965			
Cacioppo	Cassiopeia (Sheff, Ann Arbor, Mich.)					1963 (1962)			
Cage	W.B.A.I., score for the operation of machines, realization with "Antic Music" (Cage, Stony Point, N.Y.)					1961 (1960)			Per
Cage	27'10.554" for a percussionist (Neuhous, New York, N.Y.)					1964 (1956)			Per
Cage	27'10.554" for a percussionist (Neuhous, Urbana, Ill. + New York, N.Y.)					1965 (1956)			Per
Feldman	Marginal Intersection (Feldman, New York, N.Y.)					1951			Per
Hamm	Round (several realizations, Urbana, Ill.)					1964			
Kayn	Signals, für 7 Instrumentalgruppen (Kayn, NDR Hamburg)					1966 (1964-66)			SZ
Riley	Concert for two pianists and five tape recorders (Riley, San Francisco, Calif.)					1960			
THE FOLLOWING REALIZATIONS MUST BE MADE ELECTRONICALLY/LES REALISATIONS SUIVANTES NE PEUVENT ETRE QU'ELECTROACOUSTIQUE									
because some of the scores contain generalized instructions, their realizations have in some cases been made very differently by different composers/ certaines de ces partitions ont pu être l'objet de réalisations très divergentes de la part de différents compositeurs, les indications originaires laissant volontairement une très grande marge de liberté									
Ashley	Something for clarinet, piano and tape (Ashley, CSEM, Ann Arbor, Mich.)					1962			
Cage	Cartridge Music (Cage + Tudor, Stony Point, N.Y.)					1960		Tim	Per
Cage	Cartridge Music (Bussotti + Pheretuisse, Firenze)					1965 (1960)			Per
Cage	Fontana Mix (Cage, RAI Milano tape realization)					1958-59 (1958)		Fol+	Per
Cage	Fontana Mix (Neuhous, New York, N.Y.: live electronic realization, "Fontana Mix - Feed", on record are 4 different performances)					1965 (1958)		Tim+	Per
Cage	Imaginary Landscape No. 3 (Kogel, München: see Cage's realization in appendix "Pre")					1964 (1942)			Per
Cage	Imaginary Landscape No. 5 (Cage, Barnes' studio, New York, N.Y.)					1951-52			Per
Cage	Imaginary Landscape No. 5 (Pheretuisse, 52F M Firenze + MEV Roma)					1965-66 (1952)			Per
Cage	27'10.554" for a percussionist (2 realizations by Neuhous, see above)								
Dennis	Expansion of a Module (Dennis, London)					1966-67			
Dennis	Metopoeia (Dennis, London)					1965			
Dennis	Music for percussion and tape (Dennis, London)					1965			
Dennis	Phanopoeia (Dennis, London)					1964			
Feldman	Intersection (Feldman, Newark, N.J.)					1953			
Kogel	Diaphonia (Kogel, KÖln)					1965 (1964)			UE
Kogel	Phonophonia (Kogel, KÖln)					1964 (1963-64)			UE

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Kagel	Tremens (Kagel, STEM Utrecht)		1966 (1963-65)			UE			
Mendes	nascemorre (Mendes, Santos)		1963			PAU			
Neuhaus	Max-Feed (Neuhaus, New York, N.Y.)		1966			Mos			
Neuhaus	Max-Feed (Corner, New York, N.Y.; "DO", for (with) (to?) MAXFEED AM (stereo)FM, AM/FM)		1966			Mos			
Pousseur	Scambi ("Scambi I", Pousseur, RAI Milano)		1957			Phi SZ			
Pousseur	Scambi ("Scambi II", Pousseur, RAI Milano)		1957						
Pousseur	Scambi (2 versioni di Berio e 2 versioni di Wilkinson)		1957						
Sikorski	Echo II (Sikorski, Polskie Radio Warszawa)		1963			PWM			
Wildberger	Epitapse pour Evariste Galois (Wildberger, Radio Suisse Romande Genève; version française)		1961-62			Mod			
Wildberger	Epitapse für Evariste Galois (Wildberger, SFB Berlin deutsche Fassung)		1965 (1961-62)			Mod			

THE FOLLOWING REALIZATIONS NEED NOT BE MADE ELECTRONICALLY/LES PARTITIONS SUIVANTES NE COMPORTENT PAS OBLIGATOIUREMENT UNE REALISATION ELECTROACOUSTIQUE

these scores use graphic and other indeterminate forms of notation, and do not specifically mention electronic realizations, although these are not excluded in the instructions for performance/ces œuvres sont représentées par des partitions volontairement indéterminées (par ex., graphiques). Beaucoup de détails concernant leur réalisation sont, donc, laissés aux interprètes, y compris même la nature du matériau sonore, qui peut être électroacoustique ou non.

Brown	4 Systems, for pianos and/or other instruments or sound-producing media (Neuhaus, New York, N.Y.)		1964 (1954)			AMP			
Browne	Rari Velocitatem (Deutsch, Huntington, N.Y.)		1965						
Bussotti	Cœur pour batteur (de "Sette Fogli"; Neuhaus, New York, N.Y.; "Cœur pour batteur - Positively Yes")		1965 (1959)			UE			
Cage	Solo for Cello (from "Concert for piano and orchestra"; Phetteplace, MEV Roma)		1966 (1957-58)			Per			
Cage	Solo for Piano (from "Concert for piano and orchestra", realization on "Antic Meet"; Cage + Tudor, Stony Point, N.Y.)		1961 (1957-58)			Per			
Cage	Solo for Voice 2 (Lucier + Oliveros + Tudor, Stony Point, N.Y.)		1966 (1960)		Col	Per			
Cage	Solo 0'00" (4'33" No.2; Phetteplace, Firenze)		1965 (1962)			Per			
Cage	Variations I (Amey, New York, N.Y.)		1960 (1958)			Per			
Cage	Variations II (Cage + Tudor, Stony Point, N.Y.)		1963 (1960-61)			Per			
Cage	Variations II (Echarte + Vaggione, Universidad Nacional, Córdoba)		1966 (1960-61)		JME	Per			
Cage	Variations III (Cage + Tudor, Stony Point, N.Y.)		1963			Per			
Cage	Variations IV (Cage + Tudor, Stony Point, N.Y.)		1964		Eve	Per			
Cage	Variations IV (MEV Roma)		1966 (1964)			Per			
Cage	Where are we going? And what are we doing? (Phetteplace, MEV Roma)		1966 (1960)			Per			
Cage	Winter Music (Cage + Tudor, Stony Point, N.Y.)		1961 (1957)			Per			
Corner	(14 compositions; Corner, New York, N.Y.; listed as works which may use amplification, or which may include live electronic realization)		1961-66						
Ichianagi	Music for Piano No.4 (Tudor, Stony Point, N.Y.)		1965? (1960)			Per			
Ichianagi	Space, for two pianos (Ichianagi, Okuyama's studio, Tokyo)		1966						

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES			Notes Notes
						Disque Disc	Bande Tape	Autres Others	
Ichianagi	Stanzas, for string instrument(s) (Ichianagi, Sagamu, Tokyo)		1966 (1961)						Per
Kasugi	Anima 7 (MEV Roma)		1966 (1964)						
Manushita	Hexahedra (Manushita, SFTMC, San Francisco, Calif.)		1965?						
Young	Composition 1960 No.9 (Young, New York, N.Y.)		1960						
Young	Poem for Chairs, Tables, Benches, Etc. (or other sound sources; Dunn, New York, N.Y. + Maxfield, New York, N.Y.)		1960						
Young	2 sounds (Riley + Young, Berkeley, Calif.)		1960						

Unrealized Scores of Electronic Music / Partitions Electroniques non Réalisées

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Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES		
						Disque Disc	Bande Tape	Autres Others
<i>these compositions do not appear in the main part of the catalog (with the exception of that by Evangelisti), and are listed in alphabetical order by composers, with no indication of country. Only complete scores, which could be realized independently of the composers, are listed / les œuvres qui suivent, à l'exception de celle d'Evangelisti, ne figurent pas dans les listes des studios; il ne s'agit que de partitions complètement écrites, pouvant donc être réalisées sans intervention du compositeur</i>								
Amacher	Score For Autonomy No.1, based on modulating principles, using electrical or non-electrical sound sources	C	1966	ind, min 15'	Ind			
Benvenuti	Racconto II, breve dramma rappresentativo per colonne elettroniche e 7 esecutori	C+	1961	20'	4			
Brown	Octet II, for eight loudspeakers	C	1957	8'00"	8x1			
Evangelisti	Campi Integrati (réalisation à Polskie Radio Wawzawa inachevée)	C	1959	ind, min 5'	4			
Goeyvaerts	Compositie nr.4 met dode tonen (Composition No.4 aux sons morts)	C	1952	9'16"	1			
Hansbraeus	Frequences sonores, für Instrument- och rörelsklanger i högtalartergivning	C	1966	13'	2			
Korkoschka	Klang ↔ Semantik	C	1965?	?	2?			
Kayn	Impulse, für 7 Raumklangstrahler (Klangmaterial in WDR Kün + Polskie Radio Warszawa, aber nicht realisiert)	C	1959-60	7'	(7)			
Ligeti	Pièce électronique Nr.3	C	1957-58	8'	4			
Martensen	Interferences I, für Film och elektronisk musik	C	1966	?	4			
Nilsson B	Würfelspiel	C	1957	1'?	1			
Nilsson B	Zellen	C	1958	?	1			
Wyschnegradsky	Etude	C	1953-54	1'09"	1			

THE FOLLOWING SCORES MAY BE REALIZED ELECTRONICALLY/PARTITIONS DONT LA REALISATION ELECTROACOUSTIQUE EST FACULTATIVE

these compositions, with the exception of the works by Evangelisti, do not appear in the main part of the catalog; electronic realizations have not yet been made, although specifications for an optional electronic realization are given in the scores/la possibilité de réalisation électronique de ces partitions, quelque prévu n'a pas encore été utilisée; ces œuvres ne figurent donc pas dans les listes des studios, à l'exception de celles d'Evangelisti

Brown	December 1952, for one or more instruments and/or sound-producing media (from "Folia")	C*	1952	ind	ind	AMP		
Brown	November 1952 (Synergy), for piano(s) and/or other instruments or sound-producing media (from "Folia")	C*	1952	ind	ind	AMP		
Cage	Variations VI, for a plurality of sound systems	C*	1966	ind	ind	Pet		
Childs	Interbalances VI, for horn, piano and two tapes (tapes to be prepared by the performers)	C+	1964	ind, max 13'41"	ind (2x1)			
Evangelisti	Die Schachtele, azione mimo-scenica per 5 o 7 mimi, voce (inicia su nastro e distribuita su 1-3 canali), proiettori (minimo di 2), piccola orchestra a nastro (realization by Austin, Davis, Calif.)	MT	1962-63	ind, min 20'	2?	Pet		
Evangelisti	Spazio a 5, per 4 gruppi di percussioni, voci ed accorgimenti elettronici: versione su nastro	C-	1959-61	ind, min 7'		Ton		
	versione concreta-elettronica improvvisata (realization by Austin, Davis, Calif.)	C*			4/1			
Kogel	Camera Oscura, chromatisches Spiel für Lichtquellen und Darsteller (Tonbänder müssen speziell gemacht werden)	C+	1965	14'	3x1	UE		
Kogel	Kommentare und Extempore, für mehrere Stimmen (Tonbänder müssen speziell gemacht werden)	C+	1966	25'	2x2	UE		
Kogel	March, für 3 Spieler (2 Violoncelli und Schlagzeug)	C+	1964	1'-17'	ind	UE		
Kogel	Sonant, für Gitarre, Harfe, Kontrabass und Fellinstrumente	C+	1960	1'-22'	ind	Pet		

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	Pistes Tracks	APPENDICES		
						Disque Disc	Bande Tape	Autres Others
Kogel	Transición II, für Klavier, Schlagzeug und zwei Tonbänder	C+	1958-59	10'-24'	2x1	Tim	UE	
Kayn	Allatropia, per orchestra con articolazioni multipla (auch aufRührbar durch Miteinbeziehung elektroakustischer Klangumwandler)	C*	1962-64	Ind	Ind ch		SZ	
Keyn	Diffusions, per 1-4 organi elettronici (auch aufRührbar durch Miteinbeziehung elektroakustischer Klangumwandler)	C*	1965	Ind (2'30"-5'00")	Ind ch		SZ	
Marie	Millieu Divin, pour 2 orchestres, 1 ou 2 chefs d'orchestre, 2 magnétophones et 2 systèmes de sonorisation indépendants (2x4 canaux)	C+	1966-67	27'	2x2			
Varèse	Équatorial, for male choir, 4 trumpets, 4 trombones, piano, organ, 6 percussionists and 2 ondes Martenot (performed by Brown and Plaut on two oscillators as substitutes for the ondes Martenot, in New York: not prescribed in the score)	C*	1961 (1933-37)	15'	2 ch		Clin	

Discography / Discographie

This discography is divided into three sections:

ELECTRONIC MUSIC (works listed in the main part of the catalog)

ILLUSTRATED INTRODUCTIONS TO ELECTRONIC MUSIC (also includes excerpts from compositions which are too short in relation to the total length of the work to be considered in the first section, etc.)

WORKS IN THE APPENDICES (which do not otherwise appear in the catalog, and are thus not electronic music)

The correct titles of compositions have been given: whenever the version listed on a record is sufficiently different, this has been added in quotation marks within parentheses (the same applies to translations).

When the entire contents of a record has been reissued in a different country (sometimes on a different record label), only the original has been listed, and the reissues are noted in parentheses.

The tape original of some stereo records is monaural: the stereo versions are dubbing made by the record company (such as Philips).

Many records include non-electronic works: this can generally be ascertained from the durations of the individual electronic works. When a record in one section of the discography also appears in one or both of the other sections, an asterisk (*) precedes its number.

Musicians listed in the second section who do not otherwise appear in the catalog: Fritz Enkel (WDR Köln), Roger Maren (USA), Abraham A. Moles (CERT Paris), Vaclav Nejhybel (USA), Anton Springer (Telephonbau und Normalzeit, Frankfurt), Hans Heinz Stuckenschmidt (Berlin, BRD).

Cette discographie se compose de trois sections:

MUSIQUE ELECTROACOUSTIQUE (œuvres figurant dans les listes des studios)

INTRODUCTIONS ILLUSTREES A LA MUSIQUE ELECTROACOUSTIQUE (cette section inclut aussi les extraits trop courts pour figurer dans la section précédente)

ŒUVRES CITEES UNIQUEMENT DANS LES ANNEXES (et, donc, n'étant pas considérées, d'après nos critères, comme de la musique électroacoustique proprement dite, cf. préface.)

Lorsqu'un disque cité dans l'une de ces sections se trouve également dans une autre (ou les deux autres), un astérisque (*) précise son numéro.

Les œuvres sont désignées par leur titre correct: lorsqu'un disque en donne un titre différent, ce dernier est ajouté entre guillemets et entre parenthèses, suivant la même présentation adoptée pour les introductions.

Si le contenu d'un disque a été intégralement réédité dans un autre pays (parfois sous une autre étiquette), on indique la version originale, la réédition étant mentionnée entre parenthèses.

La bande originale de certains disques stéréo est monophonique: les versions stéréophoniques ont été faites par la firme de disques (notamment chez Philips).

Sur beaucoup de disques, les œuvres électroacoustiques voisinent avec d'autres qui n'utilisent que les moyens traditionnels: nous ne mentionnons pas ces dernières, mais leur présence est facile à déceler, dès lors que le minutage total du disque est visiblement plus grand que celui de l'ensemble des œuvres électroacoustiques y figurant.

Signalons enfin que certains musiciens cités dans la deuxième section de la discographie ne figurent pas ailleurs dans le répertoire. Ce sont: Fritz Enkel (WDR Köln), Roger Maren (USA), Abraham A. Moles (CERT Paris), Vaclav Nejhybel (USA), Anton Springer (Telephonbau und Normalzeit, Frankfurt), Hans Heinz Stuckenschmidt (Berlin, BRD).

*** = label unknown/maison de disques inconnue

m = mono

st = stereo/stéréo

diameter/diamètre: 30 cm (12 in), 25 cm (10 in), 17 cm (7 in)

speed/vitesse: 33 (rpm/in), 45 (rpm/in)

ELECTRONIC MUSIC/MUSIQUE ELECTROACOUSTIQUE

Ach ACHELE (Paris)

JLB 1 (m, 17 cm, 45)

Brau Instrumentation verbale (4'40")

Brau Instrumentation verbale (3'55")

FD 1 (m, 17 cm, 45)

Dufrêne Crirythme dédié à Jean-Louis Brau

Adv ADVANCE (Tucson, Arizona)

FGR-1 (m, 30 cm, 33)

Whittenberg Electronic Study No. 2, with contra-bass

FGR-5 (m, 30 cm, 33)

"Music from the ONCE Festival"

Mumma Music for the Venezia Space Theatre

FGR-7 (in preparation) (m, 30 cm, 33)

Schwartz

Fantasy, for flute, contra-bass and tape

Alp ALPHA (Bruxelles)

1009 (m, 17 cm, 45)

"Musique électronique 1963"

Souffrault

Variations sur l'Electronic 30 (variations 1 et 5)

Souffrault

Variation sur un son de piano

Souffrault

Variation sur un son de tambour

Ama AMADEO (Wien)

*AVRS 5006 (m, 30 cm, 33)

"Klänge unterwegs: eine Einführung in die elektronische Komposition und ihre Arbeitsmethoden"

Brön

Anepigraphie

Brön

Klänge unterwegs

Ava AVAKIAN (New York, NY)

*JC-1 (m, 3x30 cm, 33)
JCS-1 (st, 3x30 cm, 33)

"John Cage 25-year Retrospective Concert"

Cage

Williams Mix

AWS AMERICAN WIND SYMPHONY (New York, NY?)

SR 45-3263 (sr?, 30 cm, 33; non-commercial?)

Bodings

Pittsburgh Concerto

BAM BOITE A MUSIQUE (Paris)

EX 241 (m, 17 cm, 45; voir aussi LD 070)

"Musique Concrite 1959, No.1"

Ferrari

Etude aux accidents

Philipot

Ambiance 1 (version abrégée)

Sauquet

Aspect sentimental (version abrégée de "Trois aspects sentimentaux")

Schoeffer P

Etude aux allures

EX 242 (m, 17 cm, 45; voir aussi LD 070)

"Musique Concrite 1959, No.2"

Ferrari

Etude aux sons tendus

Schoeffer P

Etude aux sons animés

Xenakis

Diamorphoses

LD 037 (m, 25 cm, 33)

van Thienen M

La Ralentie, pour récitante et bande

LD 070 (m, 30 cm, 33; voir aussi EX 241, 242)

"Musique Concrite"

Ferrari

Etude aux accidents

Ferrari

Etude aux sons tendus

Philipot

Ambiance 1 (version originale)

Souquet *Trois aspects sentimentaux*
 Schaeffer P *Etude aux allures*
 Schaeffer P *Etude aux sons animés*
 Xenakis *Diamorphoses*

LD 071 (m, 30 cm, 33)

"Musique Expérimentale (I)"

Boucourechliev *Texte II:*
 première version
 deuxième version
 Ferrari *Tautologos II*
 Mâche *Volumes*
 Philippot *Ambiance II - Toast funèbre*
 Vandelle *Crucifixion (3 extraits)*

LD 072 (m, 30 cm, 33)
5.072 (st, 30 cm, 33)

"Musique Expérimentale II"

Boyle *Vapeur (version 1963)*
 Brown *Times Five*
 Canon *Turmac I*
 Ferrari *Tautologos I*
 Mâche *Terre de feu*
 Malec *Reflets*

LD 305 (m, 25 cm, 33)

Anthuys *Le crabe qui jouait avec la mer (conte musical)*

LD 705-6 (m, 2x25 cm, 33)

"Maldoror"

Philippot *Maldoror (musique pour une pièce radiophonique)*

Bar BARCLAY (Paris)

GJW 1 (m, 17 cm, 45)

Walman *Improvisations - mégapneumes (9'30", 1963)*

89005 (m, 30 cm, 33; épuisé/deleted)

"Premier Festival de l'Art d'Avant-garde"

Barrqué *Etude*
 Boulez *Etude II (sur sept sons)*

Bos BOSTON (Boston, Mass.)

0220 (m/st, 30 cm, 33; in preparation)

Berio *Visage*

BTL BELL TELEPHONE LABORATORIES (Murray Hill, NJ/New York, NY)

*122 227 (matrix number) (m, 25 cm, 33; non-commercial)

"Music from Mathematics"

Guttmann *Pitch Variations*
 Lewin *Study No. 1*

Mathews M *Numerology*
 Mathews M *Three Against Four (May Carol II)*
 Pierce *Beat Canon*
 Pierce *Stochatta*
 Pierce *Variations in timbre and attack*

*(no number, included with BTL article "Computer Speech") (m, 17 cm, 33; one-sided, non-commercial)

Mathews M *Bicycle built for two (Daisy Bell; arrangement, version 1'06")*

Brz ANASTASIA BITZOS (Bern)

(no number, limited edition of 100 copies) (m, 30 cm, 33; non-commercial)

"Konkrete Poesie - Sound Poetry - Artikulationsen"

Bruyndonckx *Kleine Caroll (fonetische bewerking op tekst van Paul de Vree)*
 Bruyndonckx *Verrigo gitt (fonetische bewerking op tekst van Paul de Vree)*

Car. CARLTON (New York, NY)

LP 12/112 (m, 30 cm, 33; deleted/épuisé)

"Memories (Mémoires?) aux Bruxelles" - the official music of the Brussels World's Fair

Varèse *Poème électronique (half-length edited version, presumably not sanctioned by composer)*

CGD COMPAGNIA GENERALE DEL DISCO (Milano)

ESZ 3 (st, 30 cm, 33)

"Elektron 3"

Berio	Perspectives
Castiglioni	Divertimento
Clementi	Collage II
Donatoni	Quartetto III
Moderna	Musica su due dimensioni (III)
Togni	Recitativo
Vlad	Ricerca elettronica

Col. COLUMBIA (New York, NY)

ML 5478 (m, 30 cm, 33)

MS 6146 (st, 30 cm, 33)

(In Europe on PHILIPS A 01494 L, mono only; in UK on PHILIPS ABL 3392, mono only, deleted: Philips Modern Music Series)

Varèse *Poème électronique*

ML 5762 (m, 30 cm, 33)

MS 6362 (st, 30 cm, 33)

(In UK on CBS NRG 72106, mono, SBRG 72106, stereo)

"Music of Edgar Varèse"

Varèse *Déserts (CPEMC version, 1960-61)*

ML 5966 (m, 30 cm, 33)

MS 6566 (st, 30 cm, 33)

"Columbia-Princeton Electronic Music Center"

Arié	Stereo Electronic Music No. 1
Babbitt	Composition for Synthesizer
Davidovsky	Electronic Study No. 1
El-Dash	Leiyila and the Poet
Luening	Gorgoyles
Usochevsky	Creation: Prologue

ML 6163 (m, 30 cm, 33: Canadian Columbia, Montreal)
MS 6763 (st, 30 cm, 33)

"Scored for Ballet"

Mercurie Tetrachromie

(record in preparation) (m/st, 30 cm, 33)

Cage Solo for Voice 2 (electronic version by Lucier, Olivera, Tudor)
Ichianagi (untitled work for chorus and tape)
Lucier North American Time Capsule
Lucier Organ Music for David Tudor

(record in preparation) (m/st, 30 cm, 33)

Stockhausen Mikrophonie I
Stockhausen Mikrophonie II

Con CONROY INTERNATIONAL FILM LIBRARY (London)

(no number) (m, 30 cm?, 33: non-commercial)

Souffranc (extraits de plusieurs œuvres, sous des titres différents: Andromeda, Aurora Borealis, Bubbles, Forge, Ionosphere, Metallurgy, Sodium, Sulphur)

(no number) (m, 30 cm?, 33: non-commercial, in preparation)

Berk Arab Industry (movement from "Nile Music")
Berk Beyond Suez (movement from "Nile Music")
Berk Chub Chub ("Variant")
Berk Cirrus
Berk Crucible ("Eggshell Sounds")
Berk Desert Dawn (extract from "The Emperor and the Nightingale", original version)
Berk Fatima (extract from "The Emperor and the Nightingale", original version)
Berk Idle Thought (movement from "Nile Music")
Berk Moon Dust
Berk Moonscape (extract from "20b Camden Street")
Berk Moon Storm
Berk Moon Void (movement from "Nile Music")
Berk Moon Waves ("Triad")
Berk Welding Arab Copper ("Eastern Poem")

CRI COMPOSERS RECORDINGS INC. (New York, NY)

CRI 112 (m, 30 cm, 33)

Luening + Ussachevsky A Poem in Cycles and Bells
Luening + Ussachevsky Suite from King Lear
Ussachevsky Piece for Tape Recorder

CRI 204 (m, 30 cm, 33)
CRI SD 204 (st, 30 cm, 33)

Davidovsky Synchronisms No.1, for flute and electronic sounds
Davidovsky Synchronisms No.2, for flute, clarinet, violin, cello and electronic sounds
Davidovsky Synchronisms No.3, for cello and electronic sounds

(record in preparation) (m/st, 30 cm, 33)

Powell MI Events
Powell MI Second Electronic Setting

(record in preparation) (m/st, 30 cm, 33)

Luening + Ussachevsky	Concerted Piece
Luening	Synthesis
Ussachevsky	de Forrest Murmurs
Ussachevsky	No Exit: Suite No.1 (1967 version)
Ussachevsky	Of Wood and Brass

Crit CRITÈRE (Paris)

CRD 140 (m, 30 cm, 33: épuisé/deleted)

Henry P	Orphée (version abrégée, voir aussi Phi)
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Dec DECCA (London)

DFE 8536 (m, 17 cm, 45)
STO 8536 (st, 17 cm, 45)

Grainer	Giants of Steam (5 movements; electronic music by BBC Radiophonic Workshop)
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45-F 11837 (m, 17 cm, 45)

Grainer	Doctor Who, theme (electronic realization by BBC Radiophonic Workshop)
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DECCA (New York, NY)

DL 9103 (m, 30 cm, 33)
DL 79103 (st, 30 cm, 33)
(in UK on BRUNSWICK LAT 8523, mono, STA 8523, stereo)

"Music from Mathematics"

Franks	Fantasia (after Orlando Gibbons)
Guttmann	Pitch Variations
Lewin	Study No.1
Lewin	Study No.2
Mathews M	Bicycle built for two (Daisy Bell, arrangement)
Mathews M	Frère Jacques (traditional round, realization)
Mathews M	Joy to the World (arranged after Handel)
Mathews M	Numerology
Mathews M	The Second Law
Mathews M	Three Against Four (May Carol II)
Pierce	Beat Canon
Pierce	Five Against Seven - random canon
Pierce	Melodie
Pierce	Motif Amoroso
Pierce	Stochatta
Pierce	Variations in timbre and attack
Speerh	Theme and Variations
Tenney	Noise Study

DGG DEUTSCHE GRAMMOPHON GESELLSCHAFT (Hamburg)

*LP 16132 (also 17242 LPE) (m, 25 cm, 33)

Eimert	Etüde über Tongemische
Eimert	Fünf Stücke
Eimert	Glockenspiel

LP 16133 (also 17243 LPE) (m, 25 cm, 33; deleted/épuisé)

Stockhausen Gesang der Jünglinge

Stockhausen Studie I

Stockhausen Studie II

LP 16134 (also 17244 LPE) (m, 25 cm, 33)

Koenig Klangfiguren II

Krenek Pfingstotoratorium - Spiritus Intelligentiae, Sanctus (Teil I)

SLPM 138 811 (st, 30 cm, 33)

Stockhausen Gesang der Jünglinge

Stockhausen Kontakte, für elektronische Klänge

LPEM 19322 (m, 30 cm, 33)

Stockhausen Studie II

18 738-9 (m, 2x30 cm, 33)

"Daniel-Henry Kahnweiler - Erzähltes Leben"

Riedl Daniel-Henry Kahnweiler - Erzähltes Leben (Hintergrundmusik)

Discolivre Paul Sarison (Paris)

(sans numéro, tirage limité à 600 exemplaires) (m, 30 cm, 33; hors commerce)

Henry P L'accident est bleu - L'an 56 (pour des poèmes de Claude Pascal)

Don: DONEMUS (Amsterdam)

(no number, included in published score only) (m, 17 cm, 45; one-sided)

Bruynel Mobile

DTH DUCRETET-THOMSON (Paris)

320 C 100 (aussi DUC 8) (m, 30 cm, 33)

(in UK on LONDON DTL 93090, mono, deleted)

"Panorama de la Musique Concréte No.1"

Arthys Batterie à Musique

Henry P Batterie fugace

Henry P + Schaeffer P Bidule en Ut

Henry P Concerto des Ambiguïtés (Final)

Henry P Le voile d'Orphée (version 1953)

Henry P Musique sans titre (mouvements 5 et 6)

Henry P Tam-Tam III

Schaeffer P Etude au piano II, dite Etude noire

Schaeffer P Etude aux chemins de fer

Schaeffer P Etude aux rourniquettes

Schaeffer P Etude pathétique, dite Etude aux casseroles

Schaeffer P Variations sur une flûte mexicaine (version 3'00")

320 C 102 (aussi DUC 9) (m, 30 cm, 33)

(in UK on LONDON DTL 93121, mono, deleted)

"Panorama de la Musique Concréte No.2"

Henry P Antiphonie

Henry P Astralogie (4 séquences tirées du film)

Henry P + Schaeffer P Symphonie pour un homme seul (version 1949-50)

Henry P Tam-Tam IV

Henry P Vocalises

Philipot Etude I

Schaeffer P L'Oiseau RAI

Dun DUNWICH (USA)

D-159 (m, 17 cm?, 45?)

