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PAGES	"MOTS CLEFS"	RUBRIQUE	AUTEUR(S)	TITRE	REVUE	ANNEE
					THE LEONARDO MUSIC JOURNAL	
1.		Editorials	Larry Polansky	The future of music / The future of Leonardo	THE LEONARDO MUSIC JOURNAL Volume 1 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1991
3.		Editorials	Roger F. Malina	The Leonardo music journal and Leonardo compact disc series	THE LEONARDO MUSIC JOURNAL Volume 1 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1991
5-10		Perspectives on experimental music	Waren Burt	Australian Experimental music 1963-1990	THE LEONARDO MUSIC JOURNAL Volume 1 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1991
11-16		Perspectives on experimental music	Bart Hopkin	Trends in new acoustic musical instrument design	THE LEONARDO MUSIC JOURNAL Volume 1 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1991
17-18		Perspectives on experimental music	Larry Polansky	17 Gloomy sentences (and commentary) at the turn of the millenium (in the form of an editorial)	THE LEONARDO MUSIC JOURNAL Volume 1 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1991
19-24		Perspectives on experimental music	I Wayan Sadra with Jody Diamond	Komposisi Baru : On contemporary composition in Indonesia	THE LEONARDO MUSIC JOURNAL Volume 1 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1991
25-30		Artists' articles	Sara Garden Armstrong with Robert Ross	The Airplayer series : Manipulation of lights, sound and space through technology (Technical appendix by Nick Didkovsky)	THE LEONARDO MUSIC JOURNAL Volume 1 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1991
31-36		Artists' articles	Peter Beyls	Chaos and Creativity : The Dynamic system approach to musical composition	THE LEONARDO MUSIC JOURNAL Volume 1 No. 1, Journal of the International Society for the Arts,	1991

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					Sciences and Technology, Pergamon Press, Oxford	
37-40		Artists' articles	John Bischoff	Software as sculpture : creating music from the ground up	THE LEONARDO MUSIC JOURNAL Volume 1 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1991
41-44		Artists' articles	Nicolas Collins	Low Brass : the evolution of trombone-propelled electronics	THE LEONARDO MUSIC JOURNAL Volume 1 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1991
45-50		Artists' articles	Daniel Goode	From notebook #2	THE LEONARDO MUSIC JOURNAL Volume 1 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1991
51-53		Artists' articles	Mark Trayle	Nature, networks, chamber music	THE LEONARDO MUSIC JOURNAL Volume 1 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1991
55-70		Theoretical articles	Charles Ames	A catalog of statistical distributions : techniques for transforming random, determinate and chaotic sequences	THE LEONARDO MUSIC JOURNAL Volume 1 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1991
71-73		Theoretical articles	Martin Bartlett	Relative ratio tuning : an intonational strategy for performance systems	THE LEONARDO MUSIC JOURNAL Volume 1 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1991
75.		CD companion : contributors' articles and notes	Elliot Mazer	Introduction	THE LEONARDO MUSIC JOURNAL Volume 1 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1991
77-80		CD companion : contributors' articles and notes	K. Atchley	Don Giovanni and other new electronic operatic works	THE LEONARDO MUSIC JOURNAL Volume 1 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1991

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81-88		CD companion : contributors' articles and notes	Larry Austin, Charles Boone and Xavier Serra	Transmission two : the great excursion : (TT : TGE) - The aesthetic, art and science of a composition for radio	THE LEONARDO MUSIC JOURNAL Volume 1 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1991
89-93		CD companion : contributors' articles and notes	Ed Osborn	Local conditions and perceptual concerns : notes on several sound works	THE LEONARDO MUSIC JOURNAL Volume 1 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1991
95-102		Contributors' notes	Daniel Goode, I Wayan Sadra, Graeme Gerard, Steven Paxon, Paula Claire, David Rothenberg, Erling World, Craig Harris, Amnon Wolman, Marc Battier, Simon Running, Sarah Hopkins	contributors' notes	THE LEONARDO MUSIC JOURNAL Volume 1 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1991
103-105		Music / Science forum	Craig Latta	Notes on the Netjam project	THE LEONARDO MUSIC JOURNAL Volume 1 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1991
105-106		Music / Science forum	Mathias Fuchs	Entrée / Sortie	THE LEONARDO MUSIC JOURNAL Volume 1 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1991
107-110		Current Literature	Nick Didkovsky, Richard Friedman, Vance Maverick, Larry Polansky	Book reviews	THE LEONARDO MUSIC JOURNAL Volume 1 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1991
110-115		Current Literature	Kent Devereaux, Nick Didkovsky, Tim Perkis	Recording reviews	THE LEONARDO MUSIC JOURNAL Volume 1 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1991
115-118		Current Literature	Miguel Frasconi, Anthony J. Gnazzo, Larry Polansky,	Publications review	THE LEONARDO MUSIC JOURNAL Volume 1 No. 1, Journal of the International Society for the Arts,	1991