Cunningham Tic Tac Fugue

EFC EUROPESE FONOCLUB (Amsterdam)

EFC 2501 (m, 25 cm, 33)

Bruynel Collage Resonance II

Bruynel Reflexen

Bruynel Relief

EIS EXPOSITION INTERNATIONALE DU SURREALISME 1959 (Paris)

(sans numéro, tirage limité au catalogue de l'exposition) (m, 17 cm, 45; 1 face)

Dufrière La Brebis Galante de Benjamin Péret

Ele ELEKTRA (New York, NY/London)

EKL 4009 (m, 30 cm, 33)

EKS 74009 (st, 30 cm, 33)

"The Zodiac - Cosmic Sounds"

Beaver The Zodiac (electronic music for record composed by Mort Garson)

EnB ENGLISH BOOKSHOP (Paris)

(no number, limited edition) (m, 30 cm, 33; deleted/épuisé)
(in preparation, reissue in USA on ESP-DISK' 1050, mono)

"Call me Burroughs"

Burroughs Call me Burroughs (readings from "Naked Lunch", "The Soft Machine", "Nova Express")

ESP ESP-DISK' (New York, NY)

1009 (m, 30 cm, 33)

\$-1009 (st, 30 cm, 33)

"Explosions - Bob James Trio"

Ashley The Wallman (version with jazz trio)

Ashley Untitled Mixes

James Explosions (version with jazz trio)

Mumma Peasant Boy

1033 (m, 30 cm, 33)

"ESP Sampler, Vol.1"

Ashley Untitled Mixes

Efr ETERNA (Berlin, DDR)

+7 20 205 (m, 30 cm?, 33)

"Experimentelle Musik I (1963/54)"

Kubiczek Ein Stadtbummel, Fox für Subharmonik und Tanzorchester

Kurth *Der faule Zauberer*
 Wahding *Concertino, für elektronische Klänge, Streichorchester, und Schlagzeug*
 8 20 423-4 (m, 2x30 cm, 33)
 Dessau *Lukullus (Ausschnitt von 3' für Subharchord)*

Eve EVEREST (Los Angeles, Calif.)

6132 (m, 30 cm, 33)
 3132 (st, 30 cm, 33)
 Cage *Variations IV* (electronic version: 4 extracts, total 32')

FEL F.E.L. Publications (Chicago, Ill.)

(record in preparation)

Felciano *Glossolalia*

Fes FESTIVAL (Paris)
 FLD 76 (m, 30 cm, 33)
 "Darius Milhaud vous parle"
 Milhaud *La Rivière endormie (Etudes Poétiques)*

Fic FICKER (Old Greenwich, Conn.)

*FR 1002 (m, 30 cm, 33)
 Fossett *Symphony of the Birds*

Fol FOLKWAYS (Englewood Cliffs, NJ/New York, NY)

FL 9905 (m, 30 cm, 33)
 "Voix de 8 poètes du Canada"
 Morel (musique concrète sur poèmes d'Alain Grandbois, Anne Hébert, Gilles Hénault, Roland Giguère, Jean-Guy Pilan, Rina Lasnier, Yves Préfontaine, Paul Marie Lapalme)

FM 3355 (m, 30 cm, 33)

"The Violin", Volume 5

Bress *Fantasy*, for violin, piano and electronic sounds

FM 3434 (formerly MM 3434) (m, 30 cm, 33)

"8 Electronic Pieces"

Dockendorf *Eight Electronic Pieces*

FM 3436 (m, 30 cm, 33)
 FMS 33436 (st, 30 cm, 33)

"Electronic Music"

Aitken *Noesis*

Grauer *Inferno*

Ivey *Pinball*

Le Caine *Dripsody*

Olnick +
 Schaeffer M +
 Walter *Summer idyll*

Robb *Collage*

Schaeffer M *Dance 4:3*

Stephen *Fireworks*

Stephen *The Orgasmic opus*

*PS 3861 (formerly FP 86-1) (m, 30 cm, 33)

"Radio Programme No.1: Henry Jacobs' 'Music and Folklore'"

Jacobs *Sonata for Loudspeaker (5'53")*

FT 3704 (m, 2x30 cm, 33)

"Indeterminacy - New Aspect of Form in Instrumental and Electronic Music: John Cage (reading), David Tudor (music)"

Cage *Fontana Mix (excerpts)*

FW 8881 (m, 30 cm, 33)

"Waka and other compositions: Contemporary Music of Japan"

Toyama *Aoi-no-Ue*

Toyama *Waka*

*FX 6160 (m, 30 cm, 33)

"Sounds of New Music"

Jacobs *Sonata for loudspeaker (1'43")*

Luening *Fantasy in Space*

Usochevsky *Transposition, Reverberation, Experiment, Composition ("Experiment" wrongly called "Underwater Value" on disc)*

Usochevsky *Underwater Value (wrongly called "Sonic Contours" on disc)*

FX 6301 (formerly FSS 6301) (st, 30 cm, 33)

"Highlights of Vortex"

Jacobs *Chan*

Jacobs *Electronic Kabuki Mambo*

Jacobs *Logos*

Jacobs *Rhythm Study No.8*

Longfellow *Notes on the History of a World: part 3*

Longfellow *350-2*

Loughborough *For the Big Horn*

Talcott *Loop No.3*

Talcott *Trilogy (original version)*

Fon FONTANA (Paris)

680 208 ML (m, 30 cm, 33)

"Jazz et Jazz, nouvelles œuvres d'André Hodeir"

Hodeir *Jazz et Jazz, pour piano et bande*

Frx FONOTEX (Argentina)

FDD 4001-3 (m, 3x17 cm, 45)

Vaggione *Cuentos infantiles*

G81 GRAVESANER BLÄTTER (Mainz)

EP ML 48 (Beilage zu Heft 27/28 der Gravesener Blätter) (st, 17 cm, 33)

Ferrari *Tautologes I*

Möche *Soleil rugueux*

EP ML 372 (Beilage zu Heft 26 der Gravesener Blätter) (m, 17 cm, 45)

"Computer Music"

Mathews M *Cyclic Study*

Mathews M *Masquerades*

Mathews M Pergolesi Development
Mathews M Substitution Study

*ML 308 (Beilage zu Heft 23/24 der Gravesener Blätter) (m, 17 cm, 45)

"Anwendung elektronischer Musik für den Film von Oskar Sala"

Sala Berliner Kaleidoskop (Filmmusik, 5 Ausschnitte)
Sala Das Magische Band (Filmmusik, Ausschnitt)
Sala Die Träume des Herrn Jules Verne (Filmmusik, 4 Ausschnitte)
Sala Ici Mars - Tonbandstudie
Sala Improvisation mit dem Rauschgenerator
Sala Stahl, Thema mit Variationen (Filmmusik, Ausschnitt)
Sala Unter der Oberfläche (Filmmusik, 2 Ausschnitte)

ML 309 (Beilage zu Heft 23/24 der Gravesener Blätter) (m, 17 cm, 45)

"Klangbeispiele mit dem Computer (Digitalrechner)"

Franks Fantasia (after Orlando Gibbons; excerpt)
Guttmann Pitch Variations
Lewin Study No. 1
Mathews M Numerology
Mathews M The Second Law
Pierce Variations in Timbre and attack

Gid GUILD PUBLICATIONS (Hollywood, Calif.)

LP-6256 (m, 30 cm, 33)
LP-6258 (st, 30 cm, 33)

László This World - Tomorrow

Grf EDITION DU GRIFFON (Neuchâtel, Helvetica)

(sans numéro, inclus dans le livre "Nicolas Schöffer", par Guy Habasque et Jacques Méniétrie) (m, 17 cm, 45)

Henry P Spatiodynamisme I et II

Hel HELIODOR (New York, NY)

H-25047 (m, 30 cm, 33)
HS-25047 (st, 30 cm, 33)

"Electronic Music from the University of Illinois"

Brown Futility 1964
Goburo For Harry
Goburo Lemon Drops
Hamm Canto 1963
Hiller Machine Music
Marirano Underworld

*H-25053 (m, 30 cm, 33)
HS-25053 (st, 30 cm, 33)

"Computer Music from the University of Illinois"

Baker R + Hiller Computer Cantata

HMV HIS MASTER'S VOICE (London)

CLP 3531 (m, 30 cm, 33)

"Listen, Move and Dance - 4"

Briscoe Electronic Sound Pictures

7EG 8762 (m, 17 cm, 45)

"Listen, Move and Dance - 3"

Oron

Electronic Sound Patterns

Hnv HANOVER (Signature Record Company) (New York, NY)

HM 5005 (m, 30 cm, 33; deleted/épuisé)

"Choreosonic Music of the New Dance Theater of Alwin Nikolais"

Nikolaïs	Acolus (excerpt from "Kites", 1'50")
Nikolaïs	Eruptions and Evolutions (excerpt from "Allegory", 3'22")
Nikolaïs	Fetish (excerpt from "Allegory", 2'24")
Nikolaïs	Fixation (excerpt from "Allegory", 0'40")
Nikolaïs	Glymistry (excerpt from "Prism", 3'26")
Nikolaïs	Illusional Frieze (excerpt from "Mirror", 3'20")
Nikolaïs	Lyre (excerpt from "Allegory", 4'18")
Nikolaïs	Lythic (excerpt from "Prism", 3'20")
Nikolaïs	Paraphernalia (excerpt from "Masks, Props and Mobiles", 2'50")
Nikolaïs	Prismatic Forest (excerpt from "Mirror", 2'12")
Nikolaïs	Shivare (excerpt from "Mirror", 1'54")

HRW HOLT, RINEHART AND WINSTON (New York, NY)

(record in preparation) (m, 30 cm, 33; non-commercial)

"Exploring Music, record 9 (Grade 1)"

Usachevsky Underwater Valse (wrongly called "Sonic Contours"; possibly both works will be included)

Inn INNOVATION RECORDS (Gene Bruck Enterprises) (USA)

G8 1 (m, 25 cm, 33; deleted/épuisé, also issued on tape, see under Inn)

"Tape Recorder Music"

Luening	Fantasy in Space
Luening + Usachevsky	Incantation
Luening	Invention in 12 Notes
Luening	Low Speed
Usachevsky	Sonic Contours

JME JORNADAS DE MUSICA EXPERIMENTAL (Córdoba)

JME ME 1-2 (m, 2x30 cm, 33)

"Tercera Bienal Americana de Arte - Octubre 1966: Primeras Jornadas de Música Experimental"

Asuar	Preludio "La Noche" (I)
Cantón	Voix inaudes
Echarte	Treno
Hiller	Peroration (from "Seven Electronic Studies") ("Estudio No.7")
Lanza	Plectras II
Munna	The Dresden Interleaf 13 February 1945
Strang	Composition No.4
Vaggione	Sonata IV

Echarte +
Vaggione
Variations II (Cage, realization)

Klenek Quintana

JuG DIE JUNGE GALERIE (Köln)

7 PAL 2917-8 (matrix number; in Buch "Bilder und Klangbilder", von Wolf Schön, Auflage 1500 Exemplare) (m, 17 cm, 45)

"Elektronische Klangbilder"

Moos Etude XIIa
Moos Etude XIIb
Moos Komposition XI (2. Fassung)
Moos Komposition XII

Ker KERBEROS FÖRLAG (Stockholm)

(number not known) (m, 25 cm?, 33)

Hodell General Bassig

KRC KING RECORD COMPANY (Tokyo)

SKK 122 (st, 30 cm, 33)

"Tokyo Olympic Games"

Mayuzumi Electronic Music for the Opening Show of the Tokyo Olympic Games 1964 -
excerpt (= "Olympic Campanology")

KWY KWY (Paris)

(sans numéro, inclus dans la revue KWY No.11) (m, 17 cm, 45; épuisé/deleted)

Heidsieck Poème-partition B283 ou Exorcisme

LeG LEMPERTZ GALERIE (Köln)

(keine Nummer; Auflage 220 Exemplare) (m, 17 cm, 45)

Moos Komposition III

Les DESMOND LESLIE (formerly from Joseph Weinberger/Musique Concète Ltd.) (London)

MC 1001 (m, 30 cm, 33; deleted/épuisé)

"Music of the Future - Musique Concète by Desmond Leslie"

Leslie Death of Satan
Leslie Music of the Voids of Outer Space
Leslie Sacrifice 5,000 B.C.
Leslie The Day the Sky Fell In (theme music from film)

Lex LEXINGTON RECORDS (New York, NY)

(record in preparation, EAV label) (st, 30 cm, 33)

Babbitt Philomel

(record in preparation, EAV label) (st, 30 cm, 33)

Babbitt Vision and Prayer

Lib LIBERTY (USA)

L.R.P. 3084 (m, 30 cm, 33)
7005 (st, 30 cm, 33)

"Fantastica"

Garcia

Fantastica

LIS LIVING SHAKESPEARE (New York, NY)

Sh 5/6 A (m, 30 cm, 33)
(stereo number not known) (st, 30 cm, 33)

"Hamlet"

Leslie

Hamlet (background music for abridged version of the play)

(number not known) (m/st, 30 cm, 33)

"A Midsummer Night's Dream"

Leslie

A Midsummer Night's Dream (background music for abridged version of the play)

(number not known) (m/st, 30 cm, 33)

"Antony and Cleopatra"

Leslie

Antony and Cleopatra (background music for abridged version of the play)

(number not known) (m/st, 30 cm, 33)

"Macbeth"

Leslie

Macbeth (background music for abridged version of the play)

(number not known) (m/st, 30 cm, 33)

"The Tempest"

Leslie

The Tempest (background music for abridged version of the play)

(numbers not known) (m/st, 30 cm, 33)

(background music for abridged versions of seven other Shakespeare plays)

Lit LITERA (Etema) (Berlin, DDR)

(number not known) (m, 17 cm?, 45?)

Nitschke

Ferdinands Zauberbüschchen

Lou LOUISVILLE (Louisville, Ky.)

LOU 545-5 (m, 30 cm, 33)

Luening +
Ussachevsky

Rhapsodic Variations

Lum DISQUES LUMEN (Paris)

LD1-511 (m, 17 cm, 45)

Arthuys

Et l'enfant resta seul (conte musical)

Mor MARCATRE (Milano)

(disque à parfumer, dans revue Marcatre) (m, 25 cm?, 33)

Chopin H

Le ventre de Bertini

Dufrière

Crirhythme dédié à Henri Chopin

Heidsieck

Quel âge avez-vous?

256 DISCOGRAPHY/DISCOGRAPHIE

Mas MASS ART (New York, NY)

M-131 (m, 30 cm, 33)

"Reed Streams"

Riley

Dorian Reeds

M-133 (m, 30 cm, 33)

Neuhaus

Fontana Mix - Feed (Cage-Neuhaus, 4 performances: Chicago April 13, 1965 (9'47"); New York June 4, 1965 (10'02"); Madrid Nov. 27, 1965 (10'37"); New York Dec. 1, 1966 (11'05"))

MEN MINISTÈRE DE L'EDUCATION NATIONALE ET DE LA CULTURE (Bruxelles)

(disque à parfum) (m?, 30 cm, 33: hors commerce)

Gazelle Studio I

Goethals Cellotape

de Meester Incantations

Pousseur Trois Visages de Liège

van Weert Hygiëne

Mer MERCURY (New York, NY)

20768 (m, 30 cm, 33)
60768 (st, 30 cm, 33)

"Conceptions - the Bob James Trio"

James Trilogy

James Quest

Met METRONOME (Berlin?, BRD)

MEP 6043 (m, 17 cm, 45)

"Elektronische Filmmusik von O. Sala"

Sala A Fleur d'eau (Auszug)

Sala Der Fluch der gelben Schlange (Auszug)

MIG MINAMI GALLERY (Tokyo)

(no number, limited edition of 1000 copies, in catalog for 1963 Tinguely exhibition) (m, 17 cm, 45)

Ichiyanagi Music for Tinguely

Mou MOULLOUDJI/FESTIVAL (Paris)

EMZ 135 10 (m, 30 cm, 33)

"Avec"

Almuro

Structure rouge (structures sonores pour des textes dits et chantés par Colette Magny)

EMZ 135 14 (m, 30 cm, 33)

"Poésie de croute"

Almuro

Andragyne Asiatique Adolescent

Almuro

Garde à vous au couchant

Almuro

Le camarade

Almuro

Phonalite I

Almuro

Phonalite II

Almuro

Théâtre croute

MPI MUSIQUE POUR L'IMAGE (Paris)

MPI/LP - 105 (m, 25 cm, 33: hors commerce)

"Musique pour l'image No.5: Espace - Actualités"

Boyle

Andromède

Boyle

Titan

Moc MUSICUES (New York, NY)

(no number) (m, 30 cm, 33: non-commercial)

"Electronic Music from Outer Space"

Perrey

Electronic Music from Outer Space

Mus MUSICAPHON (Bärenreiter) (Kassel)

(record in preparation)

Riedl

Folge von 4 Studien für elektronische Klänge:

Studie für elektronische Klänge 1959

Studie für elektronische Klänge 1961

Studie für elektronische Klänge 1962/1

Studie für elektronische Klänge 1962/2

Mus MUZA (Warszawa)

*ZL.428 (uniquement avec partition PWM) (m, 17 cm, 45)

Dobrowolski

Muzyka na taśmie magnetofonowej nr.1

ZL.456 (uniquement avec partition PWM) (m, 17 cm, 45)

Dobrowolski

Muzyka na taśmie magnetofonowej i obój solo (sans hautbois: disque de répétition)

200 (W 680) (m, 25 cm, 33: 1 face, épaisse/deleted)

"Warszawska Jesień" (1960)

Kotofski

Etude na jedno uderzenie w talerz

211 (W 873/874) (m, 25 cm, 33)

"Warszawska Jesień" (1963)

Dobrowolski

Muzyka na taśmie magnetofonowej nr.1

Kotofski

Mikrostruktury

Wiszniewski

3 postulalia electronica

212 (W 875/876) (m, 25 cm, 33)

"Warszawska Jesień" (1963)

Sikorski

Antyfony

244 (M-3 XW-712) (m, 25 cm?, 33)

"Warszawska Jesień" (1966)

Dobrowolski

Muzyka na taśmie magnetofonowej i oboj solo

NGr NIPPON GRAMOPHONE (Tokyo)

(record in preparation) (m/st, 30 cm, 33)

Stockhausen

Solo, Version für Flöte

Stockhausen

Solo, Version für Bassoon

Stockhausen

Telemusik

NIV NIPPON VICTOR (Tokyo)

SJV 1501 (st, 30 cm, 33)

"Orchestral Space I"

Ichiyanagi

Life Music (version for orchestra, tape and electronic sound breaker)

SJV 1503-6 (st, 3x30 cm?, 33)

"Works of Toru Takemitsu"

Takemitsu

Kwaidan (excerpt from film music)

Takemitsu

Vocalism A-I

Takemitsu

Water Music

NuC LA NUOVA CARTOGRAFICA (Brescia)

INTERFACOLTA' EPIU 6001 (dans livre "Scrittori su nostro II", tirage limité à 600 exemplaires) (m, 17 cm, 33)

"Scrittori su nostro II"

Gelmetti

(sfondo sonoro per la lettura di Guillén ("Advenimiento", "Lampedusa"), Moravia ("La noia"), Pound ("Canto XLV"), Ungaretti ("La risata della diginn Rull"))

OU OU (Cinquième Saison) (Seine, Hauts-de-Seine)

OU 20-21 (dans revue OU, numéro 20-21, tirage limité) (m, 25 cm, 33)

Chopin H

Vibrespace

Gysin

I am that I am (electronic realization by BBC Radiophonic Workshop)

Gysin

Pistol Poem (electronic realization by BBC Radiophonic Workshop)

Heidsieck

Poème-partition D4P

OU 23-24 (dans revue OU, numéro 23-24, tirage limité à 500 exemplaires) (m, 25 cm, 33)

Chopin H

L'énergie du sommeil

Dufrêne

Batteries vocales

Dufrêne

Paix en Algérie

Dufrêne

Ténor-tenu

Gysin

Calling all Reactive Agents

Heidsieck

Le quatrième plan

Heidsieck

Poème-partition J

OU 26-27 (dans revue OU, numéro 26-27, tirage limité) (m, 17 cm, 45)

Chopin H

Indicatif I

Chopin H

La fusée interplanétaire

Heidsieck

La Cage

Heidsieck

La convention collective

Heidsieck

L'exercice

OU 28-29 (dans revue OU, numéro 28-29, tirage limité) (m, 25 cm, 33)

Bruyndonckx

Een Roos a rose (fonetische bewerking op tekst van Paul de Vree)

Bruyndonckx

Kleine Carola (fonetische bewerking op tekst van Paul de Vree)

Bruyndonckx

Ogenblik (fonetische bewerking op tekst van Paul de Vree)

Bruyndonckx

Veronika (fonetische bewerking op tekst van Paul de Vree)

Bruyndonckx

Vertigo gli (fonetische bewerking op tekst van Paul de Vree)

Chopin H

Sal Air

Dufrêne

Tripticirhythme

OU 30 (à paraître, dans revue OU, numéro 30, tirage limité) (m, 25 cm, 33)

Chopin H

Le corps en trois parties, nu, décorché, squelette

Owl OWL RECORDS (Boulder, Colo.)

ORLP 6 (st, 30 cm, 33)

Dokstader

Apocalypse

Dokstader

Luna Park

Dokstader

Travelling Music

ORLP 7 (st, 30 cm, 33)

Dokstader

Drone

Dokstader

Two Fragments from Apocalypse

Dokstader

Water Music

ORLP 8 (st, 30 cm, 33)

Dokstader

Quatremass

(record in preparation) (st, 30 cm, 33)

Dokstader

(work in progress)

Par PARIS (Paris)

313001 (m, 30 cm, 33)

"Musique Tachiste"

Magne

Carillon dans l'eau bouillante

Magne

Concertina triple (rire, prière, amour)

Magne

Larmes en sol pleureur

Magne

Mémoire d'un trou

Magne

Méta-mécanique saccadée

Magne

Self-Service

PoS PARAVAN SYNTON (Göteborg)

57357-8 (matrix number) (m, 17 cm, 45; non-commercial)

Epstein B

Essay III

Epstein B

Essay IV

Lindblad

Satellit 60 (shortened version)

Phi PHILIPS (EUROPE)

835 056 AY (Modern Music Series) (st, 30 cm, 33)
(in UK on PHILIPS SABL 206, stereo, deleted; in USA on EPIC LC 3759, mono, BC 1118, stereo; also issued on tape, see under Epc)

Bodings

Capriccio

Bodings

Evolutionen

Bodings

Genese

Raaijmakers

Tweeklank (Contrast)

A 00565-6 L (Modern Music Series) (m, 2x30 cm, 33)

835 485-6 AY (st, 2x30 cm, 33)
(also on DEUTSCHER SCHALLPLATTENCLUB - PHILIPS J 804, mono/stereo, non-commercial, "Experiment 1950/60 - Electronische Musik"; only 1 record, with 6 compositions: "Artikulation" (Ligeti), "Continuo" (Moderna), "Orient-Occident" (Xenakis), "Scambi I" (Pousseur), "Selektion I" (Eimert), "Thema - Omaggio a Joyce" (Berio))

"Panorama des Musiques Expérimentales"

Baronnet *

U 47

Dufrêne

Momenti

Berio

Thema - Omaggio a Joyce

Ferrari

Visage V

Moderna	Continuo
Xenakis	Orient-Occident (version concert)
Boucourechliev	Texte I
Elmert	Selektion I
Henry P.	Entité
Kagel	Transición I
Ligeti	Artikulation
Pousseur	Scombi I

A 00567 L (Modern Music Series) (m, 30 cm, 33)
835 487 AY (st, 30 cm, 33)

"Musique Concète"

Kyrou	Etude I
Ferrari	Tête et Queue du Dragon
Möche	Prélude
Schoeffer P.	Etude aux objets (version 1959)
Xenakis	Analogique A + B, pour 9 cordes et sons sinusoidaux
Xenakis	Concret P.M.