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			Carter Scholz		Sciences and Technology, Pergamon Press, Oxford	
118-120		Current Literature	Jim Horton, Peter M. Yadlowsky, Richard Zvonar	Software reviews	THE LEONARDO MUSIC JOURNAL Volume 1 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1991
121-122		Glossary			THE LEONARDO MUSIC JOURNAL Volume 1 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1991
1-2		Editorial	Marc Battier	Leonardo music journal : building bridges	THE LEONARDO MUSIC JOURNAL Volume 2 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1992
3-12		Artist' articles	Nick Didkovsky	Lottery : a computer-music performance based on responsible resource sharing	THE LEONARDO MUSIC JOURNAL Volume 2 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1992
13-18		Artist' articles	Brian Evans	Elemental counterpoint with digital imagery	THE LEONARDO MUSIC JOURNAL Volume 2 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1992
19-22		Artist' articles	Barton McLean	Composition with sound and light	THE LEONARDO MUSIC JOURNAL Volume 2 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1992
23-28		Artist' articles	Stephen Travis Pope	Producing Kombination XI : using modern Hardware and Software systems for composition	THE LEONARDO MUSIC JOURNAL Volume 2 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1992
29-35		Artist' articles	Godfried-Willem Raes	A personal story of music and technologies	THE LEONARDO MUSIC JOURNAL Volume 2 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1992

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37-40		Artist' articles	Barry Truax	Composing with time-shifted environmental sound	THE LEONARDO MUSIC JOURNAL Volume 2 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1992
41-44		Artist' articles	Rodney Waschka II	Computer-assisted composition and performance : The creation of A Noite, Porém, Rangeu E Quebrou	THE LEONARDO MUSIC JOURNAL Volume 2 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1992
45-47		Historical perspectives	Mark Rais	Jaan Soonvald and his musical system	THE LEONARDO MUSIC JOURNAL Volume 2 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1992
49-53		Historical perspectives	Peter Vähi	Buddhist music of Mongolia	THE LEONARDO MUSIC JOURNAL Volume 2 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1992
55-72		Technical article	Charles Ames	A catalog of sequence generators : accounting for proximity, pattern, exclusion, balance and/or randomness	THE LEONARDO MUSIC JOURNAL Volume 2 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1992
73-79		Theoretical perspectives	Andrew Gerzso	Paradigms and computer music	THE LEONARDO MUSIC JOURNAL Volume 2 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1992
81-88		Theoretical perspectives	Leonard C. Manzara, Ian H. Witten and Mark James	On the entropy of music : an experiment with Bah chorale melodies	THE LEONARDO MUSIC JOURNAL Volume 2 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1992
89-95		Theoretical perspectives	Joan Truckenbrod	Integrated creativity : transcending the boundaries of visual art, music and literature	THE LEONARDO MUSIC JOURNAL Volume 2 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1992
99-102		CD companion	Jody Diamond	Interaction : new music for gamelan - an introduction	THE LEONARDO MUSIC JOURNAL Volume 2 No. 1, Journal of the International Society for the Arts,	1992