L 00.564 L (Modern Music Series) (m, 30 cm, 33)
835 484 LY (st, 30 cm, 33)

Henry P. Orphée (version abrégée avec narrateur, voir aussi Cr)

PHILIPS (FRANCE) (Paris)

A 76.750 R (m, 25 cm, 33)
Constant Le joueur de flûte (version abrégée, 30')

432 762 BE (m, 17 cm, 45)

Henry P. Maléfices (à séquences tirées du film: "Générique" (Thème de Myriam), "Cathérine malade", "Après la mort", "Scène de la trappe", "Le goit" (Scène de la noyade), "Thème de Cathérine"; 12'35")

836 898 DSY (Prospective XXIe Siècle) (m/st, 30 cm, 33)

Henry P. Variations pour une porte et un soupir (version disque)

836 899 DSY (Prospective XXIe Siècle) (m/st, 30 cm, 33)

Henry P. Le Voyage (version concert 1966; inclut "Fluide et Mobilité d'un Lorsen")

680 201 NL (m, 30 cm, 33)

"Helsa Popping et sa musique sidérante"

Popp Helsa Popping et sa musique sidérante (pour orchestre avec effets électroacoustiques)

(disque à parafitte) (Prospective XXIe Siècle) (m/st, 30 cm, 33)

Henry P. Coexistence

Henry P. Signes

(disque à parafitte) (Prospective XXIe Siècle) (m/st, 30 cm, 33)

Henry P. La Noire à Soixante I

Henry P. La Noire à Soixante II

(disque à parafitte) (Prospective XXIe Siècle) (m/st, 30 cm, 33)

Henry P. Le voile d'Orphée (version 1966)

PHILIPS (NEDERLAND) (Beam)

400 036 AE (m, 17 cm, 45)
(in UK on PHILIPS ABE 10073, deleted)

Badings

KaTn en Abel

633 302 BL (m, 30 cm, 33)
840 233 BY (st, 30 cm, 33)

(in UK on PHILIPS BL 7681, mono only; in USA on PHILIPS 200189, mono, 600189, stereo)

"Fantasy in Orbit"

Dissevelt

Fantasy in Orbit ("Ignition", "Atlantic", "Spearheads", "Zanzibar", "Anchor chains", "Tropical colours", "Gamelan", "Waonemang", "Waiting Merlida", "Pacific dawn", "Gold and lead", "Mexican mirror", "Seconds to eternity", "Re-entry")

*099 597 DE (Included in Philips Technisch Tijdschrift 19 No.9, also as a reprint) (m, 17 cm, 45)

(in UK on Philips Technical Review 19 No.6, also as a reprint; en France dans Revue technique Philips 19 No.6, numéro du disque 099 598 DE)

Badings

KaTn en Abel (abridged version)

99954 DL (m, 30 cm, 33)

"Musique barbare"

Appel

Musique barbare

422 564 NE (m, 17 cm, 45)

"Harry Mulisch leest"

Rooijmakers

Het stenen bruidsbed (klaankdecor)

315 538 NF (m, 17 cm, 45; deleted/épuisé)

"Electronic Popular Music"

Rooijmakers
(= "Bolton")

Colonel Bogey (arrangement)

Rooijmakers
(= "Bolton")

Song of the Second Moon

430 736 PE (m, 17 cm, 45)

"Electronic Music"

Dissevelt

Electronic Movements:

Syncopation "

Vibration

Whirling

Drifting

P 08168 L (m, 30 cm, 33)

(in Canada on PHILIPS PHS 600-047, mono, PHS 200-047, stereo, deleted; titles were altered as follows: "Moon Maid" ("Drifting"), "Orbit Aurora" ("Syncopation"), "Sonik Re-Entry" ("Whirling"), "The Ray Makers" ("Mechanical Motions"), "The Visitor from Inner Space" ("Vibration"), "Twilight Ozone" ("Intersection"))

"The fascinating world of electronic music"

Dissevelt

Electronic Movements:

Syncopation

Vibration

Whirling

Drifting

Dissevelt

Intersection

Rooijmakers
(= "Bolton")

Mechanical Motions

Rooijmakers
(= "Bolton")

Pianoforte

Rooijmakers
(= "Bolton")

Song of the Second Moon

PHILIPS (SVERIGE) (Stockholm)

A 01522-3 L (m, 2x30 cm, 33)
(in USA on COLUMBIA M2L 405, mono, M2S 902, stereo)

Blondahl Aniera

838 750 AY (originally wrongly numbered 842 552 AY) (st, 30 cm, 33)

Hambreus Konstellationer II

POLYDOR (Paris)

45 605 (m, 25 cm, 33)

Almuro Les villes (pour la chanson de Jean Vassal)

Almuro Opération à ciel ouvert (pour la chanson de Jean Vassal)

46 152 (m, 30 cm, 33)

Beetz Ballade du Cosmonaute (pour la chanson de Marcel Amont)

PARLOPHONE (London)

PMC 7009 (m, 30 cm, 33)

PCS 7009 (st, 30 cm, 33)

(in USA on CAPITOL - without "I'm Only Sleeping", in B.R.D. auf ELECTROLA, en France sur ODEON, etc.)

"Revolver"

Beatles I'm Only Sleeping

Beatles Tomorrow Never Knows

PMC 7027 (m, 30 cm, 33)

PCS 7027 (st, 30 cm, 33)

(other labels as for "Revolver")

"Sgt. Pepper's Lonely Hearts Club Band"

Beatles Sgt. Pepper's Lonely Hearts Club Band (record in preparation)

45-R 4901 (m, 17 cm, 45)

Martin Ge Time Beat (electronic music by BBC Radiophonic Workshop)

Martin Ge Waltz in Orbit (electronic music by BBC Radiophonic Workshop)

45-P 5570 (m, 17 cm, 45)

(other labels as for "Revolver")

Beatles Strawberry Fields Forever

RAI RAI (FONIT) (Milano)

*(sans numero, inclus dans "Elettronica", 1956 n.3) (m, 17 cm, 33)

"Prospettive nella Musica"

Berio Mutazioni

Modena Notturno

RCA RCA ITALIANA (Roma)

MILDS 20243 (st, 30 cm, 33)

"Gruppo di Improvvisazione Nuova Consonanza"

gruppo (musique instrumentale e "concrete-elettroniche" improvvisate)

SLD-61005 (3) (st, 3x30 cm, 33)

"La Musica Nuova"

Pousseur Rimes pour différentes sources sonores

RCA VICTOR (CANADA)

CC 1008 (m, 30 cm, 33)
CCS 1008 (st, 30 cm, 33)

"Music and Musicians of Canada, Vol. II"

Beecroft

From Dreams of Brass

RCA VICTOR (USA) (New York, NY)

LPM 1280 (m, 30 cm?, 33; deleted/épuisé)

"Wide, Wide World"

Luening +
Usachevsky

Carlsbad Caverns

RIK RIKS (Stockholm)

LP 7 (st, 30 cm, 33)

Hambreus Rata II (version for tape alone)

Hambreus Tetragon

RTF RADIODIFFUSION-TELEVISION FRANÇAISE (Paris)

(sans numéro) (m, 10x30 cm, 33)

"Dix Ans d'Essais Radiophoniques du Studio au Club d'Essai 1942-1952"

Constant

Le joueur de flûte (court extrait)

Henry P +
Schaeffer P

Bidule en Ut

Henry P

5 histoires étranges (court extrait)

Henry P +
Schaeffer P

Le Capitaine Némo (court extrait)

Henry P

Musique et Modernité (2 courts extraits)

Henry P +
Schaeffer P

Orphée 51 (court extrait)

Henry P

(extraits d'"Adrienne Mesurat", 0'20", "Pochette Surprise", 0'08")

Schaeffer P

Les paroles dégagées

Schaeffer P

L'Oiseau RAI (extrait)

See SERENUS (New York, NY)

Sep 2010 (m, 25 cm?, 33)

"The inside of the outside/or the outside of the inside (Who are they? Where do they come from? Why are they here?)"

Gruber

Konjugationen

SFP SOCIETE FRANÇAISE DE PRODUCTIONS PHONOGRAPHIQUES (Paris)

30006 (m/st, 30 cm, 33)

Boisselier

Le Robot, ballet pantomime

30007 (m/st, 30 cm, 33)

Boisselier

Symphonie jaune

Boisselier

Symphonie rouge (version phonographique, 15')

SIB SILVER-BURDETT (TIME + GEC) (New York, NY)

*(record in preparation) (m, 30 cm, 33; non-commercial)

"Making Music Your Own, Album 6, Record No. 2"

Luening

Fantasy in Space

*record in preparation) (m, 30 cm, 33; non-commercial)

- Usachevsky Piece for Tape Recorder
 Davidovsky (work to be selected: possibly "Electronic Study No.1")

SUR SOUTHERN LIBRARY OF RECORDED MUSIC (London)

MQ 760 (m, 17 cm, 45)

- Gerhard Excerpts from "DNA in Reflection" (dubbed titles: Asyndeton, Bubblecode, Componolog, Metaroids, Speculum, Stridor, Telengic)

MQ 769 (m, 17 cm, 45)

- Baker J Electro-rhythm
 (= "Matthews J")
 Baker J Electro-slow
 (= "Matthews J")
 Baker J Electro-suspense
 (= "Matthews J")
 Baker J Electro-twist
 (= "Matthews J")

SON SON NOVA (New York, NY)

1 (m, 30 cm, 33)
 S-1 (st, 30 cm, 33)

"Music of Mel Powell and Milton Babbitt"

- Powell MI Electronic Setting I

3 (1968) (m, 30 cm, 33)
 S-3 (1968) (st, 30 cm, 33)

"Son-Nova 1968 - Electronic Music"

- Arel Dramatic Fragment (from "The Scapogast") ("Fragment")
 Arel Electronic Music No.1
 Arel Sacred Service: Prelude and Postlude
 Davidovsky Electronic Study No.2
 Ussachevsky Improvisation 4711
 Ussachevsky Linear Contrasts
 Ussachevsky Metamorphoses

SpD SPACE DESIGN (Tokyo)

(no number, in revue "Space Design" No.7, July 1965) (st, 17 cm, 33)

- Takemitsu Water Music (excerpt)

Sup SUPRAPHON (Praga)

*DV 6221 (m, 30 cm, 33)

"Elektronická Hudba"

- Henry P Le voile d'Orphée (version 1953, 2 extracts) ("Závoj Orfeův: dvě závěrečné části")
 Hiller Vocalise (from "Seven Electronic Studies") ("Vokaliza ze Sedmi elektronických studií: č.1")
 Komorous Náhrabek Malevíčův
 Malovec Výhýbka (extract tiré du film) ("Čas Hudby k Filmu Výhýbka")
 Penderecki Psalmus 1961
 Riedl Studie für elektronische Klänge 1959 ("Studie ze Čtyř studií pro elektronické zvuky: č.1 1959")
 Riedl Studie für elektronische Klänge 1962/2 ("Studie ze Čtyř studií pro elektronické zvuky: č.4 1962/2")
 Zeljenka Štúdia 0,3

(disque à parafitte) (m, 30 cm, 33)

- Malovec Hudba k poezii

Svt SVERIGES RADIO (Stockholm)

LPO 1 (m, 30 cm, 33; non-commercial)
 LPO 1 (st, 30 cm, 33)

"Elektronmusikstudien: Dokumentation 1"

- Lundsten + Kalejdoskop
 Nilsson L
 Lundsten + Aloha Arita
 Nilsson L

(number not known) (m, 30 cm, 33)

"Semicolon"

- Badin Seance II ("Den heter ingenting, den heter nog 'Seans II'")
 Johnson B. Sibspkoppel

Tim TIME (New York, NY)

58002 (m, 30 cm, 33)
 5/8002 (st, 30 cm, 33)

- Berio Différences

58003 (m, 30 cm, 33)
 5/8003 (st, 30 cm, 33)

"The voice of Cathy Berberian"

- Cage Fontana Mix (version 9'40", with "Aria")

58009 (m, 30 cm, 33)
 5/8009 (st, 30 cm, 33)

"John Cage - Christian Wolff"

- Cage Cartridge Music (version 20')

Tos TOSHIBA (Tokyo)

JSC 1005 (st, 30 cm, 33)
 (in USA on TIME 5208, mono, 2058, stereo)

- Miyoshi Ondine

3ER 188 (in cartoon book "Strabismus Concert" by Yoji Kuri) (m, 17 cm, 33)

- Ichiyanagi Music for Strings No.2 with Stanzas (live electronic version)

Tur TURNABOUT (New York, NY)

TV 4004 (m, 30 cm, 33)
 TV 340045 (st, 30 cm, 33)

"Electronic Music"

- Avni Vocalise
 Carlos Dialogues
 Carlos Variations
 Lewin-Richter Electronic Study No.1
 Mimaroglu Bowery Bum
 Mimaroglu Intermezzo
 Mimaroglu Le tombeau d'Edgar Poe

TV 4046 (m, 30 cm, 33)
TV 340465 (st, 30 cm, 33)

Berio Visage
Cage Fontana Mix (version for tape alone, 11'39")
Mimaroglu Agony

(record in preparation) (m/st, 30 cm, 33)

Bayle L'Oiseau-Chanteur (d'après "Trois portraits de l'Oiseau-qui-n'existe-pas")
Druckman Animus I
Nalec Structures (Dahovi)
Mimaroglu Anacalutha (extract)
Ferrari (œuvre non encore choisie, probablement "Tête et Queue du Dragon")
Mimaroglu (work to be decided)

UE UNIVERSAL EDITION (Wien)

UE 13500 (m, 30 cm, 33)

Pousseur Electre

Uni UNIDISC (Paris)

EX 33 145 (m, 17 cm, 45)

"L'Homme du XXIe Siècle"
Henry P L'Homme du XXIe Siècle (décor sonore)

EX 33 183 AD (m, 17 cm, 45)

"La petite étoile trop coquette"
Henry P La petite étoile trop coquette (conte pour enfants)

EX 33 195 M (m, 17 cm, 45)

"Ma faim et vous"
Henry P Ma faim et vous (décor sonore)

PM 30 Jn 01/03/05/07 (m, 4x30 cm, 33)

"L'Évangile selon St Jean"
Henry P L'Évangile selon St Jean (interludes musicaux)

PM 30 Lc 09/11/13/15/17 (m, 5x30 cm, 33)

"L'Évangile selon St Luc"
Henry P L'Évangile selon St Luc (interludes musicaux)

PM 30 Mr 19/21/23/25 (m, 4x30 cm, 33)

"L'Évangile selon St Matthieu"
Henry P L'Évangile selon St Matthieu (interludes musicaux)

PM 30 Mc 27/29/31/33 (m, 4x30 cm, 33)

"L'Évangile selon St Marc"
Henry P L'Évangile selon St Marc (interludes musicaux)

UD 25 103 M (m, 25 cm, 33)

"Saint-Exupéry"
Henry P Saint-Exupéry (décor sonore)

UD 25 123 M (m, 25 cm, 33)

"Le Martyre de Polycarpe et Ignace d'Antioche"
Henry P Le Martyre de Polycarpe et Ignace d'Antioche (décor sonore)UD 30 137 M (m, 30 cm, 33)
STE 30 3005 (st, 30 cm, 33)

"Musiques pour La Reine Verte"

Henry P La Reine Verte (suite musicale extraite du spectacle, 46')

(disque à paraffre) (m, 17 cm, 45)

"Le Petit Train"

Henry P Le Petit Train (décor sonore)

UNR UNIVERSAL RECORDING (Tokyo)

ALP 1009 (or PBU 1?: limited edition of 300 copies) (m, 25 cm, 33; deleted/épuisé)

Mayuzumi + Maroi Variations on the numerical principle of seven

Takemitsu Eurydice - La Mort

Takemitsu Relief Statique

Takemitsu Vocalism A-I

Van VANGUARD (New York, NY)

VRS 9222 (m, 30 cm, 33)
VDS 79222 (st, 30 cm, 33)

"The In Sound from Way Out! Electronic pop music of the future created by Perrey-Kingsley"

Kingsley + Perrey The In Sound from Way Out! ("Unidentified Flying Object", "The Little Man from Mars", "Cosmic Ballad", "Swan's Splashdown", "Countdown at 6", "Barnyard in Orbit", "Spooks in Space", "Girl from Venus", "Electronic Can-Can", "Jungle Blues from Jupiter", "Computer in Love", "Visa to the Stars")

(record in preparation) (m/st, 30 cm, 33)

Kingsley + Perrey (record in preparation, about 12 items)

WP VOCE DEL PADRONE (Roma)

QELP 8086 (m, 30 cm?, 33)

Gaslini Corri, nella miniera si odono voci

Vig VEGA (Paris)

DR 30 51 (m, 30 cm, 33)

"Le mariage de la feuille et du cliché"

Henry P Le mariage de la feuille et du cliché (décor sonore pour contes de Milhaud)

T 31 SP 8003 (m, 30 cm, 33)

"Rhinocéros"

Philippe Rhinocéros (musique de scène: version abrégée de la pièce de théâtre)

Ver VERVE (New York, NY)

V-5008 (m, 30 cm, 33)
V6-5008 (st, 30 cm, 33)

"The Velvet Underground and Nico"

Velvet Underground European Son to Delmore Schwartz

Velvet Underground Heroin

Velvet Underground Run, Run, Run

VIM VIDEO MOODS (New York, NY)

(number not known) (m, 25 cm?, 33: non-commercial/hors commerce)

Souffrion Etude en Galvanisé
 Souffrion Etude No.1 sur piano préparé
 Souffrion Impressions sur l'Electronic 30

Wer WERGO (Baden-Baden)

"WER 60005/I und II (m, 2x30 cm, 33)

"Einführung in die neue Musik"

Schaeffer P Etude aux allures

"WER 60006 (m, 30 cm, 33)

"Elektronische Musik"

Eimert Variante einer Variation von Anton Webern
 Eimert Zu Ehren von Igor Stravinsky

WER 60009 (m/st, 30 cm, 33)

Stockhausen Kontakte, für elektronische Klänge, Klavier und Schlagzeug

WER 60014 (m/st, 30 cm, 33)

Eimert Epitaph für Aikichi Kubayama
 Eimert Sechs Studien

WER 60017 (m/st, 30 cm, 33)

Blacher Elektronische Impulse ("Elektronisches Scherzo")

Wst WESTMINSTER (New York, NY)

XWN 18962 (m, 30 cm, 33)
WST 14143 (st, 30 cm, 33)

"Electronics"

Gossmann + Sola Electronics (Piano)
 Sola Elektronische Improvisationen ("Improvisations")

*** (record labels not known)

(ARGENTINA/Buenos Aires) (in preparation)

Bolívaros Intensidad y Altura

(BUNDESREPUBLIK DEUTSCHLAND/Berlin?) (m?, 30 cm, 33)

Studio Herzschall (synthetische Herzläufe)
(TU Berlin, BRD)

(BUNDESREPUBLIK DEUTSCHLAND/München: unbekannte Buchhandlung) (m, 17 cm, 45: deleted/épuisé)

Riedl Studie für konkrete Klänge Nr. 1

(ČESkosLOVENSKO/Praha? = Supraphon?) (à parafitre)

Piňos Koncert pro magnetofoon a orchestr

(FRANCE/Paris) (à parafitre: m, 30 cm?, 33)

Almura Le condamné à mort

(FRANCE/Paris; = Unidisc?) (à parafitre: m/st, 30 cm, 33)

Henry P Musique pour les Evangiles

(FRANCE/Paris) (à parafitre)

Henry P

Rock électronique (extrait de "La Reine Verte")

(FRANCE/Paris) (à parafitre: m/st, 30 cm, 33)

"Concert Collectif"

Boyle	Pluriel
Ferrari	Composé-Composite
Möche	Synergies
Molac	Tutti
groupe (GRM Paris) (montage collectif)	

(FRANCE/Paris) (à parafitre: m/st, 30 cm, 33)

Henry P + Schaeffer P

Symphonie pour un homme seul (version stéréo 1966)

Schaeffer P Etude aux objets (version 1967)

Schaeffer P 5 Etudes de bruit:

Etude aux chemins de fer
Etude aux tourniquets
Etude au piano I, dite Etude violette
Etude au piano II, dite Etude noire
Etude pathétique, dite Etude aux casseroles

(ITALIA?) (à parafitre)

Evangelisti Incontri di fasce sonore

(NORGE/Oslo?) (in preparation: m?, 30 cm?, 33)

Nordheim Favole in Musica

(UNITED KINGDOM/London) (in preparation: m?, 30 cm, 33)

Berk The Emperor and the Nightingale (1966 version)

(UNITED STATES) (in preparation: m?, 30 cm?, 33)

Ashley The 4th of July

(UNITED STATES) (in preparation: m, 17 cm, 45)

Barron Spaceboy (Rock)

(UNITED STATES/New York, NY?) (in preparation: m, 17 cm, 45)

Carlos	Cherish (arrangement of popular song)
Carlos	What's New, Pussycat? (arrangement of popular song)

(UNITED STATES?) (in preparation: m/st, 30 cm, 33)

Eaton	Piece for Solo Synket No.2
Eaton	Prelude to "Myshkin", version 2
Eaton	Songs for R.P.B.

(UNITED STATES; = Advance?) (in preparation: m/st, 30 cm, 33)

Maxfield	Amazing Grace
Maxfield	Piano Concert for David Tudor

(UNITED STATES) (in preparation: m/st, 30 cm, 33)

Mumma Place, for cyberonic bandoneon

(UNITED STATES) (in preparation: m, 17 cm, 45)

Sheff The Doves and the Hawks (with pop band The Apostles)

270 DISCOGRAPHY/DISCOGRAPHIE

ILLUSTRATED INTRODUCTIONS TO ELECTRONIC MUSIC/INTRODUCTIONS ILLUSTREES A LA MUSIQUE
ELECTROACOUSTIQUE

Ama AMADEO (Wien)

*AVRS 5006 (m, 30 cm, 33)

"Klänge unterwegs: eine Einführung in die elektronische Komposition und ihre Arbeitsmethoden"

Brñ

Klänge unterwegs: eine Einführung in die elektronische Komposition und ihre Arbeitsmethoden

Ber BERTELSMANN-VERLAG (Phono-Abteilung; vorher "Europäischer Phonoklub") (Göttingen)

(number not known) (m, 30 cm?, 33)

Eimert

Einführung (kurze Beispiele aus: "Kontakte" (Stockhausen), "Selektion I" (Eimert), "Transición I" (Kagel))

BTL BELL TELEPHONE LABORATORIES (Murray Hill, NJ/New York, NY)

*122 227 (matrix number) (m, 25 cm, 33; non-commercial)

"Music from Mathematics"

Mathews M

(spoken introduction to each work on the record, written by M. V. Mathews and Bruce E. Strasser,
spoken by Phil Tanken)

Cas CASTLE (Recorded Tuition) (London)

EFX-1 (m, 17 cm, 45; also issued on tape, see under Cas)

"Electronic Sounds and Music"

Judd

(electronic effects)

EFX-2 (m, 17 cm, 45; also issued on tape, see under Cas)

"Electronic Music and Musique Concréte"

Judd

(background music: "Delta F (Sinetones)", "Study in Sine Tones", "Sound Object", "Montage")

EFX-3 (m, 17 cm, 45; also issued on tape, see under Cas)

"Rhythmic Electronic Music"

Judd

(background music: "Automation", "Perpetua", "Merry-go-round", "Tempotune")

Col COLUMBIA (New York, NY)

ML 4938 (m, 30 cm, 33)

"Strange to Your Ears"

Fossett

Strange to Your Ears (illustrated introduction)

DGG DEUTSCHE GRAMMOPHON GESELLSCHAFT (Hamburg)

*LP 16132 (also 17242 LPE) (m, 25 cm, 33)

Eimert

Einführung

Etr ETERNA (Berlin, DDR)

*7 20 205 (m, 30 cm?, 33)

"Experimentelle Musik I (1963/64)"

Hohensee

Die Spur führt in den 7. Himmel (Ausschnitt 0'40")

Höpflner

Südöstlich des Mondes (Ausschnitt 1'45")

Hornig

Ingenieure (Ausschnitt 0'50")

Hornig

Schreckgespenst Automation (Ausschnitt 1'45")

Kurth

Mass für Mass (Ausschnitt 0'30")

Wehding

Vorbereitungen zur Orchesterballade (2 Beispiele, 0'50" + 2'25")

Studio (KfZ Berlin, DDR)

Beispiele von Klangexperimenten mit dem Subharmonik

Fic FICKER (Old Greenwich, Conn)

*FR 1002 (m, 30 cm, 33)

Fossett

(spoken introduction to "Symphony of the Birds")

Fol FOLKWAYS (Englewood Cliffs, NJ/New York, NY)

*FS 3861 (formerly FP 86-1) (m, 30 cm, 33)

"Radio Programme No.1: Henry Jacobs' 'Music and Folklore'"

Jacobs

Audio Collage

Jacobs

Loop 2 - channel rhythms

FT 3602 (m, 30 cm, 33)

"The Orchestra and its Instruments"

Nelhybel

Special Recording Techniques (based on excerpts from the music of Václav Nelhybel,
commentary by Alexander Semnir)FX 6007 (m, 2x30 cm, 33)
(abbreviated version on FOLKWAYS FX 6136, one disc)

"The Science of Sound"

Bell Telephone Laboratories

The Science of Sound (introduction)

*FX 6160 (m, 30 cm, 33)

"Sounds of New Music"

Jacobs

Tape-loops and rhythms (introduction)

Maren

Natural Pipes (base for Musique Concréte)

Gbl GRAVESANER BLÄTTER (Mainz)

Nr. 1 (Beilage zu Heft 10 der Gravesaner Blätter) (m, 17 cm, 45)

"Psycho- und Elektroakustik der Schallbildsynthese"

Enkel

Psycho- und Elektroakustik der Schallbildsynthese

Nr. 2 (Beilage zu Heft 11/12 der Gravesaner Blätter) (m, 17 cm, 45)

"Tonlagenregler und Informationswandler"

Springer

Tonlagenregler und Informationswandler

Nr. 4 (Beilage zu Heft 14 der Gravesaner Blätter) (m, 17 cm, 45)

"Residualton und Formantton"

Meyer-Eppler

Residualton und Formantton

ML 164 (Beilage zu Heft 17 der Gravesaner Blätter) (m, 17 cm, 45)

"Anamorphoses I-II"

Schaeffer P

Anamorphoses I-II

*ML 308 (Beilage zu Heft 23/24 der Gravesaner Blätter) (m, 17 cm, 45)

"Anwendung elektronischer Musik für den Film von Oskar Sala"

Sala

Ton- und Klangfarbenenerzeugung am MTR zur oszillographischen
Beobachtung

T 71 461 (Beilage zu Gravesaner Blätter) (m, 17 cm, 45; deleted/épulté)

"Nachholexperimente des holländischen Staatsradios"

(untraced)

Nachholexperimente des holländischen Staatsradios

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T 71 489 (Beilage zu Gravessener Blätter) (m, 17 cm, 45)

"Experimente: 24 Filter Versuche"