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					Sciences and Technology, Pergamon Press, Oxford	
103-109		CD companion	Barbara Benary, Jody Diamond, Lou Harrison, Larry Polansky, Jarrad Powell, I Wayan Sadra, Rahayu Supanggah and A. W. Sutrisna	Notes on the compositions	THE LEONARDO MUSIC JOURNAL Volume 2 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1992
110.		CD companion		CD companion glossary	THE LEONARDO MUSIC JOURNAL Volume 2 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1992
111-113		Music / Science forum	Laura Blanchini and Michelangelo Lupone	The activities of centro ricerche musicali	THE LEONARDO MUSIC JOURNAL Volume 2 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1992
113-115		Music / Science forum	Cristèle Pruvot	Lyon, Musique en Scène 1992	THE LEONARDO MUSIC JOURNAL Volume 2 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1992
115-116		Music / Science forum	Robert Rowe	The Imusic business and technology program at New York university	THE LEONARDO MUSIC JOURNAL Volume 2 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1992
117-125		Reviews	Marc Battier, Roger B. Dannenberg, Bulat M. Galeyev, Gregory Kramer, Adolfo Nunez, Robert Rowe and Denis Smalley	Reviews	THE LEONARDO MUSIC JOURNAL Volume 2 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1992
127-128		LMJ glossary			THE LEONARDO MUSIC JOURNAL Volume 2 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1992
1-2		Editorial	Gayle Young	Redefinition within the changing acoustic environment	THE LEONARDO MUSIC JOURNAL Volume 2 No. 1, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1993

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					Volume 3, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	
3-10		Artists' articles	Kristi A. Allik and Robert C. F. Mulder	Skyharp : an interactive electroacoustic instrument	THE LEONARDO MUSIC JOURNAL Volume 3, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1993
11-16		Artists' articles	Xavier Chabot	To listen and to see : making and using electronic instruments	THE LEONARDO MUSIC JOURNAL Volume 3, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1993
17-23		Artists' articles	Helen Hall	Both side of the mirror : integrating physics and acoustics with personal experience	THE LEONARDO MUSIC JOURNAL Volume 3, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1993
25-28		Artists' articles	Richard M. Povall	The last garden - explorations in interactive performance methods	THE LEONARDO MUSIC JOURNAL Volume 3, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1993
29-34		Artists' notes	Joe Catalano	Electronic midwifery : a videophone celebration of Pauline Oliveros's four decades of composing and community	THE LEONARDO MUSIC JOURNAL Volume 3, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1993
35-38		Artists' notes	Pauline Oliveros	The earth worm also sings : a composer's practice of deep listening	THE LEONARDO MUSIC JOURNAL Volume 3, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1993
39-43		General article	Gregory Young, Jerry Bancroft and Mark Sanderson	Musi-tecture : seeking useful correlations between music and architecture	THE LEONARDO MUSIC JOURNAL Volume 3, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1993
45-52		Technical article	Charles Ames	How to level a driver sequence	THE LEONARDO MUSIC JOURNAL Volume 3, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1993
53-58		Technical article	Guiseppe G. Englert	Our score : a description of Metro 3, a compositional and performance software program	THE LEONARDO MUSIC JOURNAL Volume 3, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1993
59-61		Document	Jack Ox	Creating a visual translation of Kurt Schwitters's Ursonate	THE LEONARDO MUSIC JOURNAL Volume 3, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1993

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					Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	
65-71		CD companion	Larry Wendt	Vocal neighborhoods : a walk throught the post-sound poetry landscape	THE LEONARDO MUSIC JOURNAL Volume 3, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1993
73-79		Contributors' notes	Brenda Hutchinson, Paul Dutton, Valeri Scherstjanoi, Amanda Stewart, Trevor Wishart, Henri Chopin and David Moss	Contributors' notes	THE LEONARDO MUSIC JOURNAL Volume 3, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1993
81.		Abstract	Andrew Horner, Andrew Assad and Norman Packard	Artificial music : the evolution of musical strata	THE LEONARDO MUSIC JOURNAL Volume 3, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1993
82-83		Music / Science forum	Debra Sykes	The tuning of the world : The first international conference on acoustic ecology	THE LEONARDO MUSIC JOURNAL Volume 3, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1993
83-84		Music / Science forum	Goffredo Haus	IEEE computer society : task force on computer-generated music	THE LEONARDO MUSIC JOURNAL Volume 3, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1993
85-96		Reviews	Marc Battier, Robert Coburn, Scott Daly, Martin Herman, Matt Malsky, Guerino Mazzola, Mark Rais, Robert Rowe	Reviews	THE LEONARDO MUSIC JOURNAL Volume 3, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1993
97-100		1993 index			THE LEONARDO MUSIC JOURNAL Volume 3, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1993
1-8		Artists'note	Alvin Curran	Music from the Center of the Earth: Three Large-Scale Sound Installations	THE LEONARDO MUSIC JOURNAL Volume 4, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1994
9-11		Artists'note	Frances Dyson	Radio Art in Waves	THE LEONARDO MUSIC JOURNAL Volume 4, Journal of the International Society for the Arts, Sciences and	1994