Moles

Experimente mit dem Albit-Terzfilter - 24 Filter Versuchs

V 8 502 (Beilage zu Gravessener Blätter) (m, 17 cm, 45; deleted/épuisé)

"Der Einfluss des Mikrofons auf die hönende Botschaft"

Schaeffer P

Der Einfluss des Mikrofons auf die hönende Botschaft

30-001/2 (Beilage zu Gravessener Blätter) (m, 17 cm, 45)

"Klangumwandlungen durch Frequenzumsetzung"

Heck

Klangumwandlungen durch Frequenzumsetzung

HRW HOLT, RINEHART AND WINSTON (New York, NY)

(record in preparation) (m, 30 cm, 33; non-commercial)

"Exploring Music (Grade 5)"

Babbitt (introduction, 10')

Muz MUZA (Warszawa)

*ZL 428 (uniquement avec partition PWM) (m, 17 cm, 45)

Dabrowski

(recordings of the examples in the notes to the score of "Musyka na taśmie magnetofonowej nr. 1")

NuC LA NUOVA CARTOGRAFICA (Brescia)

INTERFACOLTA' EPIU 6000 (dans livre "Scrittori su nastro (I)", tirage limité à 530 exemplaires) (m, 17 cm, 45)

"Scrittori su nastro (I)"

Moderna

(extrait de "Continuo", 1'14", pour "Una risposta" (Quasimodo))

Moderna

(extrait de "Notturno", 2'18", pour "Conigli sotto la luna" (Buzzati))

Phi PHILIPS (NEDERLAND) (Baarn)

*099 597 DE (included in Philips Technisch Tijdschrift 19 No.7, also as a reprint) (m, 17 cm, 45)
(in UK in Philips Technical Review 19 No.5, also as a reprint; en France dans Revue technique Philips 19 No.6, numéro du disque 099 598 DE)

Bodings

Electronic Music (material used in "Kain en Abel", as described in accompanying article)

Pol POLYDOR (BRD)

(verchiedene Märchenplatten aus "Studio für Elektronische Musik München", einschl. "Peter und das Zauberkavier" (55 033 KN/m, 17 cm, 45)
und "Der kleine Häxelmann" (Musik von Hanisch: 55 044 KN/m, 17 cm, 45))

RAI RAI (FONIT) (Milano)

*(sans numéro, inclus dans "Elettronica", 1956 n.3) (m, 17 cm, 33)

"Prospettive nella Musica"

Berio

esempi musicali:

Voce di negro + tamburo africano

Campane

Bach: canone IV a 2 dall' "Offerta Musicale"

Goccia d'acqua

Rumore di ferraglie

"Piano-tape music"

Sequenza simmetrica di impulsi

Sequenza asimmetrica di impulsi

Strutture di timbri armonici e disarmonici

RAM R.A. MOOG CO. (Trumansburg, NY)

RMD 100 (m, 25 cm, 33; non-commercial)

Carlos

Moog 900 Series Electronic Music Systems (promotional demonstration record)

RCA RCA VICTOR (USA) (New York, NY)

LM 1922 (m, 30 cm, 33)

"The Sounds and Music of the RCA Electronic Music Synthesizer"

studio

(demonstration of the RCA Electronic Music Synthesizer Mark I)

studio

Blue Skies (Berlin, dance band)

studio

Fugue No. 2, from the Well-Tempered Clavichord (Bach, struck and plucked strings)

studio

Holy Night (Adams, organ)

studio

Home, Sweet Home (Bishop, "engineer" style)

studio

Hungarian Dance No. 1 (Brahms, gypsy style)

studio

Nola (Arndt, piano)

studio

Stephen Foster Medley (hillbilly band)

Seu EDITIONS DU SEUIL (= SERVICE DE LA RECHERCHE, ORTF) (Paris)

O.R.T.F.-SR 2 (m, 3x30 cm, 33)

"Sollèges de l'objet sonore"

Reibel +

Schoeffler P
(assisté par Ferreyra)
Sollèges de l'objet sonore (exemples sonores et musicaux illustrant le "Traité des Objets Musicaux" (Editions du Seuil), texte parlé dit par Pierre Schaeffer; courts extraits d'œuvres de Boyle, Canion, Ferrari, Henry P., Parmegiani, Reibel, Schoeffler P., Toulier)

SIB SILVER-BURDETT (TIME + GEC) (New York, NY)

(record in preparation) (m, 30 cm, 33; non-commercial)

"Making Music Your Own, Album 5, Record No.2"

Luening

Introduction to Electronic Music for Primary Schools (examples taken from "Fantasy in Space")

(record in preparation) (m, 30 cm, 33; non-commercial)

Usachevsky

Introduction (demonstration of the compositional processes used in "Piece for Tape Recorder")

Sup SUPRAPHON (Praga)

*DV 6221 (m, 30 cm, 33)

"Elektronická Hudba"

Lébl

Zvukové Příklady (Sources et réalisations de la musique électronique et concrète, 8')

Wer WERGO (Baden-Baden)

*WER 60005/I und II (m, 2x30 cm, 33)

"Einführung in die neue Musik"

Stuckenschmidt

Einführung in die neue Musik

*WER 60006 (m, 30 cm, 33)

"Elektronische Musik"

Eimert

Elektronische Musik:

Akustische und theoretische Grundbegriffe

Zur Geschichte und zur Kompositionstechnik

*** (DGG or Philips?, in association with UE)

(record in preparation) (m?, 3x30 cm, 33)

"Elektronische Musik: Einführung in die Struktur des Klanges/Musique électronique: Introduction à la structure du son"

Pousseur

Elektronische Musik: Einführung in die Struktur des Klanges/Musique électronique: Introduction à la structure du son

WORKS IN THE APPENDICES/OEUVRES CITEES DANS LES ANNEXES

Ava AVAKIAN (New York, NY)

*JC-1 (m, 3x30 cm, 33)
JCS-1 (st, 3x30 cm, 33)

"John Cage 25-year Retrospective Concert"

Cage Imaginary Landscape No.1

BTL BELL TELEPHONE LABORATORIES (Murray Hill, NJ/New York, NY)

*122 227 (matrix number) (m, 25 cm, 33; non-commercial)

"Music from Mathematics"

Bell Telephone Laboratories The Voice of the IBM 7090 Computer

Hiller + Isaacson Illiac Suite, for string quartet (excerpt from Experiment IV, 2*)

Pierce + Shannon Music by Chance (experiment in stochastic composition, not computed)

Slepian (et al.) Improvisation on a Random Piano (experiment in stochastic composition, not computed)

(no number, included with BTL article "Computer Speech") (m, 17 cm, 33; one-sided, non-commercial)

Bell Telephone Laboratories Examples of computer speech

CdM CHANT DU MONDE (Paris)

LOX 8368 (m, 30 cm, 33)
LOX A 48368 (st, 30 cm, 33)

Xenakis Eonta

Col COLUMBIA (New York, NY)

ML 4956 (m, 30 cm, 33; deleted/épuisé)

Antheil Ballet mécanique

Crt CRITERE (Paris)

CRD 430 (m, 25 cm, 33)

"Algorithm I"

Barboud + Blanchard Algorithme I, musique extraite du film "Imprévisibles nouveautés"

DTh DUCRETET-THOMSON (Paris)

(numéro inconnu) (m, 30 cm, 33)

Barboud Les Abysses (musique de film)

DuM DuMONT SCHAUBERG (Köln)

(no number, in book "Fa:m' Ahniesgwow" by Helms) (m, 25 cm, 33)

Helms

Fa:m' Ahniesgwow (Ausschnitte, einschl. Struktur I, 1)

G8I GRAVESANER BLÄTTER (Mainz)

EP ML 372 (Beilage zu Heft 26 der Gravesaner Blätter) (st, 17 cm, 33; this record is separate from the one with identical number, listed in the first section)

Xenakis

ST/4 - 1,080262

Grf EDITION DU GRIFFON (Neuchâtel, Helvétie)

(sans numéro, inclus dans le livre "Yaacov Agam", textes de l'artiste) (m, 17 cm, 45)

Agam

Transformes Musicales (Formes I-V, 1962)

Hel HELIODOR (New York, NY)

*H-25053 (m, 30 cm, 33)
HS-25053 (st, 30 cm, 33)

"Computer Music from the University of Illinois"

Hiller + Isaacson

Illiac Suite, for string quartet

Phi PHILIPS (EUROPE)

423 564 PE (m, 17 cm, 45)

Liebermann

Symphonie "Les Échanges" (original version, and jazz version by Georg Gruntz)

Tim TIME (New York, NY)

58001 (m, 30 cm, 33)
5,8001 (st, 30 cm, 33)

Kogel

Transición II (non-electronic version)

Urn URANIA (New York, NY)

134 (m, 30 cm, 33)
5134 (st, 30 cm, 33)

Antheil

Ballet mécanique

*** (NIPPON) (in preparation)

Xenakis

Strategie

Tapes / Bandes

This appendix is divided into three sections:

ELECTRONIC MUSIC (works listed in the main part of the catalog)

ILLUSTRATED INTRODUCTIONS TO ELECTRONIC MUSIC (also includes background music)

WORKS IN THE APPENDICES (which do not otherwise appear in the catalog, and are thus not electronic music)

The tapes listed here are available primarily from music publishers for performance of compositions listed in the main part of the catalog. This is generally in addition to a tape being available from the studio in which it was produced. When no indication is given, the tape is on hire. For a work in which tape is used in combination with instruments or voices, details of the availability of the complete performance material are given. Similarly, scores and tapes that are for sale have been listed.

A choice of tape speed, number of tracks, and spool size is often possible; when requesting a tape it is advisable to ask what choices are available.

Cette annexe se compose de trois sections:

MUSIQUE ELECTROACOUSTIQUE (œuvres figurant dans les listes des studios)

INTRODUCTIONS ILLUSTREES A LA MUSIQUE ELECTROACOUSTIQUE (cette section inclut aussi les décors sonores)

OEUVRES CITEES UNIQUEMENT DANS LES ANNEXES (et, donc, n'étant pas considérées, d'après nos critères, comme de la musique électroacoustique proprement dite, cf. préface.)

Les bandes figurent sous le nom de l'éditeur chez lequel elles sont disponibles (en location, sauf mention contraire). En général, elles peuvent également être demandées à leur studio d'origine. Les musiques mixtes font l'objet d'une indication spéciale concernant les moyens d'obtenir le matériel d'exécution instrumentale ou vocale. Les partitions et bandes disponibles en vente sont également signalées.

Il est souvent possible de choisir la vitesse, le nombre de pistes et le diamètre des bobines: en demandant une œuvre, il conviendra de s'informer des choix possibles dans chaque cas.

tr = tracks/pistes

speed/vitesse: ips / cm/s

15 / 30

7-1/2 / 19

3-3/4 / 9,5

*** = publisher unknown/éditeur inconnu

sale = en vente

hire = en location

score = partition

mat = (performance) material/matiel d'orchestre

Most of the scores listed in this appendix are for performance of instrumental music with tape. The following are precise realization scores of electronic (tape) music. La plupart des partitions signalées dans cette annexe concernent la partie instrumentale d'une œuvre mixte. Voici les quelques rares œuvres dont on contrarie la partition correspond à la réalisation électroacoustique:

Don	Bruynel	<i>Arc</i> (also performance score)
	Bruynel	<i>Mobile</i>
	Bruynel	<i>ReLife</i> (also performance score)
	Schat	<i>Banden uit het Labyrint</i>

OnT	Matsushita	<i>Le Clotter Noir</i> (also performance score)
	Morai	<i>Metamorphosis</i> (also performance score)

PAU	Mendes	<i>nascemorre</i> (also performance score)
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Per	Cage	<i>Imaginary Landscape No.5</i>
	Cage	<i>Williams Mix</i>

PWM	Dabrowski	<i>Muzыka na radio magnetofonow i obбij solo</i> (also performance score)
	Dabrowski	<i>Muzыka na radio magnetofonow n.1</i>
	Kotofski	<i>Etude na jedno uderzenie w talerz</i>
	Sikorski	<i>Echa II</i> (also performance score)
SZ	Donatoni	<i>Quartetto III</i>

Vlad		<i>Ricercares elettronico</i>
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UE	Evangelisti	<i>Incontri di fasce sonore</i>
	Koenig	<i>Essay</i>
	Nilsson B	<i>Audiogramme</i>
	Stockhausen	<i>Gesang der Jünglinge</i> (in preparation)
	Stockhausen	<i>Kontakte</i>
	Stockhausen	<i>Studie II</i>
	Stockhausen	<i>Telemusik</i> (in preparation)

ELECTRONIC MUSIC/MUSIQUE ELECTROACOUSTIQUE

ACA AMERICAN COMPOSERS ALLIANCE (New York, NY)

Drew	<i>Glida</i> , opera (tape + mat hire)
Luening + Usochevsky	<i>Back to Methuselah</i> , theater music
Luening + Usochevsky	<i>Carlsbad Caverns</i> , sequence for TV
Luening	<i>Dynamaphonic Suite</i>
Luening	<i>Fantasy in Space</i>
Luening + Usochevsky	<i>Incantation</i>
Luening	<i>Invention in 12 Notes</i>
Luening	<i>Low Speed</i>
Luening + Usochevsky	<i>Mathematics</i> , sequence for TV
Luening + Usochevsky	<i>Off Identity</i> , ballet
Luening + Usochevsky	<i>Suite from King Lear</i>
Luening	<i>Theater Piece No. II</i> , ballet (tape + mat hire)
Usochevsky	<i>Creation: Prologue</i> (tape + mat hire)
Usochevsky	<i>Linear Contrasts</i>
Usochevsky	<i>Metamorphoses</i>
Usochevsky	<i>No Exit: Suite No.1</i>
Usochevsky	<i>Piece for Tape Recorder</i>
Usochevsky	<i>Scenes from No Exit</i> (tape + score hire)
Usochevsky	<i>Sonic Contours</i>
Usochevsky	<i>The Boy Who Saw Through</i> , film music
Usochevsky	<i>Underwater Valse</i>
Whittenberg	<i>Electronic Study No.2</i> , with contra-bass (tape + score hire)
Whittenberg	<i>Event</i> (tape + mat hire)

AMP ASSOCIATED MUSIC PUBLISHERS (New York, NY)

Babbitt	<i>Composition for Synthesizer</i> (tape hire; 2 tr, 7-1/2 or 15 ips)
Babbitt	<i>Ensembles for Synthesizer</i> (tape hire; 2 tr, 7-1/2 or 15 ips)
Babbitt	<i>Philotel</i> (score (with piano reduction) sale, tape hire; 2 tr, 7-1/2 or 15 ips)
Babbitt	<i>Vision and Prayer</i> (score sale, tape hire; 2 tr, 7-1/2 or 15 ips)
Brown	<i>Times Five</i> (tape + mat hire; 4 (European) or 2x2 tr)
Brown	<i>4 Systems</i> (score sale: composer's version does not involve tape)

A&S AHN & SIMBROCK (Wiesbaden)

Engelmann	<i>Cadenza</i> (tape + score hire)
Engelmann	<i>Trios</i> (tape + mat hire)

Bär BÄRENREITER (Kassel)

Eder	<i>Die Irrfahrten des Odysseus</i> , Ballett (mat hire, tape not available)
Huber	<i>Askese</i> (tape + mat hire)
Kfenek	<i>Ausgerechnet und verspielt</i> , Oper (tape + mat hire)
Kfenek	<i>Der goldene Bock</i> , Oper (mat hire, tape not available)
Kfenek	<i>Der Zauberberg</i> , Oper (mat hire, tape not available)
Kfenek	<i>Quintina</i> (tape + mat hire)

B&B BOTE & BOCK (Berlin, BRD)

Blacher	<i>Elektronische Impulse</i>
Blacher	<i>Multiple Raumperspektiven</i> (tape + score hire: not generally available)

278 TAPES/BANDES

Blocher	Tarantella (Tristan), Ballett (tape + mat hire)	Bodings	3 Lucebert Songs (score sole, tape from STEM)
Blecher	Zwischenfälle bei einer Notlandung, Oper (score (with piano reduction) sole, tape + mat hire)	Bodings	3 Schwärmerien (score sole, tape from STEM)
Hartig	Exorial, Oper (mat hire, tape not available)	Bruynel	Arc (score sole, tape hire)
Klebe	Die Ermordung Cäsars, Oper (score (with piano reduction) sole, tape + mat hire)	Bruynel	Mobile (score sole (including record, see under Don), tape hire; 2 tr)
Klebe	Menagerie, Ballett (tape + mat hire)	Bruynel	Reliéf (score sole, tape hire: private studio version only, STEM version from STEM)
Thärichen	Anaximanders Ende, Oper (score (with piano reduction) sole, tape + mat hire)	de Leuw	Antiphonie (score sole, tape from STEM)
		Schaer	Labyrinth, opera/MT ("Borden uit het Labyrinth": score sole, tape from STEM)
B&H BOOSEY & HAWKES (Paris)		EFM EDITIONS FRANÇAISES DE MUSIQUE (Paris)	
Constant	Le joueur de flûte, ballet radiophonique (bande + mat en location: la version de concert omiet la bande)	Bayle	Pluriel (Concert Collectif) (mat en location, bande disponible au GRM)
Bow BOWDOIN COLLEGE MUSIC PRESS (Brunswick, Me)	Serenade No.3 (score sole/complete performance mat (tape + 5 scores) sole)	Bayle	Séquence pour Opéras (mat en location, bande disponible au GRM)
Subotnick		Contéon	D'un bout à l'autre (Concert Collectif) (mat en location, bande disponible au GRM)
Bru BRUZZICHELLI (Firenze)	Konzert für Oboe und Kammerensemble (version originale sans bande, partition en vente, mat en location)	Carson	Collages (Concert Collectif) (mat en location, bande disponible au GRM)
Moderna		Ferrari	Composé-Composite (Concert Collectif) (mat en location, bande disponible au GRM)
Ceb CeBeDeM (Bruxelles)		Mâche	Synergies (Concert Collectif) (mat en location, bande disponible au GRM)
Arthys	Tu auras nom...Tristan - 1963, ballet (de Jef Moes: mat en location, bande non disponible)	Mâche	Volumes (mat en location, bande disponible au GRM)
Chevreuille	D'un Diable de Briquet (mat en location, bande non disponible)	Malec	Tutti (Concert Collectif) (mat en location, bande disponible au GRM)
de Meester	La grande Tentation de Saint Antoine (bande + mat en location)	Marie	Images Thaumiques (bande + mat en location)
de Meester	Paradijsvogels, opéra (bande + mat en location)	Marie	L'expérience ambiguë (Concert Collectif) (mat en location, bande disponible au GRM)
ČHF ČESKÝ HUDEBNÍ FOND (Praga)		Xenakis	Analogique A (mat en location: bande "Analogique B" disponible au GRM)
Kupka	Kontroasty (bande + mat en location?)	Epc EPIC (New York, NY)	
Cig COLLAGE (Palermo)	Klaviatura (partition publiée dans "Collage" 6, 1966)	EC 811 (tape sole; 4 ch (= 2 hr), 7-1/2 ips)	
Guàccero		(also issued on record EPIC, see under PHILIPS (EUROPE) 835 056 AY.)	
Cim COLOMBO (formerly RICORDI) (New York, NY)		Bodings	Capriccio
Varèse	Déserts (score NY 1794 sole, tape + mat hire; 4 tr)	Bodings	Evolutionen
Varèse	Poème électronique	Bodings	Genese
CMC CANADIAN MUSIC CENTRE (Toronto)		Rooijmakers	Tweeklank (Contrast)
Beecroft	From Dreams of Brass (tape + mat hire)	Est ESSEX (London)	
Cos COSTALLAT (Paris)		Davies H	Three Nightmare Sequences (for "Hang down your head and die")
Buisselet	Symphonie jaune (Symphonie No.2) (mat en location; l'œuvre n'emploie pas de bande)	FEL F.E.L. PUBLICATIONS (Chicago)	
Buisselet	Symphonie rouge (Symphonie No.1) (bande + mat en location)	Feliciano	Mass (tape + mat hire)
CPE COMPOSER/PERFORMER EDITION (Davis, Calif)		Gld GUILD PUBLICATIONS (Hollywood, Calif)	
(also publishes "Source", see under "Src")		László	This World ~ Tomorrow (tape + mat hire)
Austin	Bass (tape + mat hire)	GSm G. SCHIRMER (New York, NY)	
Austin	Changes (tape + mat sole)	Powell MI	Analogs I, II, III, IV
Austin	The Maze (tape + mat hire: also in "Source")	Powell MI	Events
Hunt	Unit 1, for solo situation (score sole: electronic version not available)	Powell MI	Second Electronic Setting
Mizelle	Straight Ahead (tape + mat hire)	Hag EDITION HAGAR (Brühl)	
Dil DILIA (Praga)		Frisch	Madrigal Triste nach Baudelaire (I. Fassung für Oboe allein, begrenzte Auflage; score sole)
Hanuš	Pochodné Prometheus, opéra (bande + mat en location)	Han Hansen (København)	
Kallík	Krakatit, opéra (bande + mat en location)	Nordheim	Epitaffio (score 4093 sole, tape + mat hire)
Don DONEMUS (Amsterdam)		Nordheim	Favola in Musica, TV ballet (tape + mat hire)
Andriessen	Sweet for recorders (score sole, tape hire)	Nordheim	Katharsis, ballet (tape + mat hire)
Bodings	Capriccio (score (with piano reduction) sole, tape from STEM)	Nérgerd	Dommen (The Judgment) (tape + mat hire)
Bodings	Martin Korda D.P., opera (score (with piano reduction) sole, mat hire, tape from STEM)	Nérgerd	Titanic (tape + score hire)
		IMI ISRAELI MUSIC INSTITUTE (Tel-Aviv)	
		Tal	Concerto for cembalo (tape + score hire)

280 TAPES/BANDES

Tal Concerto No.4 (for piano) (tape + score hire)
 Tal Concerto No.5 (for piano) (tape + score hire)
 Tal Exodus II, ballet
 Tal From the Depth of the Soul, ballet
 Tal Ranges of Energy, ballet
 Tal The Death of Moses (tape + mat hire)

IMP ISRAELI MUSIC PUBLISHERS (Tel-Aviv)

Moayani Microtonus
 Papiriss Phantoms Peregrinating (piano score IMP 199 sole, tape hire)

Inn INNOVATION PHONOTAPES (Gene Bruck Enterprises) (USA)
 P.H.S. 10 020 (tape sole; deleted?/expired?)
 (also issued on record, see under Inn)

"Tape Recorder Music"

Luening	Fantasy in Space
Luening + Usochovsky	Incantation
Luening	Invention in 12 Notes
Luening	Low Speed
Usochovsky	Sonic Contours
Lop LOPES (London)	
Salzedo	Distances (tape + mat hire)
Salzedo	(music for two ballets, "Agrionia", "The Travellers"; tape + mat hire, not generally available)

Mos MASS ART (New York, NY)
 Neuhaus Max-Feed (electronic device on sale)

MCA MUSICAL CORPORATION OF AMERICA (New York, NY)
 Subotnick Mandolin, MT (tape + score hire)
 Subotnick Parades and Changes, MT
 Subotnick Play! No.1 (tape + mat hire)
 Subotnick Play! No.2 (tape + mat hire)
 Subotnick Play! No.3 (tape + score hire)
 Subotnick Play! No.4 (tape + mat hire)
 Subotnick Prelude No.4 (tape + score (in preparation) sole)
 Subotnick Suite from "Denton's Death"
 Subotnick The Tarot, Part II (tape + mat hire)
 Subotnick The Tarot, Part III (tape + score hire)
 Subotnick UCLA
 Subotnick (work for orchestra and tape) (tape + mat hire)

McM McGINNIS & MARX (New York, NY)
 Davidovsky Synchronisms No.1 (score (in preparation) sole, tape + mat hire)
 Davidovsky Synchronisms No.2 (score (in preparation) sole, tape + mat hire)
 Davidovsky Synchronisms No.3 (score (in preparation) sole, tape + mat hire)
 Wuorinen Orchestral and Electronic Exchanges (score (in preparation) sole, tape + mat hire)
 Wuorinen Symphonia Sacra (score (in preparation) sole, tape + mat hire)

MEA MUSICAL ENGINEERING ASSOCIATES (Sausalito, Calif)
 MEA 101 (tape sole; 2 tr, 7-1/2 ips)

"Vortex"

Abend Organic Triangle
 Jacobs Chan

Jacobs	Electronic Kabuki Mambo
Jacobs	Logos
Jacobs	Rhythm Study No.8
Loughborough	For the Big Horn
Talcott	Loop No.3
Talcott	Trilogy (original version)
Mer MERCURY MUSIC (New York, NY)	
Druckman	Animus I (tape + score hire)
MIT MUSIC FOR THE THEATER (New York, NY)	
Luening + Usochovsky	King Lear, theater music (expanded version 1966)
MMC MARKS MUSIC CORPORATION (New York, NY)	
Davidovsky	Electronic Study No.2
Davidovsky	Electronic Study No.3
Davidovsky	Synchronisms No.4 (Psalm No.70) (tape + mat hire)
Mod EDITION MODERN (München)	
Frischknecht	Fluktuationen
Frischknecht	Glissandetti
Frischknecht	Kristallklänge
Frischknecht	Pizzicati
Frischknecht	Tropfen
Gruber	Konjugationen, Ballett (tape sole; 1 hr)
Logothetis	Fantasmata, Ballett (tape sole; 1 hr)
Wildberger	Epitaphs pour Evariste Galois/Epitaph für Evariste Galois (score sole, mat hire, tape not available)
Brön	(two works are listed in the Edition Modern catalog, "Anepigraphes" and "Klänge unterwegs"; the tapes are not generally available)
NAME NEW-MUSIC EDITION (Theodore Presser) (Bryn Mawr, Pa)	
Baker R + Hiller	Computer Cantata (score sole, tape + mat hire)
Hiller	Machine Music (score sole, tape + mat hire)
Nor NORDISKIA (Stockholm)	
Hambreus	Konstellationer II (score (only available in "Konstellationer I-III"; "Konstellationer I" and "Konstellationer III" available separately) sole, tape not available)
Hambreus	(instrumental score "Transit II" (can be combined with "Transit I") sole)
Nilsson B	Entrée (score sole, tape not available)
OnT ONGAKU NO TOMO (Tokyo)	
Matsuishi	Le Clotter Noir (score sole, tape not available)
Matsuishi	Le Clotter Noir (score (1st and 3rd movements) published in "Masterpieces of Contemporary Japanese Music 1960")
Miyoshi	Ondine (score (abridged version) published in "Masterpieces of Contemporary Japanese Music 1960")
Mori	Metamorphosis (score published in "Masterpieces of Contemporary Japanese Music 1959")
PAU PAN AMERICAN UNION (Washington, DC)	
Mendes	nascemorre (score sole, tape not available)
Pet C.F. PETERS (Frankfurt) (Vertreter für BRD, Österreich und alle Ostblock-Länder, einschl. China)	
Works in the Frankfurt list can generally be supplied in New York, and vice versa: some tapes are not available for the rest of the world (agent: Peters, London)	
Evangelisti	Die Schachtel, opera (mat hire, tape not available?)

Kogel	<i>Antithese</i> , C/MT + Film (Libretto-Partitur 7083a sale, tape hire; 2/1 tr, 19 or 38 cm)	Luening	<i>Synthesis</i> (tape + mat 66003 hire)
Kelemen	2 Stücke aus der Musik zu "Judith"	Mayuzumi	<i>Aoi-no-Ue</i> (tape 6335 hire)
Rodauer	<i>clair-obscur</i> , Ballett	Mayuzumi	<i>Campanology</i> (tape 6337 hire)
C.F. PETERS (New York, NY) (agent for the Western Hemisphere and Japan)		Mayuzumi	<i>Olympic Campanology</i>
Bodings	Pittsburgh Concerto (Concert voor blazers en elektronische begeleiding) (score 66060 sale, tape from STEM)	Mayuzumi + Morai	<i>Three Hymns for tape</i>
Cage	(vocal score 6701 "Aria" (can be combined with "Fontana Mix") sale)		<i>Variations on the numerical principle of seven</i> (tape 6331 hire)
Cage	Atlas Eclipticalis (live electronic: mat 6782 sale)	Pos HERBERT POST PRESSE (München)	
Cage	Cartridge Music (live electronic: score 6703 sale)	Lachenmann	<i>Scenario</i>
Cage	Electronic Music for Piano (live electronic: score 6801 sale)	PWM POLSKIE WYDAWNICTWO MUZYCZNE (Krakow)	
Cage	Fontana Mix (score 6712 sale, tapes hire; 4x1 tr, 7-1/2 ips - 6712a/2x2 tr, 7-1/2 ips - 6712b)	Dobrowski	Muzyka na taśmie magnetofonowej i obój solo (partition en vente avec un disque, cf.Muz, bande non disponible)
Cage	Imaginary Landscape No.3 (score 6717 sale; composer's version does not involve tape, see under third section)	Dobrowski	Muzyka na taśmie magnetofonowej nr.1 (partition en vente avec un disque, cf.Muz, bande non disponible)
Cage	Imaginary Landscape No.3 (score 6719 sale, tape not available)	Kotorski	<i>Etude na jedno uderzenie w raty</i> (partition en vente, bande non disponible)
Cage	Music for amplified toy pianos (live electronic: score 6724 sale)	Penderecki	<i>Brygada</i> (miceri)
Cage	Music for Carillon No.4 (2-octave version, live electronic: score 6727a sale)	Penderecki	<i>Psalmus 1961</i>
Cage	Music for "The Marrying Maiden" (score 6737 sale, tape 6737a hire; 1 tr, 7-1/2 ips)	Sikorski	<i>Antyfony</i> (partition en vente, bande non disponible)
Cage	Rozart Mix (score 6800 sale, tape not available)	Sikorski	<i>Echo II</i> (partition en vente, bande non disponible)
Cage	Solo for Cello (from "Concert for Piano and Orchestra") (live electronic version: score 6705f sale)	Pyr PYRAMINX (Fairport, NY)	
Cage	Solo for Piano (from "Concert for Piano and Orchestra") (live electronic version: score 6705 sale)	Ahstrom	<i>Anthem Number One - Alleluia</i> (tape + score hire)
Cage	Solo for Voice 2 (live electronic version: score 6751 sale)	Ahstrom	<i>Anthem Number Three - Onward Christian Soldiers</i>
Cage	Solo 0'00" (4'33" No.2) (live electronic version: score 6796 sale)	Ahstrom	<i>Anthem Number Four - It is Full Time for You to Wake from Sleep</i> (mat hire, tape not available)
Cage	Sounds of Venice (score 6756 sale, tapes not available (4x1 tr, 7-1/2 ips))	Ahstrom	<i>Sonata Number Six</i> (tape + mat hire)
Cage	Variations I (score 6767 sale; composer's version does not involve electronic music)	Ahstrom	<i>Sonata Number Seven - In Memoriam Samuel Acock</i> (Presentation of the Granary Burying Ground on Tremont Street in Boston)
Cage	Variations II (score 6768 sale; composer's version does not involve electronic music)	Ahstrom	<i>Sonata Number Eight</i> (tape + mat hire)
Cage	Variations III (score 6797 sale; composer's version does not involve electronic music)	Ahstrom	<i>Suite Number Three - The Dumbwaiter</i>
Cage	Variations IV (score 6798 sale; composer's version does not involve electronic music)	Ahstrom	<i>Suite Number Five - Variations on My Old Kentucky Home</i> (mat hire, tape not available unless from another work published by Pyraminx)
Cage	Variations V (score 6799 sale, tapes not available)	Ahstrom	<i>Symphony Number Three - No Exit</i> (tape + mat hire)
Cage	Variations VII (live electronic: score sale)	Ric RICORDI (Milano) (voir aussi Clm pour Varèse)	
Cage	Water Walk (score 6771 sale, tape hire; 1 tr, 7-1/2 ips)	Chailly	<i>Il Mantello</i> , opera (bande + mat en location)
Cage	WBAI (live electronic: score 6772 sale)	Nono	<i>A floresta e jovem e cheia de vida</i> (bande + mat en location)
Cage	Where are we going? And what are we doing? (tapes 6773 hire; 4x1 tr, 7-1/2 ips; composer's version does not involve electronic music)	Nono	<i>Die Ermittlung</i> , musique de théâtre
Cage	Williams Mix (score 6774 sale, tapes hire; 8x1 tr, 7-1/2 ips - 6774a/4x2 tr, 7-1/2 ips - 6774b)	Nono	<i>La fabbrica illuminata</i> (bande + partition en location)
Cage	Winter Music (live electronic version: score 6775 sale)	Nono	<i>Omaggio a Emilio Vedova</i>
Feldman	27'10.554", for a percussionist (score 6778 sale; composer's version does not involve tape)	Nono	<i>Ricorda cosa ti hanno fatto ad Auschwitz</i>
Feldman	Intersection (for tape) (score 6947 sale, tapes not available)	Sch SCHOTT (Mainz)	
Feldman	Marginal Intersection (live electronic: score 6909 sale)	Blondahl	<i>Aniara</i> , opera (score (with piano reduction) 10690 sale, tape + mat hire)
Finney	Still Are New Worlds (vocal score 6553 sale, tape + mat hire)	Fortner W	<i>In seinem Garten liebt Don Perlimplin Belisa</i> , Oper (Tonband von WDR Köln hergestellt, "Piffle": score (with piano reduction) 5266 sale, tape + mat hire)
Finney	Three Pieces (tape + mat 66095 hire)	Henze	<i>Das Ende einer Welt</i> , Funkoper (1. Fassung des Opers: tapes + mat hire)
Ichiyanagi	Life Music (score 6873 sale, tape not available)	Nono	<i>Composizioni per orchestra n.2 (Diario polacco '58)</i> , nuova versione 1965 con resto magnetico (partition de la version originale AV 66 en vente, mat en location; bande en location?)
Ichiyanagi	Music for Piano No.4 (score 6584 sale; composer's version does not involve electronic music)	Nono	<i>Intolleranza 1960</i> , opera (partition AV 75 en vente, bande + mat en location)
Ichiyanagi	Stanzas (live electronic version: score 6872 sale)	Searle	<i>The Diary of a Madman</i> , opera (tape by Cary + Searle: score (with piano reduction) 10686 sale, tape + mat hire)
Luening + Ussachevsky	A Poem in Cycles and Bells (tape + mat 66005 hire)	Searle	<i>The Photo of the Colonel</i> , opera (tape by BBC Radiophonic Workshop: tape + mat hire)
Luening + Ussachevsky	Concerted Piece (tape + mat 66010 hire)	Zimmermann B	<i>Die Soldaten</i> , Oper (score (with piano reduction) 5076 sale, tape + mat hire)
Luening	Gargoyles (tape + score 66002 hire)		
Luening + Ussachevsky	Rhapsodic Variations (tape + mat 66006 hire)		

SEP SOMETHING ELSE PRESS (New York, NY)

- Comer as pure to begin (live electronic: score published in "The Four Suits")
 Comer C Major Chord (live electronic: score published in "The Four Suits")
 Comer Reconstitutional (live electronic: score published in "The Four Suits")
 Comer Solo Music and More (live electronic: score published in "The Four Suits")
 Comer Strata, — — Second Layers (at least a solo) (live electronic: score published in "The Four Suits")

SFP SOCIETE FRANCAISE DE PRODUCTIONS PHONOGRAPHIQUES (Paris)

- Baliselet Le Robot, ballet pantomime (bande en location)

Shw SHAWNEE PRESS (Delaware Water Gap, Pa.)

- Eaton Songs for R.P.B. (live electronic: score sole)

Sil EDITIONS ANDRE SILVRAE (Paris)

(bande en vente; demi-piste, 9,5 cm/2 bandes separees en vente, demi-piste, 9,5 cm)

1e bande:

"Sonies et Sprechaktionen"

Garnier I Sprechaktionen 1962-64:

- Sprechaktion No.1
 Sprechaktion No.2
 Sprechaktion No.3
 Sprechaktion No.4
 Sprechaktion No.5

Garnier P Sonies 1962-64:

- Sonie No.1
 Sonie No.2 - Souffle manifeste
 Autant trois, sonie
 Etude du "
 Accélération linguistique
 Anthropologie
 Spatial
 Exercice sur les "i" et le "o"

2e bande:

"Mots vivants et Wortverkümlungen"

Garnier I Wortverkümlungen 1965:

- Thalatta
 (3 autres poèmes en collaboration avec Garnier P)

Garnier P Mots vivants 1965:

- Hier
 Siffle
 (26 autres poèmes)

Src SOURCE (Davis, Calif.)
 (published by CPE)

Austin The Maze (score published in "Source" Vol. 1 No.1)

STM STIM (FÖRENINGEN SVENSKA TONSÄTTARE) (Stockholm)

- Marthenson Wechselspiel II (score hire; tape available?)
 Naumann Il Cantico del Sole (tape + mat hire)
 Werle Drömmen om Thérèse, opera (tape + mat hire)

SZ SUVINI ZERBONI (Milano)

- Berio Mutazioni (tape 5992 hire; 1 tr.)

Berio

Perspectives (tape 5994 hire; 2 tr)

Berio

Thema - Omaggio a Joyce (tape 5993 hire; 2 tr)

Castiglioni

Divertimento (tape 6000 hire; 4 tr)

Clementi

Collage II (tape 6035 hire; 4 tr)

Donatoni

Quartetto III (score 5824 sole, tape 6001 hire; 4 tr)

Koym

Signals (score sole, tape not available)

Modena

Continuo (tape 5995 hire; 1 tr)

Modena

Hyperion, opera (tape + mat 5228 hire)

Modena

Invenzioni su una voce (tape 5996 hire; 2 tr; score not available)

Modena

Le Rire (tape 5553 hire; 2 tr)

Modena

Musica su due dimensioni (II) (score 5573 sole, tape 5573 hire; 2 tr)

Modena

Notturno (tape 5997 hire; 1 tr)

Modena

Sequenze e strutture (tape 5767 hire; 1 tr)

Modena

Serenata III (tape 6002 hire; 4 tr)

Modena

Syntaxis (tape 5999 hire; 2 tr)

Malipiero

Battello alla porta, opera (score (TV version) 5784 sole, tape + mat 5786 hire/tape + mat (theater version) 5966 hire)

Monzoni

Atomtad, opera (tape + mat 6334 hire)

Monzoni

Studio n.3 (tape 6342 hire; 1 tr)

Pousseur

Rimes pour différentes sources sonores (score 5520 sole, tape + mat 5520 hire; 2 tr)

Pousseur

Scambi I (tape 5998 hire; 2 tr)

Togni

Recitativa (tape 6378 hire; 4 tr)

Vlad

Il Dottore di Vetro, opera (mat (radio version) 5602 hire, tape not available/mat (theater version) 6369 hire, tape not available)

Vlad

Ricerche elettronica (score 5935 sole, tape 6004 hire; 4 tr)

Tel TELETAPE (London)
 Bi-Tapes 134-5 (tape sole; half track, 7-1/2 ips; deleted/épuisé)
 (see also in second section)

Judd The Power of Music

TeR TECHNICAL REPORT, UNIVERSITY OF ILLINOIS EXPERIMENTAL MUSIC STUDIO (Urbana, Ill.)

Hiller

Seven Electronic Studies (score published in "Technical Report No.6")

Ton TONOS (Darmstadt)

Boehmer

Position (score 7505 sole, tape from WDR)

Evangelist

Spazio a 5 (score 7209 sole; composer's version does not involve tape)

UE UNIVERSAL EDITION (Wien)
 (see also Discography)

Berio

Differences (tape + mat hire)

Berio

Esposizione, MT (withdrawn)

Berio

Laborintus II (tape + mat hire)

Berio

Momenti

Berio

Visage

Bussotti

Cœur pour batteur ("Sette Fogli") (score 13238/II in preparation; composer's version does not involve electronic music)

Carha

Spiegel V (tape + mat hire)

Eimert

Epitaph für Aikichi Kuboyama

Eimert

Etüde über Tongemische

Eimert

Fünf Stücke

Eimert

Glockenspiel

Eimert

Sieben Studien

Eimert

Selektion I

Evangelist

Incontri di fasce sonore (score 12863 sole (deleted/épuisé), tape hire)

Hofffer *Líneas y Puntos* (tape + mat hire)
 Haubenstock-Ramati *Amerika*, Oper (score 13888 (in preparation) sole, tape + mat hire)
 Haubenstock-Ramati *Vermutungen über ein dunkles Haus* (Für Kl. score 13943 sole, tape + mat hire)
 Kogel *Diaphonie (I/II/III)* (tape + mat hire)
 Kogel *Phonophonie* (tape + mat hire)
 Kogel *Tremens, MT* (score (in preparation) sole, tape + mat hire)
 Koenig *Essay* (score 12885 sole, tape hire)
 Koenig *Klangfiguren II*
 Křenek *Pfingstorum - Spiritus Intelligentiae, Sanctus*
 Lidholm *Ritir, ballet* (tape + mat hire)
 Nilsson B *Audiogramme* (tape + score hire)
 Paganini *Sequenze e strutture*
 Pousseur *Electre* (score 13843 (in preparation; graphical score by Bussotti) sole, tape hire)
 Pousseur *Trois visages de Liège*
 Pousseur *Votre Faust, opéra* (tape + mat hire)
 Stockhausen *Gesang der Jünglinge* (score in preparation, tape hire)
 Stockhausen *Hymnen* (work in progress)
 Stockhausen *Kontakte* (performance score 14246 sole, realization score 13678 in preparation, tape + score hire)
 Stockhausen *Mikrophonie I* (live electronic: score in preparation)
 Stockhausen *Mikrophonie II* (live electronic: score in preparation)
 Stockhausen *Mixtur* (live electronic: score 14261 sole, mat hire)
 Stockhausen *Solo* (live electronic: score in preparation)
 Stockhausen *Studie I*
 Stockhausen *Studie II* (score 12466 sole, tape hire)
 Stockhausen *Telemusik* (score in preparation, tape hire)

Way WAYSIDE PRESS (Charlottesville, Va)
 MacInnis *Sonogram 1(b)* (tape + score sole/hire)

WLP WORLD LIBRARY PUBLICATIONS (Cincinnati, Ohio)
 Feliciano *Glossolalia* (tape + mat sole?)

WLS WORLD LIBRARY OF SACRED MUSIC (Cincinnati, Ohio)
 Feliciano *Alleluia from the Mass for Pentecost* (tape + score sole?)

*** (ČESKOSLOVENSKO/Praga?) (à paraître)
 Pišos *Koncert pro magnetofon a orchestr* (partition à paraître; bande en location?)

ILLUSTRATED INTRODUCTIONS TO ELECTRONIC MUSIC/INTRODUCTIONS ILLUSTREES A LA MUSIQUE ELECTROACOUSTIQUE

Cos CASTLE (Recorded Tuition) (London)
 EFX1-T (tape sole; full track, 3-3/4 ips, 3" spool; also issued on record, see under Cos)
 "Electronic Sounds and Music"
 Judd (electronic effects)

EFX2-T (tape sole; full track, 3-3/4 ips, 3" spool; also issued on record, see under Cos)
 "Electronic Music and Musique Concréte"
 Judd (background music: "Delta F (Sinetones)", "Study in Sine Tones", "Sound Object", "Montage")
 EFX3-T (tape sole; full track, 3-3/4 ips, 3" spool; also issued on record, see under Cos)
 "Rhythmic Electronic Music"
 Judd (background music: "Automation", "Perpetua", "Merry-go-round", "Tempotune")

Tel TELETAPE (London)
 Bi-Tapes 134-5 (tape sole; half track, 7-1/2 ips; deleted/épuisé)
 (see also in first section)

Judd Experiment in Sound (introduction)

WORKS IN THE APPENDICES/OEUVRES CITEES DANS LES ANNEXES

AMP ASSOCIATED MUSIC PUBLISHERS (New York, NY)

Brown *Folio* (score sole):

December 1952

November 1952 (Synergy)

B&B BOTE & BOCK (Berlin, BRD)

Kiebe

(Tonträger können auch während "Alkmene", Oper und "Jacobsovsky und der Oberst", Oper verwendet werden: scores (with piano reduction) sole, mat hire; tapes not available)

B&H BOOSEY & HAWKES (Paris)

Xenakis

Amorsima-Morsima (mat en location)

Xenakis

Eonta (partition en vente, mat en location)

Xenakis

Morsima-Amorsima (partition en vente, mat en location)

Xenakis

Stratégie (mat en location)

Xenakis

ST/4 - 1,080262 (partition en vente, mat en location)

Xenakis

ST/10 - 1,080262 (mat en location)

Xenakis

ST/48 - 1,240162 (mat en location)

Cab ColleDeM (Bruxelles)

Chevreuil

L'elixir du révérend père Gaucher (mat en location)

CIM COLOMBO (formerly RICORDI) (New York, NY)

Venise

Ecuaorial (score sole, mat hire)

EFM EDITIONS FRANÇAISES DE MUSIQUE (Paris)

Xenakis

Arrées (mat en location)

Fix FLUXUS (New York, NY)

Ligeri

Poème symphonique (score published in "Fluxus 1")

McH McGRAW-HILL (New York, NY)

Hiller + Isachsen

Iliac Suite, for string quartet (score published in book "Experimental Music")

NME NEW MUSIC EDITION (Theodore Presser) (Bryn Mawr, Pa)

Hiller + Isachsen

Iliac Suite, for string quartet (score sole, Vol.30 No.3)

Pet' C.F. PETERS (Frankfurt)

Kogel

Sonant (score 5972 sole)

C.F. PETERS (New York, NY)

Cage

Imaginary Landscape No.1 (score 6716 sole)

Cage

Imaginary Landscape No.3 (score 6717 sole)

Cage

Imaginary Landscape No.4 (March No.2) (score + mat 6718 sole)

Cage

March (Imaginary Landscape No.2) (score 6721 (in preparation) sole)

Cage

Radio Music (score 6783 (in preparation) sole)

Cage

Speech (mat 6793 sole)

Cage

Variations VI (score 6802 sole)

Jazz (Jaz)

289

288 TAPES/BINDES

Pyr PYRAMINX (Fairport, NY)
Ahstrom See You Can Say! - Oh (mat hire)

Sch SCHOTT (Mainz)
Egk (Tonband während "Siebzehn Tage und vier Minuten", Oper verwendet: score (with piano reduction) 5540 sole, tape + mat hire)
Schuller (tape in "The Visitation", opera: tape + mat hire)
Wimberger (Tonband während "Herr und Leander", Ballett verwendet: tape + mat hire)

SZ SUVINI ZERBONI (Milano)
Kayn Allotropia (score 6414 sole, mat hire)
Kayn Diffusions (score 6606 sole)

UE UNIVERSAL EDITION (Wien)
Kagel Camera Oscura (score in preparation)
Kagel Kommentare und Extempore (score in preparation)
Kagel Match (score in preparation)
Kagel Transición II (score 13809 sole)
Nilsson S Szene III (mat hire)

Compositeur
Composer

Titre de l'œuvre
Title of the work

Date
Date

Disque
Disc

Bande
Tape

Autres
Others

WORKS FOR TAPE AND JAZZ INSTRUMENTS/OEUVRES POUR BANDE ET INSTRUMENTS DE JAZZ

Ahstrom	Suite Number Five - Variations on My Old Kentucky Home, for jazz group (trio), pianist, rock group, tape recorders and conductor	1966	Pyr	Po
Ashley	Something for clarinet, piano and tape (performers must be jazz musicians)	1962		
Ashley	The Wolfman (jazz version not specified by composer: for piano, bass, drums (Bob James Trio) with magnetic tape)	1964	ESP	
Ashley	Untitled Mixes, for piano, bass, drums (Bob James Trio) with magnetic tape	1965	ESP+	ESP
Byrd	Defense of the American Continent Against the Invasion of the Viet Cong (Anti-Agression Music Number 1), for chamber ensemble, jazz trio, two rock bands, piano, organ, singers, actors and tape recorders	1965		Po
Deutsch	Jazz Images (Worksong and Blues), for improvising jazz musician(s), solo dancer and tape	1964-65		
Diseveldt	Intersection, for tape and (jazz) orchestra	1961	Ph	
Eaton	Concert Music, for tape and jazz ensemble (clarinet, piano, bass, drums)	1964		
Groussay	Intervention, pour piano, percussion et bande	1963		
Groussay	L'itinéraire, pour saxo ténor et bande	1963		
Hodeir	Jazz et Jazz, pour piano et bande	1951-52	Fon	
James	Christina's World, for piano, drums (Bob James Trio) and tape	1962		
James	Explosions, version for jazz trio (Bob James Trio) and tape	1962	ESP	
James	Five by Three, for jazz trio (Bob James Trio) and tape	1962		
James	Quest, for jazz trio (Bob James Trio) and tape	1962	Mer	
James	Trilogy, for jazz trio (Bob James Trio) and tape	1962	Mer	
Koegi	Mystic Puzzle II, pour musique électronique et orchestre de jazz	1965		
Mummé	Peasant Boy, for piano, bass, drums (Bob James Trio) with magnetic tape	1965	ESP	
Parmegiani	Jazzex I, pour saxophone, trompette, batterie, contrebasse et bande magnétique	1965		
Parmegiani	Jazzex II, pour bande magnétique/pour saxophone, trompette, batterie, contrebasse et bande magnétique	1966		
Parmegiani	Jazzex III, pour saxophone, trompette, batterie, contrebasse et bande magnétique	1966		
Parmegiani	Sigfree, pour orchestre (improvisation), trio de jazz et bande magnétique	1966		
Russo	The Island (jazz radio-opera, tape realized by BBC Radiophonic Workshop)	1963		
Sheff	The All-American Municipal North Time Capsule Blues, for blues solo or blues band (The Prime Movers Blues Band) and tape	1966		
Sheff	The All-American Serenade, for optional blues band (electric instruments: The 1958-65 Prime Movers Blues Band) and tapes			
Smith	Explorations, for tape and jazz ensemble (clarinet, piano, bass, drums)	1963		
Trythall G	Alpha Rhythm, for jazz ensemble and stereo tape	1967		

WORKS FOR TAPE ALONE/OEUVRES POUR BANDE SEULE

Berz + Schwartz	Mort aux vaches (jazz expérimental)	1967
Migliandi	arrangiamenti elettronici di registrazioni di jazz (Stan Kenton, Bill Russo, Shorty Rogers, etc.)	1958
Riley	"Shemaosha" (?)	1966?

Of the above composers, the following specialize in jazz: Disseveldt, Hodeir, James, Migliandi, Russo, Sheff, Smith

A further jazz composer is listed in the main part of the catalog, though no information was obtainable on the following work, which may or may not be jazz:

Milne Divertimento, for instruments and tape 1964

Other aspects of jazz:

jazz recordings occasionally used in the work of Schönbach

jazz effect in some works by Maroi ("Electric Waves", "State of Pythagoras" - with a jazz combo of vibraphone, piano, bass, bongos and drums added to ondes Martenot and harpsichord) and Riedl (films: "Baumwolle", "Malapren II", "Malapren III", "Post und Technik", "Partnerschaft"), as well as in collage pieces, particularly in the USA (such as Cage's "Imaginary Landscape No. 5")

electronic music has been used in connection with jazz in Czechoslovakia, no details traced

electronic music by Beaver in performances with Don Ellis, the Hindustani Jazz Sextet and Emil Richards

Compositeur Composer	Titre de l'œuvre Title of the work	Date Date	APPENDIX Disque Disc
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WORKS LISTED IN THE MAIN PART OF THE CATALOG/OEUVRES FIGURANT DANS LES LISTES DES STUDIOS

Appel	Musique barbare	1961	Phi
Maas	Etude X/a	1964	
Maas	Etude XII/a	1964	JuG
Maas	Etude XIII/a	1964	JuG
Maas	Grundgestalten und Varianten	1965	
Maas	Komposition III	1965	
Maas	Komposition V	1965	
Maas	Komposition VI	1965	
Maas	Komposition XI (1. Fassung)	1964	
Maas	Komposition XI (2. Fassung)	1964	JuG
Maas	Komposition XII	1964	JuG
Maas	Komposition XVI	1965	
Maas	Komposition XVII	1965	
Maas	Komposition XVIII	1966	
Maas	Komposition XXIII (Metamorphose zweier Bilder + Klangbilder): Grundbild Seite a	1966	
	Grundbild Seite b	1966	
Maas	Studie XVIII/3	1965	
Rodauer	Kalligraphie (mit Graphik des Komponisten)	1961	

Appel and Maas are both painters. Appel's "Musique barbare" was originally composed for a film on the painter's work. All of Maas' electronic compositions are sound translations of individual paintings, which are intended as an additional dimension of the paintings, and not as music that exists independently. Each painting is photographed in small sections and translated photo-electrically by means of a "Bildobaster" into electronic sounds, which are arranged into a temporal sequence. Color is translated into dynamic levels, spatial relationships of individual motives within a painting (relative to the central structure or to their height within the frame) are translated into pitch, distance into duration (length of tape), and geometrical shapes into timbre.