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13-15		Artists'note	Michaël Levinas	Transients of Attack and Hybrid Sounds: Toward a New Mixity	THE LEONARDO MUSIC JOURNAL Volume 4, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1994
17-22		Artists'note	Greg Schiemer	Interactive Radio	THE LEONARDO MUSIC JOURNAL Volume 4, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1994
23-30		Technical article	Jonathan Berger and Charles Nichols	Brahms at the Piano: An Analysis of Data from the Brahms Cylinder	THE LEONARDO MUSIC JOURNAL Volume 4, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1994
31-38		Technical article	Stephanie Mason and Michael Saffle	L-Systems, Melodies and Music Structure	THE LEONARDO MUSIC JOURNAL Volume 4, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1994
39-40		Sounding the mind : Music and cognitive theory	Kathryn Vaughn	Music, Cognition and Culture (Special Section Introduction)	THE LEONARDO MUSIC JOURNAL Volume 4, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1994
41-51		Sounding the mind : Music and cognitive theory	Judith Becker	Music and Trance	THE LEONARDO MUSIC JOURNAL Volume 4, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1994
53-58		Sounding the mind : Music and cognitive theory	Wendy S. Boettcher, Sabrina S. Hahn, and Gordon L. Shaw	Mathematics and Music: A Search for Insight into Higher Brain Function	THE LEONARDO MUSIC JOURNAL Volume 4, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1994
59-68		Sounding the mind : Music and cognitive theory	Edward C. Carterette and Roger A. Kendall	On the Tuning and Stretched Octave of Javanese Gamelans	THE LEONARDO MUSIC JOURNAL Volume 4, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1994
69-77		Sounding the mind : Music and cognitive theory	Cornelia Fales and Stephen McAdams	The Fusion and Layering of Noise and Tone: Implications for Timbre in African Instruments	THE LEONARDO MUSIC JOURNAL Volume 4, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1994
79-84		Sounding the mind : Music and cognitive theory	James Kippen and Bernard Bel	Computers, Composition and the Challenge of "New Music" in Modern India	THE LEONARDO MUSIC JOURNAL Volume 4, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1994

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85-90		Sounding the mind : Music and cognitive theory	Frédéric Voisin	Musical Scales in Central Africa and Java: Modeling by Synthesis	THE LEONARDO MUSIC JOURNAL Volume 4, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1994
93-94		CD Companion	Ricardo Dal Farra	Some Comments about Electroacoustic Music and Life in Latin America	THE LEONARDO MUSIC JOURNAL Volume 4, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1994
95-97		Contributors' Notes	Leon Birotti , José augusto mannis, carlos Vazquez, Roberto Morales-Manzanares, Pablo Freire, Zndré Posada, Andina Izarra, Ricardo Dal Farra	Contributors' Notes	THE LEONARDO MUSIC JOURNAL Volume 4, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1994
99-101		Music/Science Forum	Christophe Charles	Megalopolis Aborigines: The Tokyo-Osaka Action Art Ensemble's Tour	THE LEONARDO MUSIC JOURNAL Volume 4, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1994
102-106		Music/Science Forum	Takehito Shimazu	The History of Electronic and Computer Music in Japan: Significant Composers and Their Works	THE LEONARDO MUSIC JOURNAL Volume 4, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1994
107-113		Reviews	Marc Battier, Gerald Hartnett, Alex Mulder	Books, Software, Materials Received	THE LEONARDO MUSIC JOURNAL Volume 4, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1994
114-119		1994 Bibliography			THE LEONARDO MUSIC JOURNAL Volume 4, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1994
1-3		Editorial	Douglas Kahn	An Unheard-of Organology!	THE LEONARDO MUSIC JOURNAL Volume 5, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1995
5-10		Artists' article	Brigitte Burgmer	Chromatic Notation of Music: Bach and Webern into Color and Light	THE LEONARDO MUSIC JOURNAL Volume 5, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1995