Many other composers have composed electronic music for exhibitions of paintings. An unusual variation are the following tape poems:

Heidsieck	Poème-partition D (sur des peintures de Jean Dupuy)	1958
Heidsieck	Poème-partition D2 (sur des peintures de Jean Degottex)	1958
Heidsieck	Poème-partition D3Z (sur 7 mésanges de Jean Degottex)	1961
Heidsieck	Poème-partition J (sur des peintures de F. Jonicor)	1961
Heidsieck	Poème-partition T (sur des peintures de Topiak)	1959-60

OTHER AUDIO-VISUAL WORK USING ELECTRONIC SOUND EQUIPMENT/AUTRES OEUVRES AUDIO-VISUELLES EMPLOYANT UN APPAREILLAGE ELECTROACOUSTIQUE

Kage	(experiments with visual patterns reacting to music, Institut für Wissenschaftliche Fotografie und Kinetematologie, Stuttgart)	1965?-
Malina	Kusic (kinetic music), audio-visual device with which sound combinations are influenced by kinetic pictures	1964
Ostoja-Kotkowski	Electronic Images, electronic paintings produced by means of modulation of television images with generator and magnetic fields (Philips Electrical Industries, Adelaide)	1960-
Paik	Electronic Art, television images modulated with generators (also experiments with videotape) also work by Durante (Argentina) using television, and Munari (Milano)	1964-

similar control of lights and visual images by means of electronic sound circuits has been used in the following electronic works:

Cross L	Video 11(B)	1965
Oliveros	Light Piece for David Tudor	1965
Oliveros	Circuitry (work in progress)	1967
Tudor	Bondaneon!	1966

Poetry / Poésie (Poe)

Compositeur Composer	Titre de l'œuvre Title of the work	Date Date	APPENDICES Disque Disc	Bandes Tape	Compositeur Composer	Titre de l'œuvre Title of the work	Date Date	APPENDICES Disque Disc	Bandes Tape
POEMS REALIZED WITH OWN EQUIPMENT/POEMES REALISES SUR UN EQUIPEMENT PRIVE									
Allen	Proempoem (text published in "If Words were Birds", Outpost, London, 1964)	1965			Garnier P	Messe spatiale	1966		
Allen	The Switch Doctor (radio program)	1966			Garnier P	Mots vivants 1965, y compris:			
Allen	You Perfect Word (text in "A Book of Chloroforms", to be published, 1967)	1965				Hier			
Blake	Decomposition of William Burroughs	1966				Sifflé			
Brou	Concerto de Janvier (exécution en direct)	1952			Garnier P	Sonies 1962-64:			
Brou	Ébreda	1951				Sonie No.1			
Brou	Instrumentation verbale (5'20", exécution en direct)	1964				Sonie No.2 - Souffle manifeste			
Brou	Instrumentation verbale (4'10", exécution en direct)	1964				Autant trois, sonie			
Brou	Instrumentation verbale (4'30", exécution en direct)	1965				Etude du "o"			
Brou	Instrumentation verbale (4'40")	1966 Ach				Accélération linguistique			
Brou	Instrumentation verbale (3'55")	1966 Ach				Anthropologie			
Brou + Dufrêne	Le JLF BRD, crirythme	1964				Spatial			
Chapin H + Petruccia	Aérythme	1963			Giamo + Gysin	Exercice sur les "i" et le "o"	1964		
Chapin H	Espace et Gestes (texte publié dans Cinquième Saison 17, 1962-63)	1958-60				American Eagle			
Chapin H	Indicatif I	1963 OU			Giamo + Gysin	Birdsong	1965		
Chapin H	Indicatif II (texte publié dans "Livre électro-graphique de John Fumival et Henri Chapin", éd. H. Chapin, Paris, 1966, 31 exemplaires)	1963			Giamo	Raspberry	1967		
Chapin H	La fusée interplanétaire (texte publié dans OU 26-27)	1963 OU			Giamo + Gysin	Subway Sound	1965		
Chapin H	Le corps en trois parties, nu, décharné, squelette (texte à publier dans OU 30)	1966 OU			Giamo	(short poems)			
Chapin H	L'énergie du sommeil (aussi pour film; texte publié dans OU 23-24)	1965 OU			Grögerova + Hiršel	(poèmes pour bande)	1966-67		
Chapin H	Le ventre de Bertini	1967 Mar			Gysin	Breath	1967		
Chapin H	Paëche de nuit (texte publié dans Cinquième Saison, 1958)	1957			Gysin	Calling all Reactive Agents	1962	OU	
Chapin H	Sol Air (aussi pour ballet; texte publié dans Cinquième Saison 11, 1961)	1961 OU			Gysin	Come to Free the Word	1962		
Chapin H	Vibrespace (texte publié dans OU 20-21)	1962-63 OU			Heidseck	(voir studio privé, 31 poèmes); publications:	1955-66		
Cobbing	Worm	1966				La Cage - Labris (Belgique), ICA Bulletin 165 (UK)			
Dufrêne	Cathare 6, crirythme	1964				La convention collective - ICA Bulletin 165 (UK)			
Dufrêne	Comment lire Ghil	1964				La Pénétration - Approches No.1			
Dufrêne	Criythme	1964				L'exercice			
Dufrêne	Criythme d'un Printemps	1964				Paème-partition B2B3 ou Exorcisme - Phantomas 38/40 (Belgique), livre en collaboration avec Gianni Bertini et Paul Armand Geite (1964)	KWY		
Dufrêne + Wolman	Deux témoins de mains	1964				Paème-partition D3Z - Cinquième Saison 16 (présentation), 17 (2ème mouvement)			
Dufrêne	La Brebis Galante de Benjamin Péret	1959 EIS				Paème-partition D4P ou Art Poétique - Cinquième Saison 18 (notes)			
Dufrêne	Pour en finir avec Borges et l'Histoire de l'Eternité	1964				Paème-partition H1 et H2 ou le 4ème Plan - OU 22 (extraits), OU 25			
Dufrêne	14. criythmes brefs	1964				Paème-partition J - Praxis No.4 (Brasil)			
Dufrêne	(voir aussi studio privé, 72 poèmes, dont 6 sur disques Ach, Mar, OU)	1955-67				Prophéties - Labris (Belgique)			
Fahlström	Fåglar i Sverige (Birds in Sweden)	1964?				Quel âge avez-vous?			
Garnier I + Nilkuni	Mer (poème phonétique suprational franco-japonais)	1966			Hodell	General Bassig	1964?	Ker	
Garnier I	Sprechaktionen 1962-64:				Johnson B	S18pkoppel	1965	SvR	
	Sprechaktion No.1	1963	SII		Kolbý	(poèmes pour bande)			
	Sprechaktion No.2	1963	SII		MacLow	The Symmetries (tape version)	1966		
	Sprechaktion No.3	1964	SII		Nápravník	(poèmes pour bande)			
	Sprechaktion No.4	1964	SII		Nilkuni	Entrance	1965		
	Sprechaktion No.5	1964	SII		Nilkuni	Fragment	1965		
Garnier I	Wortverkümlungen 1965, y compris:				Nilkuni	Onna (A Woman)	1963		
	Thalatta	1965	SII		Nilkuni	Pièce Ki	1963		
					Nilkuni	Pièce Pa	1963		
					Nilkuni	Pièce 9	1963		

Compositeur Composer	Titre de l'œuvre Title of the work	Date Date	APPENDICES			Compositeur Composer	Titre de l'œuvre Title of the work	Date Date	APPENDICES		
			Disque Disc	Bande Tape	Disque Disc				Disque Disc	Bande Tape	Autres Others
Novák	Aleatorická láska (L'amour aléatoire)	1964				Lábl	Sen, zvuková projekce textu pro stereofonní záznam (Ein Traum, Text von Vladimír Lábl)	1966			
Novák	Ceterum cu	1964				Lábl	Vodní malíř, zvuková projekce textu pro 2 hlasů a stereofonní záznam (Der Wassermaler, Text von Helmut Heissenbüttel, für 2 Stimmen und Tonband)	1966			
Novák	Cizí společnost (La compagnie étrangère)	1963				Lora Tatino	Fonemi 1	1966			
Novák	Dialogus	1964				Lora Tatino	Fonemi 2	1966			
Novák	Géologie tili Jak jsme zabilí tatínka (Géologie ou Comment nous avons tué notre papa)	1963				Lora Tatino	Fonemi 3	1966			
Novák	Gute Nacht	1964				Lora Tatino	Fonemi 4	1966			
Novák	Korespondence (Les correspondances)	1962				Lora Tatino	Fonemi 5	1966			
Novák	No konci není sníh (A la fin il n'y a pas de neige: 2 versions)	1966				Lora Tatino	Fonemi 6	1966			
Novák	Prostory našich životů (L'espace de nos vies: 2 versions)	1966				Lora Tatino	Fonemi 7	1966			
Novák	Proverbia	1966				Lora Tatino	Fonemi 8	1966			
Novák	Zájem pro P. G. (Sonic pour Pierre Gamier)	1964				Lora Tatino	Messaggio	1967			
Petronio	Tellurie	1964				MEV	Lyndon Johnson (electronic version of poem by Giuseppe Chiari)	1966?			
Walman	C'est la fin - mégapneumes	1957									
Walman	Improvisations - mégapneumes (12'00", exécution en direct)	1961									
Walman	Improvisations - mégapneumes (9'30")	1963	Bar				POEMS REALIZED IN COLLABORATION WITH COMPOSERS/POEMES REALISES EN COLLABORATION AVEC DES COMPOSITEURS				
Walman	Improvisations - mégapneumes (11'00")	1964				Cobbing	An ABC in Sound (with BBC Radiophonic Workshop)	1966			
Walman	La Flancée du pirate - mégapneumes	1959				Cobbing	Are your children safe in the sea? (with Lockwood)	1966			
Walman	La Pathétique de Walman (exécution en direct)	1963				Cobbing	Ata Matuma Mamura (with Lockwood)	1966			
Walman	Le double doute - mégapneumes	1954	*			Cobbing	Kurrrrrrrri (with Lockwood)	1966			
Walman	Le monologue intérieur - mégapneumes	1958	*			Cobbing	Pièce (work in progress, with Lockwood)	1966-67			
Walman	L'homme sans voix et la femme sans tête (exécution en direct)	1963				Dufrêne	Granulométrie (inachevé - en cours, avec Henry P)	1962-			
Walman	Tu va te faire ta gueule	1965				Dufrêne	U 47 (avec Baranet)	1960	Phi		
Walman	Un coup pour deux	1965				Dufrêne	(matériau vocal utilisé par Henry P dans "Adhérences pour Daphné" (ballet) 1964, "Coaraze" (film) 1964)				
Walman	Un coup pour rien	1965				Gysin	Permutated Poems (with BBC Radiophonic Workshop), including:	1960			
Walman	Vive l'internationale	1953	*				Pistol Poem				OU
Walman	2 textes pour "L'Anticoncepte" (film de Walman): Vous ne pourrez rien pour l'homme seul	1950					I am that I am				OU
	Improvisations - mégapneumes (6'30")	1951				Jandl	Poetry of Ernst Jandl, "Laut und Luise" (with BBC Radiophonic Workshop), of the 13 poems published Walter-Verlag, Olten, Switzerland, 1966)	1966			
Walman	41,5 (pour le film "Le film est déjà commencé")	1950				Johnson R	Angel had a Baby (with Earle Brown)	1954			Pop
POEMS REALIZED IN ELECTRONIC MUSIC STUDIOS/POEMES REALISES EN STUDIO											
Akiyama	Piece B	1951				de Vree	April am Rhein (fonetische bewerking van de Meester)	1966			
Akiyama	Poem for TV	1960				de Vree	Een Roos a rose (fonetische bewerking van Bruyndonckx)	1966	OU		
Akiyama	Toraware no onna (Imprisoned Woman)	1951				de Vree	Essentiel (film sur poème de Paul de Vree en plusieurs langues; fonetische bewerking van Bruyndonckx)	1964	Bitz+	OU	
Altayır	Métapoésie, accompagnée de musique concrète	1952				de Vree	Kleine Caroll (fonetische bewerking van Bruyndonckx)	1964	Bitz+	OU	
Balestrini	Un Instante con Figure	1962	*			de Vree	Mijn Evaanaste (film sur poèmes de Paul de Vree; fonetische bewerking van Bruyndonckx)	1963			
Bedin	En apirretare; inga hundar i Kina	1966				de Vree	Organon (fonetische bewerking van de Meester)	1965			
Bedin	Semikolon; Seance 2	1965	SvR			de Vree	Riviera (fonetische bewerking van Goethals)	1966			
Bedin	Semikolon; Seance 3	1965				de Vree	Vertigo gli (fonetische bewerking van Bruyndonckx)	1964	Bitz+	OU	
Bedin	Semikolon; Seance 4 (2 versions)	1965-66				de Vree	7 poèmes de Paul de Vree (fonetische bewerking van Bruyndonckx):				
Dufrêne	Anti-étude, arithmétique du 1er Mai	1960					Veronika (texte publié dans Cinquième Saison 17, 1962-63)	1962	OU		
Kriwet	Hörtext 1	1963	*				Terrera troubahi	1962			
Kriwet	JAJA - Hörtext 2	1965					Ogenblick	1963	OU		
Kriwet	Redaktion - Hörtext 3	1966					Lettervrouw	1963			
Klöpper	Electropoème 1, sur un poème d'André Desjardins, pour 6 récitations et 6 récitants (jeunes gens) et bande	1965					Appassionata	1963			
Lábl	Ale, zvuková projekce textu pro stereofonní záznam (Aber, Text von Franz Mon)	1966					Magdalena	1963			
							Mijn Evaanaste	1963			

Compositeur Composer	Titre de l'œuvre Title of the work	Date Date	APPENDIX Disque Disc
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PROSE WORKS SIMILARLY TREATED (not indicated in main part of the catalog)/OEUVRES EN PROSE

Burroughs	Call Me Burroughs (LP record)	1964-65	EnB
Burroughs	St. Valentine's Day	1965	
Cage	Diary: How to Improve the World (You Will Only Make Matters Worse), live electronic version (text to be published in "A Year from Monday", Wesleyan University Press, Middletown, Conn., USA, 1967)	1966 (1965)	
von Cramer	Das grosse Ebenbild (radio play)	1962	
Pörlmer	Schallspielstudie I (radio essay)	1963	
Pörlmer	Schallspielstudie II (radio essay)	1965?	

other poets:

untraced: Gerhard Röhm (Berlin), Richard Schulman (New York), Meyer Signer (Toronto), and an unknown poet in Vancouver

Tape montages (no transformations):

Helms	Fa:m' Ahniesg-wow, Struktur I, I (montage at Studio für Elektronische Musik, WDR Köln)	1959 (1951-59)	DuM
Mon	Lautgedichte (own equipment, Frankfurt)	1963?	

plusieurs fonds sonores réalisés par Almuro pour des poèmes (studio privé, CERT, Maison des Lettres), y compris trois textes d'Almuro (Androgynie Asiatique Adolescent, Ephèbe Ephémère, La chanson du béton)

Poets already listed, with other texts used in electronic music compositions:

Burroughs	Decomposition of William Burroughs (Blake)	1966
Helms	Hyperion (opera by Moderna)	1964
Helms	Invenzioni su una voce (Moderna)	1960
Kriwet	Position (Boehmer)	1961-62
Mon	Ale (Aber, by Lébl)	1966

APPENDIX

Disque
Disc

Compositeur Composer	Titre de l'œuvre Title of the work	Date Date	APPENDIX Disque Disc	Bandes Tape	Autres Others
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TAPE ALONE (original compositions, arrangements)/BANDE SEULE

Baker J	Electro-rhythm	1965	SLR
Baker J	Electro-slow	1965	SLR
Baker J	Electro-suspense	1965	SLR
Baker J	Electro-twist	1965	SLR
Barron	Spaceboy (Rock)	1967	***
Beauchamp	Tenderly (arrangement)	1965	
Carlos	Cherish (arrangement)	1967	***
Carlos	What's New, Pussycat? (arrangement)	1967	***
Dissevelt	Drifting	1959	Phi
Dissevelt	Syncope	1958	Phi
Dissevelt	Vibration	1959	Phi
Dissevelt	Whirling	1958	Phi
Garcia	Fantastica (LP record)	1958?	Lib
Grainer	Doctor Who (TV signature tune, tape realized by BBC Radiophonic Workshop)	1963	Dec
Kingsley + Perrey	The In Sound from Way Out! (LP record)	1966	Van
Kingsley + Perrey	(LP record in preparation)	1967	Van
Mathews M	Bicycle Built for Two (Daisy Bell, arrangement)	1962	BTL+ Dec
Mathews M	Happy Birthday (arrangement)	1965	Syn
Oram	Cairo Twist	1962	
Oram	Hell Ride	1962	
Parmegiani	Bossa I, Yéyex II, Jirk I, Jirk II	1966	
Parmegiani	Electrorythm (film)	1965	
Parmegiani	L'alcool tue	1962	
Parmegiani	Mec'art (TV)	1966	
Parmegiani	Variétés expérimentales: Bongo I (ballet) Afro I Yéyex I	1966	
Perrey	Electronic Music from Outer Space (LP record)	1965	Mac
Rooijmakers	Colonel Bogey (arrangement)	1958	Phi
Rooijmakers	Song of the Second Moon	1957	Phi+ Phi
Scott	electronic music for commercials	1954-	

TAPE WITH VOICES AND INSTRUMENTS/BANDE AVEC VOIX ET INSTRUMENTS

Ahlstrom	Suite Number Five - Variations on My Old Kentucky Home, for jazz group (trio), pianist, rock group, tape recorders and conductors	1966	Pyr	Jaz
Byrd	Defense of the American Continent Against the Invasion of the Viet Cong (Anti-Aggression Music Number 1), for chamber ensemble, jazz trio, two rock bands, piano, organ, singers, action and tape recorders	1965		Jaz
Contón	Pi-Guit, chanson concrète pour voix, instruments, et bande magnétique	1966		
Higgins H	Music for Joseph Byrd, for various rock and roll bands and electronic modifiers	1966		
Parmegiani	Venus An 2000 (voix et bande magnétique; TV)	1963		

Compositeur Composer	Titre de l'œuvre Title of the work	Date	APPENDICES	
		Date	Disque Disque	Autres Others

TAPES WITH SINGERS AND POP GROUPS/BANDE AVEC CHANTEURS

Allen	Soft Machine live backing track No.1	1967		
Allen	Soft Machine introductory tape No.1	1967		
Allen	Soft Machine introductory tape No.2	1967		
Almuro	Les Villes (pour la chanson de Jean Vesca)	1965	Pol	
Almuro	Opération à ciel ouvert (pour la chanson de Jean Vesca)	1965	Pol	
BBC Radiophonic Workshop	Time Beat (with Ray Cadeau, = George Martin)	1961	Prl	
BBC Radiophonic Workshop	Waltz in Orbit (with Ray Cadeau, = George Martin)	1961	Prl	
Beatles + Martin Ge	I'm Only Sleeping	1966	Prl	
Beatles + Martin Ge	Strawberry Fields Forever	1966	Prl	
Beatles + Martin Ge	Tomorrow Never Knows	1966	Prl	
Beatles + Martin Ge	Sgt. Pepper's Lonely Hearts Club Band (LP record in preparation)	1967	Prl	
Beetz	Ballade du Cosmonaute (pour la chanson de Marcel Amont)	1964	Pol	
Roberts	Thank You, Mr. Computer Man (rock and roll vocal - one or more live singers - with optional computer-generated accompaniment)	1966-67	Syn	
Sheff	The Doves and the Hawks (second version), for pop band (The Apostles) and tape	1967	***	
Velvet Underground	European Son to Delmore Schwartz (live electronic)	1967?	Ver	
Velvet Underground	Heroin (live electronic)	1966?	Ver	
Velvet Underground	Run, Run, Run (live electronic)	1967?	Ver	

WORKS BASED ON POPULAR MUSIC RECORDINGS/OEUVRES BASEES SUR DES ENREGISTREMENTS DE VARIETES

Allen	She loves me not (Beatles: "She loves me")	1964		
Corner	Pachanga Occasion, for tape with improvising musicians, singing and dancing (Latin American dance music)	?		
Corner	Big Trombone, for bass trombone (improvisation) and tape (rock and roll)	?		
Echarte	Ray Conniff en Viet Nam	1965		
Echarte	Twist y gritos: Los Beatles ("Twist and Shout")	1966		
Fairlie	Where Have All the Flowers Gone? (ballet)	1967		
Johnson R	Angel had a Baby (Elvis Presley: "Angel", with separate music by Earle Brown)	1954	Poe	
Riley	I can't stop	1966?		
San Yon Pan	Rolling Stones Collage	1966		
Tenney	Collage No.1 (Blue Suede, = Elvis Presley: "Blue Suede Shoes")	1961		

Of the above composers, the following specialize in popular music:

LIGHT MUSIC - Dissevelt, Garcia, Grainer, Kingsley, Perrey, Scott

POP MUSIC - Allen/Soft Machine, Beatles, Martin Ge, Velvet Underground

scores (voice and piano) of pop songs on discs are generally published (all songs by Lennon and McCartney of the Beatles published by Northern Songs, London)

Tapes and electronic effects (especially feedback) have become extremely common since 1966 in pop music. Apart from the Apostles, the Beatles, the Soft Machine, the Velvet Underground (already listed), the following groups have featured tape and electronic effects prominently: Depuis 1966, l'emploi d'effets électroacoustiques (réédition, notamment) devient très fréquent, en musique de variétés. Nous avons déjà cité The Apostles, The Beatles, The Soft Machine, the Velvet Underground, auxquels il faut ajouter quelques autres formations ayant beaucoup employé ces effets:

The Cyrkle (USA; recorded by Columbia (in UK on CBS); including a single "We had a good thing going")

The Electric Prunes (USA; recorded by Reprise; including a single "I had too much to dream last night")

The Grateful Dead (San Francisco, USA; recorded by Warner Brothers)

Light-Sound Dimension (San Francisco, USA; not yet recorded; mixed media group)

Moby Grape (San Francisco, USA; recorded by Columbia (in UK on CBS))

The Mothers of Invention (San Francisco, USA; recorded by Verve; actual name of group "The Mothers")
The Move (London, England; recorded by Decca)Pink Floyd (London, England; recorded by Columbia (UK); including a single "See Emily Play")
Rachel's Children (San Antonio, Texas, USA; not yet recorded; see under Philip Krumm private studio)

Velvet Underground (see under New York; probably also live electronic numbers on LP record "The Velvet Underground", issued by Mercury, including "Psychedelic Visions", "Psychedelic Dream")

The Ventures (Los Angeles, USA; recorded mainly by Dolton (in UK on Liberty); latest LP record "Super Psychedelia" includes a version of the Beatles' "Strawberry Fields Forever", also issued as a single; see under studio Elektron = Muzei C)

other applications in pop music:

tape effects for opening and end of a piece, since 1966 has frequently superseded the fade-out; one of the earliest occurrences of this was in "Telstar" by the Tomodas (UK, 1962; recorded by Decca, London)

"They're Coming to Take Me Away, Ha Ha" (Napoleon XIV, 1966) uses tape speed changes with spoken voice, with percussion background (flip side of the record is the whole piece played backwards)

"Good Vibrations" (Beach Boys, 1966) uses a specially constructed theremin-like instrument built by the R.A. Moog Co., Trumansburg, N.Y., pop songs composed by computer (Baliitha + Klein M.; see under "Syn", Pasadena, Calif., USA)

popular music recordings occasionally used in the work of Schönbach
increasing interest in electronic music has led to phase distortion of voices (Beatles, etc.) and multi-channel recording and mixing (8 and even 12 tracks are no longer unusual)

Light music style:

BBC Radiophonic Workshop (occasional works, see under studio list)

Elektron = Muzei C (Beaver)

Grainer (realizations by the BBC Radiophonic Workshop, and electronic music by Derbyshire for musical "On the Level", 1966)

Kingsley + Perrey

Radio Corporation of America (compositions and arrangements by Maliby, Timmons and studio for RCA Electronic Music Synthesizer) see appendix "Syn"

Rundfunk- und Fernsehtechnisches Zentralamt (Kubiczek, Kurth, etc.)

Sala (= Gassmann, Majewski, Sandhoff, Schultz)

various mood music discs

Commercials and jingles:

Bruce Clarke (Jingle Workshop)

Frank Harris Productions

Gassmann (Audiographic Arts)

Kingsley + Perrey (Carroll's Musical Studios)

Poms Productions

Scott (Raymond Scott Enterprises)

Siday

Precursors / Précurseurs (Pre)

Compositeur
Composer

Titre de l'œuvre
Title of the work

Date
Date

Durée
Duration

APPENDICES
Disque Bande
Disc Tape

MUSIC USING DISC RECORDINGS/MANIPULATIONS AU TOURNE-DISQUE

ARGENTINA

BUENOS AIRES Ion, registros sonoros

Kagel 8 estudios

1950-53

BELGIË/BELGIQUE

BRUXELLES Institut National de Radiodiffusion (INR)

manipulations électroacoustiques probables dans "L'Élixir du réverend père Gaucher, pour basse, 3 récitants et ensemble" (Chevreuil; 1951, 30', partition chez Céleste Demi)

Chevreuil - D'un Diabète de Briquet (y compris manipulations sur disque et bande)

1950

Cab

FRANCE

PARIS Atelier de composition musicale

travail sur disques de 1948 à 1950

Boisselet Symphonie rouge (Symphonie No.1; y compris magnétophones et oscillateurs version originale 1947 sur disque SFP)

1944-49 SFP Cos

Boisselet Le Chant des Hommes, poème radiophonique (y compris magnétophones et oscillateurs)

1947-50

Boisselet Le Robot, ballet-pantomime (y compris magnétophones et oscillateurs)

1947-54

Boisselet Symphonie jaune (Symphonie No.2; y compris oscillateurs)

1944-64

Boisselet Symphonie noire (Symphonie No.3; en cours)

1944-

Boisselet Musique fonctionnelle (24 études; en cours)

1947-

PARIS Club d'Essai, RTF (Groupe de Recherches Musicales)

depuis 1948 jusqu'en avril 1951 l'œuvre entière de Pierre Henry et Pierre Schaeffer (une trentaine d'œuvres) exploite exclusivement la technique du sillon fermé de disque

UNITED KINGDOM

England

LONDON (Tristam Cary)

since 1947, experiments with discs played at variable speeds (10-150 rpm), multiple pick-ups, disc loops; 1952-58 combined with tape techniques

Cary (experimental studies)

1947-55

Cary The Japanese Fisherman (radio play)

1955

other uses of disc recordings, oscillators, etc. (before 1948):

DEUTSCHLAND

BERLIN Rundfunkversuchsstelle, Staatliche Hochschule für Musik
PO 1928-30

no information obtainable (all recordings appear to have been lost)

see also under film experiments and performance instruments (Trautwein)

composers of electronic music who were associated with the Rundfunkversuchsstelle: Egl, Solo

Hindemith (Studie für instrumentalen Klängen)

1929? ?

Compositeur
Composer

Titre de l'œuvre
Title of the work

Date
Date

Durée
Duration

APPENDICES
Disque Bande
Disc Tape

Hindemith (Studie für vokale Klänge)

1929? ?

Toch Fuge aus der Geographie (Satz aus "Gesprochene Musik"), Schallplattenversion

1930? 2'?

DESSAU Bauhaus

see also under film experiments (Arno, Fischinger, Moholy-Nagy, Trautwein)

Arno (experimentelle Studien)

1932

FRANCE

PARIS

Milhaud (emploi d'enregistrement phonographique à vitesse variée dans une œuvre avec chœur, ou titre non identifié)

env. 1930

UNITED STATES OF AMERICA

Illinois

CHICAGO School of Design

Cage March (Imaginary Landscape No.2), for percussion quintet and amplified coil of wire (inserted into a phonograph cartridge)

1942 7" Pet

Cage Imaginary Landscape No.3, for percussion sextet: tin cans, muted gong, audio frequency oscillator, variable speed turntables for the playing of frequency recordings and generator whines, buzzer, amplified coil of wire and marimba amplified by means of a contact microphone

1942 3" Pet

New York

NEW YORK

Varese (experimental studies: discs at variable speeds and in reverse)

c. 1936

Washington

SEATTLE Recording Studio, Cornish School

Cage Imaginary Landscape No.1, for 2 variable-speed phono-turtable, constant and variable frequency recordings, muted piano and cymbal (to be performed as a recording or broadcast: on record the first player uses Victor Frequency Record 84522 B and Victor Constant Note Record No.24, second player uses Victor Frequency Record 84522 A)

1939 6" Ava Pet

sound effects and other manipulations often used for radio plays since around 1940 (Le Club d'Essai, RTF Paris; BBC London; etc.), mainly with records played at variable speeds and in reverse (the turntable is fixed to revolve counter-clockwise, and the discs are played from the inside out).

MUSIC DRAWN DIRECTLY ON FILM (Drawn Sound)/MUSIQUE DESSINÉE SUR PELLICULE

references in the main part of the catalog are to the work of Cambier + Girard (Paris), Carpi C (Montréal), James + John Whitney and Darreg (Hollywood)

CANADA

Ontario

OTTAWA National Film Board of Canada (NFBC)

McLaren Now Is the Time (McLaren film)

1951 3'20"

McLaren Two Bagatelles (McLaren film; only No.1 has drawn sound)

1952 1'10"

Blockbum A Phantasy (McLaren film; saxophones and drawn sound)

1952 3'05"

Compositeur Composer	Titre de l'œuvre Title of the work	Date Date	Durée Duration	APPENDICES Disque Bande Disc Tape	Compositeur Composer	Titre de l'œuvre Title of the work	Date Date	Durée Duration	APPENDICES Disque Bande Disc Tape
SAN FRANCISCO									
McLaren	Neighbours (McLaren film)	1953	3'28"		Belson	Allures (Belson film)	1964?	?	
McLaren	Blinkity Blank (McLaren film)	1955	6'00"		Belson	Re-Entry (Belson film)	1965?	6'	
McLaren	Rythmatics (McLaren film)	1956	9'00"						
New York									
NEW YORK									
Brakhage	The Way to Shadow Garden (Brakhage film)	1955	10'						
Brakhage	Reflections on Black (Brakhage film)	1955	12'						
NEW YORK									
(films available from NFBC, Canada)									
Rathburn	Canon (McLaren film; Instruments and drawn sound)	1964	10'		McLaren	Allegro (McLaren film)	1939	2'15"	
McLaren	Mosaic (McLaren film)	1965	5'30"		McLaren	Scherzo (McLaren film)	1939	2'15"	
Hébert	O.P.-H.O.P. (film d'Hébert)	1966	?		McLaren	Dots (McLaren film)	1940	2'15"	
Hébert	Opus 3 (film d'Hébert)	1967	7"		McLaren	Loops (McLaren film)	1940	2'15"	
MONTRÉAL									
Studios Marika									
Corpi C	Point and Counterpoint (musique concrète et son dessiné; film de Corpi C)	1960	5'		McLaren	Rumya (film soundtrack only)	1940	2'15"	
Corpi C	L'oiseau Maya (musique concrète et son dessiné; film de Corpi C)	1961	3'						
other experiments with drawn sound:									
László Moholy-Nagy (Bauhaus, Dessau), sounds from fingerprints, facial profiles, and lettering (around 1930)									
Oskar Fischinger + Friedrich Trautwein (Bauhaus, Dessau; around 1931), for films by Fischinger (who also experimented with drawn geometrical figures in Berlin)									
Paul Arma (Bauhaus, Dessau; around 1932, all materials lost)									
Rudolf Penninger (München), work included a hand-drawn soundtrack (Tönende Handschrift) of Handel's "Largo" (1932)									
Vainov (USSR)									
Avsajianov (USSR) geometrical figures photographed, with pitch determined by the distance of the camera, dynamic level by the length of exposure									
Francis Lee, Weldon Kees, Douglass Crockwell (USA); Len Lye is sometimes incorrectly included with these names)									
Milton Babbitt (Princeton University, during the 1940's), experiments with film soundtracks									
the films by Jordan Belson (see also under Jacobs' private studio, San Francisco, for VORTEX) and Stan Brakhage listed above are described as "manipulated sound" and "experimental sound" respectively, and may not have been drawn by hand									
the work of John and James Whitney is not hand drawn, but uses a specially designed infrasonic instrument consisting of oscillating pendulums which "record" patterns on an optical soundtrack; since 1965 magnetic tape has been used (see studio in Hollywood)									
other applications of drawn sound are given in the section Electric Musical Instruments (Variphone), in the appendix "Syn" (Composertron, ANS, Oramics Drawn Sound, and at STI), and Frisch's method of drawing sound magnetically directly onto tape (see private studio, NYC)									
other uses of recorded sound on film that anticipate electronic music techniques include: "Wochensende" (Walther Ruttmann, 1928, a soundtrack montage with no visuals), slower playback speeds (Yves Baudier) and playback in reverse (Honegger; the instrumental score written out in reverse, so that the final music is played in the normal direction with unusual timbre effects); examples of such techniques occur in films like "Zéro de conduite" (Jaubert, 1933), "Rooftop" (Hoërié + Honegger, 1934), "Un carnet de bal" (Jaubert, 1937).									
UNITED STATES OF AMERICA									
California									
HOLLYWOOD (1940)									
all works from 1943-44 by "Whitney" collaboration of James and John Whitney									
see also electronic music compositions									
ELECTRIC MUSICAL INSTRUMENTS/INSTRUMENTS ÉLECTRONIQUES									
a selected list of the most prominent performance instruments (no compositions for them are listed, since they are too numerous and irrelevant to the development of electronic music)									
Whitney	Exercise No. 1 (Whitney film)	1943	5'		1900	Dynamaphone (Telharmonium): Thaddeus Cahill, Washington D.C. (preceded the invention of the loudspeaker by twenty years, and used telephone lines)			
Whitney	Exercise No. 2 (Whitney film)	1944	3'		1920	Terminetron (Etherophone, = Theremin): Leon Terminus, Petrograd (= Leningrad)			
Whitney	Exercise No. 3 (Whitney film)	1944	3'		1924	Sphäraphone: Jörg Mager, Berlin (2 models, final version "Partitophon", Darmstadt, 1935)			
Whitney	Exercise No. 4 (Whitney film)	1944	7"		1928	Ondes Martenot: Maurice Martenot, Paris			
Whitney	Exercise No. 5 (Whitney film)	1944	5'						
Dareg	(experimental studies on film soundtrack)	1944-45	1'30"						
Whitney Jr.	(about 20 studies on film soundtrack)	1947-48	0'10"- 1'00"- (10')						

Compositeur Composer	Titre de l'œuvre Title of the work	Date Date	Durée Duration	APPENDICES Disque Disc Bande Tape
1928	Dynaphone: René Bertrand, Paris			
1928	Trautonium: Friedrich Trautwein, Berlin (Rundfunkversuchsstelle, Staatliche Hochschule für Musik) (several models, including "Elektronische Monochord" at Studio für Elektronische Musik, WDR Köln, during the early years of the studio see also "Mixturtrautonium", 1949)			
1929	Hellerton: Bruno Hellberger + Peter Lertes, Frankfurt am Main			
1934	Croix Sonore: Nicolas Obukhov, Paris			
1941	Ondioline: Georges Jenny, Paris			
1948	Electronic Sackbut: Hugh Le Caine, Ottawa (National Research Council)			
1949	Melochord: Harald Bode, Düsseldorf (?) (at Studio für Elektronische Musik, WDR Köln, during the early years of the studio)			
1949	Mixturtrautonium: Oskar Sala, Berlin (based on the Trautonium; originally used as a performance instrument, later as the central part of Sala's electronic music studio, see appendix "Syn")			
1950	Elektronium: Firma Hohner, Trossingen (various models)			

precursors of synthesizers:

1935	Variphone: Evgeny Shalpo, Leningrad (4 models; use of graphic coding, originally with film, in the final model with tape: only composition apparently produced was "Vultures" (film music), composed by Shalpo in 1941); forerunner of ANS, see appendix "Syn"			
1944	("Cross-Granger experimental instrument"): Percy Grainger (assisted by Burnett Cross), New York ("Kangaroo-pouch" method of synchronizing and playing 8 oscillators for playing "Free Music", with gliding intervals and complex rhythms: improved model in 1952, up to 1953 experimental studies and transcriptions) during the 1940's Conlon Nancarrow, Mexico City, composed a series of "Rhythm Studies" punched directly on player-piano rolls			

USE OF MECHANICAL AND NON-MUSICAL INSTRUMENTS (since 1948)/INSTRUMENTS NON-MUSICAUX

other works include radios, typewriters, etc., but not specially featured

Ahstrom	See You Can Say! - Oh, a patriotic cantata (canzoniera) for 3 sopranos, 3 altos, 3 radios, vacuum cleaner (with hose extension), amplified metronome, alarm clock (spring type only), electric shaver, toy gun, and bird call	1959	?	Pyr
Cage	Imaginary Landscape No. 4 (March No. 2), for 12 radios, 24 players, and conductor	1951	4'	Pet
Cage	Radio Music, for 1 to 8 performers, each at a separate radio	1956	6'	Pet
Cage	Speech, for 5 radios with newsreader	1955	42'	Pet
Goldstein	Sirens for Edgard Varèse (a memorial), for piano, organ, and electronic automobile horns	1965	12'	
Liebermann	Symphonie "Les Échanges", for 156 Büromaschinen (Computerrealization von Dr. von Ballmoos, Zürich)	1964	3'	Phi
Ligeti	Poème Symphonique, for 100 Metronome	1962	Ind (10')	Fix
Nilsson B	Szene III. für Kammerensemble (wenn möglich während der letzten 2' sollen verschiedene Schallplattenaufnahmen - mindestens 10 übereinander und möglichst laut- hinzugefügt werden)	1961	6'	UE
Rzewski	Nature Morte, for instrumental ensemble (including 2 transistor radios, gramophone, 3 records, and vacuum cleaner)	1963-65	14'	

similar usages before 1948:

1913-30	Futuristi (Futurists) in Milan, "intonarumori": mechanical instruments (some operated electrically) constructed by Luigi Russolo, in 6 families (by 1916, 21 intonarumori had been built); "rumorarmonia" (russolofono), built in 1924, was a keyboard version. Works by Luigi Russolo for ensemble of intonarumori; works for intonarumori and conventional instruments by Franco Casavola, Marcello Fiorio, Balilla Pratella, Antonio Russolo			
1925-28	station identification signal of Radio Budapest was "electronic", produced by a special device ("mit mechanisch gesteuerte Schwingungskreise") constructed in 1924 by Dr. Endre Magyar; a second model constructed in 1925 is still in the possession of the Post Museum in Budapest			
1927	"Ballet mécanique" by George Antheil, includes car horns, airplane propellers, saws and anvils with 8 pianos and bells (recorded by Columbia (USA) and Urania)			

Compositeur Composer	Titre de l'œuvre Title of the work	Date Date	Durée Duration	APPENDICES Disque Disc Bande Tape
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COMPOSITIONS USING SOUND MATERIAL PRODUCED FROM SCULPTURES/OEUVRES DONT LA SOURCE EST UNE SCULPTURE

listed in the main part of the catalog

Gerhard	Sculpture I (sculptures of brass rods by John Youngman)	1963
Gerhard	Sculpture II-V (in progress: as for "Sculpture I")	1966-67
Ichiyanagi	Mixture (Tinguely sculptures: also for film "Tinguely in Tokyo")	1963
Ichiyanagi	Music for Tinguely (Tinguely sculptures: for Tinguely exhibition)	1963
Mestres Quadreny	Pega per a serra mecanica (sculpture de Moïse Vilella)	1964

COMPOSITIONS ACCOMPANYING INDIVIDUAL PIECES OF SCULPTURE/OEUVRES ACCOMPAGNANT DES SCULPTURES PARTICULIÈRES

listed in the main part of the catalog

Akiyama	Ikoi no tame no angaku (Music for Resting; for the resting garden for the athletes in the Tokyo Olympic Games), with sculpture (loudspeakers in stone sculpture)	1964
Akiyama	Music for the opening show of the Nissei Theatre, with sculpture	1963
Henry P.	musique pour "Tour spatio-dynamique sonore", tour cybérnétique de Nicolas Schöffer (hauteur 50 mètres)	1955
Henry P.	Spaciodynamisme I et II (basé sur la musique pour "Tour spatio-dynamique sonore", pour un disque accompagnant un livre sur Nicolas Schöffer)	1963
Ichiyanagi	Funakakushi (loudspeakers in stone sculptures by Mitsuaki Tanaka)	1964
Kogel	Música para la torre (steel tower by César Manrique, 40 meters high, with 24 loudspeakers, and lighting score by composer for 10 large tetrahedra mounted on the tower)	1953-54
Mestres Quadreny	Pega per a serra mecanica (sculpture de Moïse Vilella)	1964
Oram	Episode Metallica (for mobile sculpture by Andrew Baborowski)	1965
Pousseur	Trois Visages de Liège (utilisé dans le spectacle "Formes et Lumières" avec "Tour Cybérnétique" de Nicolas Schöffer, hauteur 52 mètres)	1961
S 2F M	Ambientations sonores per "Sign-Gestalt No.18" di Pizzoli	1965

SOUND SCULPTURES PERFORMED WITH ELECTRONIC MUSIC/SCULPTURES SONORES JOUÉES AVEC DE LA MUSIQUE ELECTROACOUSTIQUE

listed in the main part of the catalog

Deutsch	Contours and improvisation, for sculpture, percussion, and tape (percussion soloist on welded steel sculpture by Jason Seley)	1963
Ichiyanagi	Music for environmental situation (for Takamatsu City), for oscillators controlled by photocells (with loudspeakers in stone sculptures by Mitsuaki Tanaka)	1964
Ichiyanagi	Music for environmental situation (for Matsuya Department Store), for oscillators controlled by movements of the spectators (with kinetic sculpture designed by Ichiyanagi and Okuyomo)	1966
Mercurie	Structures métalliques No. 2, pour sculptures métalliques (d'Alain Vaillancourt) et bande magnétique (probablement aussi dans "Structures métalliques No. 1 et 3")	1961
Nilsson L	Skulpturmusik (skulptural instrument av Olli Adrin)	1966
Schat	Electrocirque, musical theatre, including special sculptural instrument "Artandofoon" with 40 contact microphones	1966?

SOUND SCULPTURES PRODUCING SELF-PLAYED ELECTRONIC MUSIC/SCULPTURES SONORES JOUANT DE LA MUSIQUE ELECTROACOUSTIQUE

these are not listed in the catalog

Agam (Paris)	performance sculptures, including: Tableau Tactile Sonore, audio-visuel et instrumental (wood, iron, steel, sound element, amplifier box; Kaiser-Wilhelm-Museum, Krefeld)	1961-
Dallegrat (Montréal)	(titre inconnu), sculpture en aluminium, 150 cellules photoélectriques, bruits enregistrés sur bande changeante par les mouvements des spectateurs	1966?
De Maria (New York)	Instrument for La Monte Young (1965; aluminum ball and trough, sound sculpture for performance, with amplification and acoustical design by La Monte Young (first of projected edition of 9; Condie & Ekstrom Gallery, New York)	1966

Compositeur Composer	Titre de l'œuvre Title of the work	Date Date
Fahlström + Strömberg + Wiggen (Stockholm)	Musikmaskin I, sound sculpture (using transistors and printed circuits) with white noise, impulses and other sound sources, filters and 20 loudspeakers, and (for economic reasons) manual control of pulse generation, amplitude and distribution of sounds over the 20 channels (this machine for the production of randomized musical structures was a study for the construction of "Musikmaskin II", the Elektronmusik-studion at Sveriges Radio Stockholm, see appendix "Syn")	1961
Jones J (New York)	mechanical instruments (self-performing instruments, and sculptural instruments operated by games or objects), some using electric eyes (photocells), mechanical switching devices, sensing devices, computer-like devices: sounds produced with strings, drums, and other specially-built instruments; recent work includes:	1959-
	Lulu	1963
	Music Plant	1964
	Jazz Set	1964
	For Fats	1966
	Music Bike	1966
Rauschenberg (New York)	Oracle, environmental sculpture of 5 pieces, each of which contains a radio, and mixing desk (Billy Klöver)	1965
Seawright (New York)	Watcher, kinetic sculpture with independently programmed movement cycles, 4 sawtooth oscillators with amplifier and loudspeaker, individual pitch and volume control and overall timbre control by photoelectric sensing, controlled by programmed light in the sculpture and environmental light changes (spectators' movements, etc.; in a private collection)	1965-66
Seawright (New York)	(sculpture in progress), with sound generators with separate envelope control circuits, sound production controlled by environment and modified by probability circuits, pitch control by probability circuits	1967
Tokis (Paris)	Télé-sculpture Musicale (série de sculptures: planche en bois, aimant permanent, électroaimant, corde de piano, stéatite, aiguilles, ampoule)	1965
Tokis (Paris)	Télé-sculpture Musicale Lumineuse (série de sculptures: comme la série "Télé-sculpture Musicale", quelques-uns avec microphone de contact sur la corde de piano)	1965-66
van Thienen M (Muret en France)	Mobiles électriques avec sons électroniques: Adagio (bronze, isorel, 3 tubes radio, cellule électrostatische, moteur asynchrone, relais) Noctambule (bronze, isorel, 2 moteurs, 2 lampes, cellule, vibrer, relais) Les Funambules (bronze, bois, moteur asynchrone, cellule, 3 tubes, relais) Rangnik (inox, bois, 2 moteurs, 3 transistors, hautparleur, relais) Altitude (bois, moteur électrique, inox, 5 transistors, diode, hautparleur, relais) Astabile (2 moteurs asynchrones, inox, 6 transistors, hautparleur, relais)	1958 1963 1964 1965 1965 1966
Tinguely (Paris)	plusieurs sculptures avec éléments sonores (y compris des sculptures auto-destructrices): Relief métamécanique sonore Méta-matic-automobile odorante et sonore Hommage à New York	1955- 1955 1959 1960
Vandamega (Paris)	Couleurs sonores, sculpture cinétique avec éléments sonores	1964
other sculptors who have worked with audio-visual relationships:		
Blumenreich	Struttura audio-visuale	1965
Colas	Mobile lumineux - pittura cinetica audio-visuale	1966
Malina	Three Figures I	1966
Pierelli	Struttura sonora No.1	1966

other sculptural instruments ("Les Structures Sonores" of Bernard and François Baschet, Paris, "La Brontë" of Vincent Geminiani, Paris) are designed for musical performance, and generally do not include any electronic devices, such as amplification

Synthesizers / Synthétiseurs (Syn)

Compositeur Composer	Titre de l'œuvre Title of the work	Date Date
this appendix includes details of computers and other programmable equipment, and is divided into three sections: the first gives further information on the computers and programs used in composing the works designated by "Syn" in the main part of the catalog; the second part gives similar information on instrumental music composed with the assistance of computers, often in connection with the use of computers for electronic music; the third part gives further details on other related equipment which forms the central feature of some studios		
cette annexe, consacrée aux ordinateurs et autres machines à programmer, se compose de trois sections: détails supplémentaires sur les œuvres signalées par la mention "Syn", dans le corps du Répertoire; description des ordinateurs et des programmes ayant servi à leur composition; renseignements concernant des techniques analogues, mais appliquées, cette fois, à la composition d'œuvres purement instrumentales; description de quelques ensembles électroniques spécialement conçus pour la composition musicale		
DAC = digital to analog converter/convertisseur digital-analogique IBM = International Business Machines		
ALGOL and FORTRAN are computer programming languages/ALGOL et FORTRAN sont des langages de programmation. hybrid computers use both digital and analog data-processing methods/Il existe des ordinateurs mixtes, pouvant utiliser les deux types de données - digitales et analogiques		
ELECTRONIC MUSIC/MUSIQUE ELECTROACOUSTIQUE		
CANADA		
Ontario		
OTTAWA (Osmond Kendall)		
Composertron, synthesizer with drawn (TV screen) programming: two models, one primarily for music, the other primarily for speech. The result is recorded on magnetic tape (film or disc could also be used). Construction began in 1948, under the successive sponsorship of the National Research Council (NRC) and the National Film Board of Canada (NFB) in Ottawa, and the Canadian Marconi Company in Montréal. The original concept is based on McLaren's drawn sound (see appendix "Syn").		
Applebaum very short experimental studies		
TORONTO Electronic Music Studio, University of Toronto (UTEMS)		
recent experiments with hybrid computers, using IBM 1710 digital control system with IBM 1711 digital-analog interface (DAC), program in FORTRAN		
ČESKOSLOVENSKO		
BRNO Elektronické Štúdio, Československý Rádiostav (radio)		
no details received (computer perhaps at Janáčkova Akademie Muzických Umění (JAMU) in Brno; Minsk 22)		
RŠEŠKA Elektronika B, pro magnetofon a orchestr (?)		
1966?		
DEUTSCHLAND - BUNDESREPUBLIK		
MÜNCHEN Studio für Elektronische Musik München		
complete studio production uses Siemens Musik-Synthesizer (since 1964 two Synthesizers). This uses 4 parallel punched tapes (dynamic level, timbre, and 2 for pitch).		
ITALIA		
FIRENZE Studio di Fonologia Musicale di Firenze (S 2F M)		
since 1964 studies with an IBM 1620 computer at Università di Firenze (Grossi); also at Computing Center, Indiana University, Bloomington, Ind., USA, summer 1966)		
SOJUZ SOVETSKICH SOCIALICESKICH RESPUBLIK (SSSR)		
Rosijaška		
MOSKVA Ekspperimental'naya studiya elektronnoi muzyki, Muzej A.N. Skryabina (ANS)		
complete studio production uses ANS (named after the composer A.N. Skryabin), a photoelectric optic sound-synthesizer. Probably in operation in 1957, or at least by 1959. Optical coding methods include a blackened sheet of glass, on which the composer draws.. The inventor, Yevgeny Murzin, started work on a second model in 1963.		
SOUTH AFRICA/SUID-AFRIKA		
KENHARDT Centre for Experimental Music/Sentrum vir Ekperimentale Musiek		
electronic and computer music (Jaap Stam, director), since 1966 (?), including studies with stochastic music and information theory		

Compositeur Composer	Titre de l'œuvre Title of the work	Date Date	APPENDICES Disque Disc	Bandé Tape
studio	Blue Skies (Berlin, dance band)	1952	RCA	
studio	Nola (Arndt, piano)	1952	RCA	
studio	Stephen Foster Medley (hillbilly band)	1952	RCA	
studio	Holy Night (Adams, organ: "The Holy City"?)	1952	RCA	
studio	Home, Sweet Home (Bishop, "engineer" style)	1952	RCA	
studio	Fugue No. 2, from the Well-Tempered Clavichord (Bach, struck and plucked strings)	1953	RCA	
studio	Hungarian Dance No. 1 (Brahms, gypsy style)	1953	RCA	
studio	Polonaise in A ^b , Op. 53 (Chopin, piano: also intermixed with a recording by Hrubil)	1953		
studio	Clair de Lune, from Suite Bergamasque (Debussy, piano: also intermixed with a recording by Rubinstein)	1953		
studio	Old Refrain, for violin and piano (Kreisler: also intermixed with a recording by Kreisler and Horowitz)	1953		
studio	Sweet and Low (Bomby, voice and instrumental accompaniment)	1954		
studio	(spoken voice experiments)	1954		
Maltby	(various short popular music compositions and arrangements)	1956-58		
Timmens	*Obelis (Latin American)	1958		
Timmens	*Juanita	1958		
Timmens	*Jingle Waltz	1958		
Maltby	(various short popular music compositions and arrangements)	1958		
Timmens	*Three o'clock in the Morning ("Just Scale")	1958		

New Mexico (N. Mex.)ALBUQUERQUE Rio Grande Electronic Music Laboratory

experimental computer studies since 1966 (Rabb)

IBM 360 digital computer at the University of New Mexico, program in FORTRAN 4, adapted from Music 4F (Argonne, based on BTL's Music IV)

New York (N.Y.)NEW YORK Columbia-Princeton Electronic Music Center (CPEMC), Columbia University

studio contains RCA Electronic Music Synthesizer Mark II (since July 1959, previously at RCA Princeton)

Babbitt	Composition for Synthesizer	1960-61	Col	AMP
Babbitt	Vision and Prayer, for soprano and synthesized sounds	1961	Lex	AMP
Babbitt	Ensembles for Synthesizer	1961-63		AMP
Babbitt	Philomel, for soprano, recorded soprano and synthesized accompaniment	1963-64	Lex	AMP
Dugger	Three Pieces, for 6 instruments and Synthesizer	1966		
since 1965 computer music in association with Music IV Facility, Princeton University				
computer: IBM 7094 (Columbia University), program Music 4B adapted from BTL's Music IV				
* works by Dodge, Howe, Maksimović partially realized at Princeton				
see also <u>Syn</u> Instrumental Music				
Howe	*Composition for Two Speakers	1965-66		
Maksimović	*Two Basho's Haiku, for female voice, flute, violin, piano and stereo tape recorder	1966		
Dodge	*Reciprocals, for converted digital tape and two percussionists	1967		
Howe	*Computer Variations (work in progress)	1967		
Wuorinen	(work in progress)	1967		

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	APPENDICES Disque Disc	Bandé Tape
the following compositions use sound material (generally only partially) generated by the RCA Electronic Music Synthesizer Mark II (not indicated in the main part of the catalog):						
Luening	Dynamaphonic Suite (Mark II still at RCA Princeton)		1958			
El Dabb + Luening	Electronic Fanfare, for percussion, recorder and synthesized sounds		1960			
Luening	Gargoyles, for violin solo and synthesized sounds		1960			
Usochevsky	Creation: Prologue, for 4 choruses and electronic accompaniment		1960-61		Col	Pet
Luening	Study in Synthesized Sounds		1961		Col	ACA
Berio	Labyrinth II, per mimi, reclinati, insieme vocale, orchestra da camera e nastro magnetico		1962			UE
Luening	Synthesis, for orchestra and tape		1962		CRI	Pet
Nikolski + Seawright	Imago (ballet)		1963			

NEW YORK Polytechnic Institute of Brooklyn

since 1966 studies in computer music with IBM 7040 computer, program in FORTRAN (Tenney); continued from work at BTL, and computer analysis of music at the Computational Center, Yale University (no compositions)

Virginia (Va.)CHARLOTTESVILLE Computer Science Center, University of Virginia

computer: Burroughs 5500, computer-converter Ambilog 200, program MUSIGOL in ALGOL

MacInnis Sonogram I (b), for trumpet, horn, bass trombone and computer-synthesized tape

1966

Way

INSTRUMENTAL MUSIC / MUSIQUE INSTRUMENTALEDEUTSCHLAND - BUNDESREPUBLIKDARMSTADT Deutsches Rechenzentrum

no information received

brochure issued as music, poetry, and graphics produced by computer, including a record with examples

TÜBINGEN Musikwissenschaftliches Institut, Universität zu Tübingen

1964-65 Arbeitsgemeinschaft mit IBM Sindelfingen (Hubert Kupper), computer IBM 1620: Negro Spiritual, Invention in Stil Bachs

FRANCEPARIS Centre de Calcul Electronique, Compagnie Bull-General-Electric

ordinateur (computer) Gamma 60, programmes ALGOM 1-5 (langage ALGOL)

aussi nombreux films (courts métrages) de Barbaud

Barbaud + Blanchard Imprévisibles Nouveautés (Algorithm 1), pour ensemble instrumental

F 1959 20^t Crit

Barbaud + Blanchard + Charbonnier 7!, pour petit orchestre

C 1960 7^t

Blanchard Algorithmes, pour trio d'anches

C 1961 10^t

Barbaud Nonetto in forma di triangolo, pour petit ensemble instrumental

C 1961 11^t

Blanchard Fanfare, pour quatre cuivres et soprano

C 1961 10^t

Barbaud La boussole des précieux, pour douze instruments

C 1962 12^t

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	APPENDICES		Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date	Durée Duration	APPENDICES		
					Disque Disc	Bande Tape						Disque Disc	Bande Tape	Autres Others
Blanchard	Chimiorama, pour quatuor d'ondes Martenot, piano et deux percussionnistes	C	1962	24'				SOJUZ SOVETSKICH SOCIAL'ESKICH RESPUBLIK (SSSR)						
Barbaud + Charbonnier	Réseaux aériens, pour piano et clavecin	C	1963	30'				Rossiskaja						
Barbaud	Variations heuristiques, pour mandoline, banjo, guitare, violon, alto et violoncelle	C	1963	10'				TBILISSI (TIFLIS) University (?)						
Barbaud + Charbonnier	La Varsovienne, pour petit orchestre	C	1964	30'				computer: Urail II						
Barbaud	Les Abysses, pour ensemble instrumental	F	1964	40'	DTh		Zaripov	(title unknown), for solo cello	C	1959	?			
Barbaud	Musica d'invenzione, pour deux pianos et petit groupe instrumental	C	1965	4'				UNITED STATES OF AMERICA (USA)						
Barbaud	Cogitationes symbolicas I, pour dix instruments à cordes	C	1966	12'				California (Calif.)						
Barbaud	Cogitationes symbolicas II, pour vingt instruments à vent	C	1966	5'				PASADENA ElectroData Division, Burroughs Corporation						
Barbaud	Les Créatures, pour ensemble instrumental	F	1966	40'				Datatron computer						
Barbaud	Hoquetus B.G.E., pour six œuvres	C	1967	4'			Bolitho + Klein M	(popular songs, including "Push Button Bertha")	D	1956				Pop
PARIS Institut Européen de Calcul Scientifique, Compagnie IBM France														
ordinateur (computer) IBM 7090 (à partir de 1966; IBM 7094), Xenakis programme publié dans Gravesener Blätter No.26, 1965														
Xenakis	ST/4B - 1,240162, pour 48 instruments	C	1962 (1959-62)	11'	B&H		Chowning	(computer studies, since 1966?)						
Xenakis	ST/10 - 1,080262, pour 10 instruments	C	1962 (1956-62)	12'	B&H									
Xenakis	ST/4 - 1,080262, pour quatuor à cordes	C	1962 (1956-62)	12'	GFI	B&H		Connecticut (Conn.)						
Xenakis	Amorsima-Marsima (ST/10 - 2), pour 10 instruments	C	1962 (1956-62)	5'	B&H			NEW HAVEN Computational Center, Yale University						
Xenakis	Marsima-Amorsima (ST/4 - 2), pour 4 instruments	C	1962 (1956-62)	11'	B&H			computer analysis of music (Tenney) 1964-66, continued in New York						
Xenakis	Atrées (ST/10 - 3,060962), pour 10 instruments	C	1962 (1958-62)	15'	EFM			ILLINOIS (III.)						
Xenakis	Stratégie, jeu pour 2 orchestres	C	1962 (1959-62)	10'-30'	***	B&H		URBANA Digital Computer Laboratory + Experimental Music Studio, University of Illinois						
Xenakis	Eonta, pour piano et 5 cuivres (partiellement calculé par ordinateur)	C	1964 (1963-64)	18'	CdM	B&H		see also Syn: Electronic Music						
Takahashi	Vivikta, for solo oboe	C	1966	10'				computer: ILLIAC (I), own program: since 1963 computer and program (IBM 7094, MUSICOMP) as for computation of compositional routines in electronic music						
								also computation of instrumental music for the electronic works "Computer Cantata" (Baker R + Hiller), "Sonorous Loops" and "Non Sequitur VI" (Brin), "Algorithms I and II" (Hiller)						
NEDERLAND														
UTRECHT Rijksuniversiteit te Utrecht														
computer: Electrologica X-8, own program (Computer Sound Program I, 1966; Experimentierprogramm zur Herstellung von Schwingungskurven)														
Koenig	Project 1 (Modellkomposition für Computer), für Instrumente	C	1964	?			Hiller + Iserton	Illiac Suite, for string quartet	C	1955-56	21'	STL+ Hei	Mch+ NME	
Koenig	Projekt 2 (Modellkomposition für Computer), für Instrumente	C	1965	?			Hiller	An Avalanche for Prima Donna, Pitchman, C Pianola and Percussionist (computer music for singer, speaker, percussion and player piano)		1966-67	6'			
ROMINIA														
BUCURESTI "Computing Centre, University of Bucharest"														
computer: CIFA 3 (no automatic programming facilities), program in machine language; since 1967 Elliott 4100 computer, program in ALGOL														
Stroe	"Music for piano, brass and percussion"	C	1964	?				New Jersey (N.J.)						
Stroe	"Only through time, time is conquered, for C baritone, organ, trombones, and gong"	C	1965	?				MURRAY HILL Behavioral Research Laboratory, Bell Telephone Laboratories (STL)						
Stroe	"Laudes I, for instrumental ensemble"	C	1965-66	?				see also Syn: Electronic Music						
Stroe	"Laudes II, for instrumental ensemble" (work in progress)	C	1967	?				computer and program (IBM 7094, Music IV) as for computation of electronic music						
								*						
								Tenney	Stochastic String Quartet (instrumental version of electronic "Stochastic Quartet")	C	1963	4'		
								Tenney	Music for Player Piano (piano roll)	C	1963	5'		
								Tenney	String Complement (indeterminate notation, for use with electronic "Ergodos I" and "Ergodos II")	C	1963	Ind		
								Tenney	String, Woodwind, Brass, Percussion, and Vocal Responses (for use with electronic "Ergodos I" and "Ergodos II")	C	1964	Ind		

Compositeur Composer	Titre de l'œuvre Title of the work	Fonction Function	Date Date
New York (N.Y.)			
NEW YORK Columbia University (in connection with CPEMC)			
computer IBM 7094, own program (see also Paris, IBM France, 1966)			
Takahashi	(work in progress, for 13 instruments)	C	1967

OTHER RELATED EQUIPMENT/EQUIPEMENT SPÉCIALEMENT CONÇU POUR LA COMPOSITION MUSICALE

In the USA two firms (Buchla Associates, Berkeley, Calif.; R.A. Moog Co., Trumansburg, N.Y.) manufacture a whole range of electronic music equipment in modular form, which can be assembled into a complete studio complement of sound generating and processing devices. Many studios in the USA and elsewhere now possess mainly Buchla or Moog equipment. Features of both systems lend themselves to programmable and semi-automatic applications.

Other modular equipment: Gordon Mumma (CSEM, Ann Arbor, Mich.) has designed and built a number of modular signal processing devices, largely for live electronic performance; these are mainly at the CSEM. In Italy Gino Marinuzzi designed and built a modular studio set-up with the assistance of Paolo Ketoff (Fonosynth, new model under construction 1967), and Ketoff has since developed his own version, the Synket (see NIS Film, Roma). Synkets, in various models, are at the American Academy in Rome, and owned by John Eaton (Rome) and William O. Smith (Seattle, Wash.), the two latter in live electronic performance models. New ones are under construction for Stephen Albert and Ennio Morricone (both in Roma). Jyunosuke Okuyama in Tokyo has constructed a number of special processing devices, used in his private studio (formerly at Sogatas Art Center, Tokyo).

Non-modular equipment, which forms the central part of some studios, includes: Oramics Drawn Sound (Finsbury, UK), designed and built by Daphne Oram, in which all parameters can be drawn on separate film tracks and converted directly into sound and tape (construction started in 1962, experimental studies 1965-66). Mixtur-Trautonium, developed by Oskar Sala from the Trautonium (see appendix, "Pre"), in Sala's private studio, West Berlin. Originally a performance instrument, Subharchord, developed at the Rundfunk- und Fernsehtechnisches Zentrum in East Berlin (Ernst Schreiber), is similar to the Mixtur-Trautonium, and can also be used for both performance and sound generation - models have also been installed in electronic music studios at DEFA Dresden, Bratislava TV, and one will be used in the studio under construction at East Berlin Radio.

L'équipement d'un studio se compose, en général d'appareils initialement destinés soit au laboratoire électronique, soit à la radiodiffusion classique, quelquefois aménagés à des fins de composition musicale. Nous signalons ici les quelques cas où, c'est au contraire, le souci musical qui a déterminé la conception et la réalisation d'un équipement de studio. Aux Etats-Unis, deux firmes (Buchla Associates, Berkeley, Calif.; R.A. Moog Co., Trumansburg, N.Y.) fabriquent toute une gamme de modules pouvant constituer une installation complète de génération et de manipulation du son. Ces ensembles offrent la particularité de pouvoir être programmés ou employés selon des procédés automatiques. De son côté Gordon Mumma (CSEM, Ann Arbor, Mich.) a projeté et réalisé nombre de modules convenant particulièrement à la transformation du son lors d'exécutions en direct. En Italie Gino Marinuzzi e Paolo Ketoff (Rome) ont collaboré à la réalisation de "Fonosynth" et de "Synket", petit studio, également basé sur le principe des modules. Au Japon, d'autres appareils spéciaux ont été mis au point par Jyunosuke Okuyama.

Signalons enfin les réalisations électroniques suivantes, toutes spécialement destinées à la composition musicale, mais ne se présentant pas sous forme de modules: En Angleterre, le Oramics Drawn Sound, de Daphne Oram, où différents paramètres du son sont dessinés sur des pellicules pour être convertis directement en vibrations sonores. Le Mixtur-Trautonium (Oskar Sala, Berlin de l'Ouest) et le Subharchord (Ernst Schreiber, Rundfunk- und Fernseh-technisches Zentrum, Berlin de l'Est) constituent deux exemples particulièrement élaborés d'instruments électroniques à clavier, pouvant servir aussi bien comme instruments de concert que comme sources de modulation à l'intérieur d'un studio.

**DIRECTORY OF PERMANENT STUDIOS /
GUIDE DES STUDIOS**

This was originally planned as a separate publication of detailed and extensive information on studio personnel, policies, special equipment, acceptance requirements and working conditions for composers, and opportunities for study. However, material on personnel, special equipment, and composers is available in other sections of this catalog, and policies and acceptance requirements and working conditions for composers have been found to be largely matters of individual arrangement. Moreover, although description of special equipment in the list of compositions and in appendix "Syn" is admittedly limited, further description is impractical, since most studios continually replace and add to their special equipment, and detailed information on the most important equipment is at any rate usually more appropriately published in article form. Therefore, the Studio Directory consists merely of an address list. Studios which have no compositions listed or which are defunct, or whose address is unknown, have been omitted. An asterisk (*) precedes the name of each studio that offers instruction courses in electronic music. Further information should be obtained directly from the studio.

On trouve ici la liste et l'adresse exacte de tous les studios officiels ou privés fonctionnant de façon permanente. Ne paraissent donc pas les adresses des studios ayant cessé leur activité, ou n'étant pas encore entrés dans la phase de production. Un astérisque (*) précède le nom des studios qui offrent, sous une forme ou une autre, des cours d'initiation aux techniques de la musique électronicauditive.

Ce guide devait initialement comporter nombre d'autres informations sur la structure technique et administrative, ainsi que sur les conditions et les possibilités de travail dans chaque studio. Cependant le dépouillement des réponses reçues a fait apparaître que les plus intéressants de ces aspects - conditions et possibilités de travail - sont presque toujours définis par ailleurs, et ne relèvent d'aucune règle générale. Ainsi nous sommes-nous bornés à indiquer les adresses des studios, où de plus amples détails pourront être fournis aux personnes intéressées.

Quant aux renseignements concernant l'appareillage spécifique de chaque studio, on pourra trouver, dans les listes d'œuvres et dans l'annexe sur les synthétiseurs ("Syn"), des indications suffisantes pour ce qui est de notre propos. Des informations plus techniques - déplacées ici - trouvent leur place dans les numéros normaux de l'"Electronic Music Review", ainsi que dans les autres revues spécialisées.

ARGENTINA

* Estudio de Fonología Musical
Laboratorio de Acústica
Universidad de Buenos Aires
Perú 294
BUENOS AIRES

Jan Bruyndonckx
Balwerkstraat 13
HEKENTALS

Laboratorio de Música Electrónica
Centro Latinoamericano de Altos Estudios
Musicales
Instituto Torcuato di Tella
Florida 936
BUENOS AIRES *

BRASIL
Reginaldo Corvalho
Conservatório Nacional de Canto Orfeônico
Praça do Flamengo 132 (terrace)
RIO DE JANEIRO - Guanabara

Centro de Música Experimental
Universidad Nacional
Escuela de Artes
Pabellón Méjico
Ciudad Universitaria
CORDOBA

CANADA
British Columbia
* Electronic Music Studio
Department of Music
University of British Columbia
VANCOUVER B

Horacio Vaggione
Avenida Vélez Sarsfield, 2do B
CORDOBA

Ontario
Hugh Le Caine
Elmwood Lab
Radio & Electrical Engineering Division
National Research Council (NRC)
OTTAWA 7

Val T. Stephen
Electrogenic Music Studio
15 Fairview St.
HAWTHORN

* Electronic Music Studio
Faculty of Music
Edward Johnson Building
University of Toronto
TORONTO 5

BELGIË/BELGIQUE

Arsène Souffriau
Studio de Musique Electronique "BIMES"
42, Drève du Caporal
BRUXELLES 18

Electronic Music Studio
Faculty of Music
McGill University
3500 Redpath St.
MONTREAL 2

Studio de Musique Electronique de Bruxelles
A.S.B.L. (APELAC)
11, Place Jean Jacobs
BRUXELLES 1

Otto Joachim
7910 Wavell Road
Côte St.-Luc
MONTREAL

Leo Kupper
Studio de Recherches et de Structurations
Électroniques Auditives
26, Avenue Jeanne
BRUXELLES 5

ČESKOSLOVENSKO
Experimentální Štúdio
Československý Rozhlas
Leninova nám 13
BRATISLAVA

Instituut voor Psychoakustiek en Elektronische
Muziek (IPEM)
Rijksuniversiteit
Muinkkaai, 42
GENT

Zvukové Pracovisko
Československá Televize
nám SNP 38
BRATISLAVA

* Elektronické Štúdio
Československý Rozhlas
Beethovenova 4
BRNO

Štúdia pro Elektronickou Hudbu
Výzkumný Ústav Rozhlasu a Televize
Kladenská 60
PRAHA 6 - Vokovice

DANMARK

* Electronic Music Studio
Det Jyske Musikkonservatorium
Fuglesangsallé 26
ÅRHUS 5

* Jørgen Pfaettner
Studio 60
Fyrrebakken 7
KALUNDBORG

DEUTSCHLAND - BUNDESREPUBLIK

Oskar Sala Elektronisches Studio
Im Hause Mars-Film
1 BERLIN 20
Charlottenburger Chaussee 51-55

Thomas Kessler
Studio für Elektronische Musik Berlin
1 BERLIN 33
Scharlauerallee 19

* Studio für Elektronische Musik
Technische Universität
1 BERLIN 12
Hardenbergstrasse 34

Studio für konkrete und elektronische Musik
Schauspielhaus Bochum
463 BOCHUM

Studio für Elektronische Musik
Technische Hochschule
75 KARLSRUHE
Karlsruhe 42

* Studio für Elektronische Musik
Staatliche Hochschule für Musik
5 KÖLN
Dagobertstrasse 38

Studio für Elektronische Musik
Westdeutscher Rundfunk
5 KÖLN
Wallrafplatz 5

Ton-Trickstudio
Westdeutscher Rundfunk
5 KÖLN
Wallrafplatz 5

Studio für Elektronische Musik München
im Siemenshaus
8 MÜNCHEN 2
Oskar-von-Miller-Ring 18

DEUTSCHLAND - DEMOKRATISCHE REPUBLIK

* Experimentalstudio für künstliche Klang- und
Geräuschzeugung
Laboratorium für Akustisch-Musikalische
Grenzprobleme
Rundfunk- und Fernsehtechnisches Zentralamt der
Deutschen Post
1199 BERLIN-Adlershof
Agastrasse

ESPAÑA

ALEA
San Bernabé 18, ático b
MADRID-5

FRANCE

Lalai et Marcel van Thienen
Rue Regnault
95 MAREIL EN FRANCE

André Almude
104, rue de Sèvres
75 PARIS 15

Paul Arna
132, Avenue de Clamart
92 ISSY-LES-MOULINEAUX

Paul Boisset
12, rue Garnier
92 NEUILLY-SUR-SEINE

Michel Fano
Aura Films
80, rue Cardinet
75 PARIS 17

Jean-Etienne Marie
Centre International de Recherches Musicales
5, Avenue Marizet
92 BOULOGNE-BILLANCOURT

* Groupe de Recherches Musicales
Service de la Recherche de l'ORTF
Centre Bourdon
5, Avenue du Recteur Poincaré
75 PARIS 16

Jean Schwarz et Philip Beetz
189, Boulevard Murat
75 PARIS 16

Studio Apsome (administration:
179, Bd. St Germain Société Apsome
75 PARIS 7 6, square de l'Opéra
75 PARIS 9)

HELVETIA

Hans Eugen Frischknecht
Birkengweg 46
3000 BERN

Jacques Guyonne
Studio de Musique Contemporaine
7, Boulevard Jacques-Dalcroze
1200 GENEVE

ISRAEL

Center for Electronic Music in Israel
Hebrew University
JERUSALEM

Bracha Eden and Alexander Tamir
P.O. Box 410
JERUSALEM

ITALIA

* Studio di Fonologia Musicale de Firenze
Via Capodimonte, 13
50136 FIRENZE

Studio di Fonologia (administration:
R.A.I.,
Corso Sempione, 25 R.A.I.,
20100 MILANO Via del Babuino, 9
00187 ROMA)

Studio di Fonologia Musicale
Gruppo 'nps'
Riviera San Benedetto, 7
35100 PADOVA

Electronic Music Studio
American Academy in Rome
Via Angelo Masina, 5
00153 ROMA

Egisto Macchi
161, Via dei Gracchi
00192 ROMA

Gino Marinuzzi
Via Anglona, 9
00183 ROMA

Musica Elettronica Viva
c/o Jan Phettreplace
Piazza della Rotonda, 2
00186 ROMA

Paolo Ketoff
NIS Film
Via Rocca di Papa
00179 ROMA

* Studio di Musica Elettronica di Torino
Corso Vittorio Emanuele, 32
10100 TORINO

Carlo de Incontrera
Via San Vito, 6/1
4100 TRIESTE

NEDERLAND

* Didactische Studio voor Elektronische Muziek
van de Rijksuniversiteit te Utrecht
Centrum voor Hedendaagse Muziek
Goudaarnus
Gerard Doulaan 21
BILTHOVEN

Dick Raaijmakers en Jan Boerman
Studio voor Elektronische Muziek
Zuilingstraat 25
DEN HAAG

Ton Bruijn
Studio voor Electronische Muziek en
Klankbewerking
Parkstraat 24 bis
UTRECHT

Studio voor Elektronische Muziek van de
Rijksuniversiteit te Utrecht
Plompgracht 14-16
UTRECHT

NEW ZEALAND

* Electronic Music Studio
Victoria University
P.O. Box 196
WELLINGTON

NIPPON

Electronic Music Studio
Nippon Hosó Kyōka
2-2 Uchisaiwai-Cho
Chiyoda-ku
TOKYO

Jyunosuke Okuyama
130 Shigenosuke
1 Chōme, Seki-machi
Nerima-ku
TOKYO

ÖSTERREICH

* Studio für Elektronische Musik
Staatsakademie für Musik und darstellende Kunst
Lothringerstrasse
WIEN 1

POLSKA

Studio Eksperymentalne
Polscie Radio
Al Niepodleglosci 77
WARSZAWA

SOJUZ SOVETSKICH SOCIALICESKICH RESPUBLIKRossija

* Eksperimental'naya studiya elektronnoi muzyki
Muzei A.N. Skryabina
MOSKVA G-2
ul. Vakhitangova, 11

SUOMI

Electronic Music Studio
Helsingin Yliopisto
Vironkatu 1C17
HELSINKI 17

SVERIGE

Elektronmusikstudion
Sveriges Radio
Box 955
STOCKHOLM 1

UNITED KINGDOMEngland

Roberto Gerhard
14 Madingley Road
CAMBRIDGE

Roy Cooper
Hall Croft
Stoney Lane
CHAPELTHORPE/NR. WAKEFIELD
Yorkshire

Tristram Cary
Wood Farm House
Fressingfield
DISS
Norfolk

Daphne Oram
Oramics Studio
Tower Folly
FAIRSEAT/NR. WROTHAM
Kent

David Allen
97, rue Beaubourg
75 PARIS 2 (France)

Ron Geesin
34 Elgin Crescent
N. Kensington
LONDON W.11

Jacob Meyerowitz
63 Antrim Mansions
Antrim Road
LONDON, N.W.3

Radiophonic Workshop
British Broadcasting Corporation
Delaware Road
Maida Vale
LONDON W.9

Ernest Berk
The Studio
249 Camden Road
LONDON N.7

Unit Delta Plus
c/o Peter Zinovieff
49 Deodar Road
LONDON S.W.15

Desmond Briscoe
Parson House
Grosvenor Road
STAINES
Middlesex

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INDEX OF COMPOSERS / TABLE DES COMPOSITEURS

JRS 321

Names are given in the form most frequently used in concert programs. Names beginning with "de", "van", "von", etc. are indexed under the name (e.g., for van Thienen, see von Thienen).

ne second part

Nationality is given, rather than place of birth. When two countries are listed (e.g., England-USA), the latter may only be the country of a composer's permanent residence, and does not necessarily indicate a change of nationality. In the case of countries which have been divided since a composer's birth into two independent and opposed political states (e.g., China, Germany), only the present nationality is given thus Deutschland DDR, and not Deutschland-Deutschland DDR. English and French translations of most countries can be found in the List of Countries; other are:

Arabiya El-Mutahida	English
Bolivia	Egypt (United Arab Republic)
Búlgaria	Bolivia
Cuba	Bulgaria
Eire	Cuba
Perú	Ire
Puerto Rico	Peru
Tsohan	Puerto Rico
T'ai-wan	Korea
Viet-nam	Taiwan (Formosa)
Zhongguo	Vietnam
	China

The year of birth of some composers is frequently published incorrectly, and has been personally corrected by the composer; the most prominent case is that of Egert Várlise, whose year of birth was posthumously discovered to have been 1883, and not 1885.

Numbers refer to pages in the catalog: those in the main part (up to and including p.236) are distinguished from those in the appendices by (/).

This index of composers is divided into two sections:

COMPOSERS OF ELECTRONIC MUSIC

OTHER REFERENCES (p.327)

The first section contains the names of all composers of electronic music that appear in the column "Composer". When the composer's name is preceded by an asterisk (*), references to him will also be found in the second section of the index.

The second section includes all indirect references, such as dedicatees, composers of scores which have been realized electronically by another composer, etc. All references to other composers, living or dead, whether in dedication or in musical quotation, have been indexed; similarly for the contributions of sculptors, engineers, etc., when closely related to that of the composer. Since details of authorship of texts, films, etc. have generally been omitted in the catalog, those names of authors which occur are considered as part of the title of a work, and are not indexed.

Les noms figurant tels qu'ils apparaissent le plus souvent, sur les programmes de concert. L'ordre alphabétique ne tient pas compte des particules telles que "de", "van", "von", etc. (par ex. van Thienen: voir Thienen).

On indique la nationalité du compositeur, plutôt que le lieu de naissance. Lorsque deux pays sont mentionnés (par ex. France-USA), le dernier indique la résidence permanente du compositeur; cela n'implique pas forcément un changement de nationalité. Dans le cas des pays ayant été, après la révolution du compositeur, divisés en deux états indépendants (Chine, Allemagne), seule la nationalité actuelle est mentionnée Deutschland-DDR, et non pas Deutschland-Deutschland DDR.

La plupart des traductions anglaises et françaises des noms de pays figurent déjà dans la liste des pays. Il faut y ajouter encore:

Arabiya El-Mutahida	République Arabe Unie
Bolivia	Bolivie
Búlgaria	Bulgarie
Cuba	Cuba
Eire	Ire
Perú	Pérou
Puerto Rico	Porto-Rico
Tsohan	Corée
T'ai-wan	Taiwan (Formose)
Viet-nam	Vietnam
Zhongguo	Chine

Nous avons tenu à faire vérifier les dates de naissance par les compositeurs eux-mêmes. Les erreurs à ce sujet sont, en effet, très répandues: il suffit de citer le cas d'un compositeur aussi connu que Várlise, né en 1883, et non pas 1885, comme on écrit souvent.

Les chiffres qui suivent chaque nom renvoient aux pages du Répertoire où le compositeur est cité; le cas échéant, les chiffres correspondant à la liste principale sont séparées par (/) de ceux qui renvoient aux pages des annexes.

La table se compose de deux sections:

COMPOSITEURS DE MUSIQUE ELECTROACOUSTIQUE

AUTRES REFERENCES (p.327)

Dans la première section, on trouvera tous les noms qui, dans les listes, figurent dans la colonne "compositeurs". Les noms précédés d'un astérisque (*), sont également mentionnés dans la deuxième section de la table.

Celle-ci groupe tous les noms cités à titre indirect: dédicataires, ou auteurs d'une partition dont la réalisation électroacoustique est due à un autre compositeur... auteurs vivants ou morts dont un passage musical est cité dans une œuvre électroacoustique... Figurent encore dans cette section les noms des sculpteurs, ingénieurs, etc., dont la contribution fait partie intégrante d'une composition musicale. Seuls ont été omis les noms des metteurs en scène et d'auteurs de textes qui ne figurent dans le catalogue que parce qu'ils sont cités dans le titre d'une œuvre.

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