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11-18		Artists' article	David A. Jaffe	Orchestrating the Chimera: Music Hybrids, Technology and the Development of a "Maximalist" Musical Style	THE LEONARDO MUSIC JOURNAL Volume 5, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1995
19-22		Artists' notes	Pauline Oliveros	Acoustic and Virtual Space as a Dynamic Element of Music	THE LEONARDO MUSIC JOURNAL Volume 5, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1995
23-28		Artists' notes	Robert HP Platz	More than Just Notes: Psychoacoustics and Composition	THE LEONARDO MUSIC JOURNAL Volume 5, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1995
29-32		Artists' notes	Diane Thome	Reflections on Collaborative Process and Compositional Revolution	THE LEONARDO MUSIC JOURNAL Volume 5, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1995
33-38		Technical article	Charles Ames	Thresholds of Confidence: An Analysis of Statistical Methods for Composition. Part I: Theoryb	THE LEONARDO MUSIC JOURNAL Volume 5, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1995
39-48		Historical perspective	Libor Zajicek	The History of Electroacoustic Music in the Czech and Slovak Republics	THE LEONARDO MUSIC JOURNAL Volume 5, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1995
49-55		Theoretical perspective	Pavel B. Ivanov	A Hierarchical Theory of Aesthetic Perception: Scales in the Visual Arts	THE LEONARDO MUSIC JOURNAL Volume 5, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1995
57-66			Andra McCartney	Inventing Images: Constructing and Contesting Gender in Thinking about Electroacoustic Music	THE LEONARDO MUSIC JOURNAL Volume 5, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1995
69-70		CD Companion	Marc Battier	Introduction	THE LEONARDO MUSIC JOURNAL Volume 5, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1995
71-74		Contributors' Notes	Ichiro Nodaïra, Masahiro Miwa, Mamoru Fujieda, Yuji Takahashi, Hinoharu Matsumoto, Shigenobu	Contributors' Notes	THE LEONARDO MUSIC JOURNAL Volume 5, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1995

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			Nakamura, Kazuo Uehara			
75-77		Reviews	Gerald Hartnett, Curtis E.A. Karnow	Book, Compact Discs, Materials Received	THE LEONARDO MUSIC JOURNAL Volume 5, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1995
79-81		1995 Index			THE LEONARDO MUSIC JOURNAL Volume 5, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1995
1-6		Editorial	Gerald Hartnett	Ballast Reduction and the Audio Arts	THE LEONARDO MUSIC JOURNAL Volume 6, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1996
7-14		Artists' article	Lydia Ayers	Merapi: A Composition for Gamelan and Computer-Generated Tape	THE LEONARDO MUSIC JOURNAL Volume 6, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1996
15-20		Artists' article	Neil Leonard III	A Personal Approach to Contemporary Jazz: Works for Saxophone and Computer-Controlled Electronics	THE LEONARDO MUSIC JOURNAL Volume 6, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1996
21-26		Technical article	Charles Ames	Thresholds of Confidence: An Analysis of Statistical Methods for Composition. Part 2: Applications	THE LEONARDO MUSIC JOURNAL Volume 6, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1996
27-31		Technical article	Stephen Brooks and Brian J. Ross	Automated Composition from Computer Models of Biological Behavior	THE LEONARDO MUSIC JOURNAL Volume 6, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1996
33-40		Technical article	Axel Mulder	Getting a Grip on Alternate Controllers: Addressing the Variability of Gestural Expression in Musical Instrument Design	THE LEONARDO MUSIC JOURNAL Volume 6, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1996
41-44		Theoretical perspective	Joel Chadabe	The History of Electronic Music as a Reflection of Structural Paradigms	THE LEONARDO MUSIC JOURNAL Volume 6, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1996
45-48		Special section : Leon theremin, pioneer of electronic art	Bulat M. Galeev	Light and Shadows of a great life : in commemoration of the one-hundredth anniversary of the birth of Leon Theremin, Pioneer of the electronic art (Introduction)	THE LEONARDO MUSIC JOURNAL Volume 6, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1996

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		art			Technology, Pergamon Press, Oxford	
49-50		Special section : Leon theremin, pioneer of electronic art	Leon S. Theremin	The Design of a Musical Instrument Based on Cathode Relays	THE LEONARDO MUSIC JOURNAL Volume 6, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1996
51-55		Special section : Leon theremin, pioneer of electronic art	Lydia Kavina	My Experience with the Theremin	THE LEONARDO MUSIC JOURNAL Volume 6, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1996
57-60		Special section : Leon theremin, pioneer of electronic art	Natalia Nesturkh	The Theremin and Its Inventor in Twentieth-Century Russia	THE LEONARDO MUSIC JOURNAL Volume 6, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1996
61-67		Special section : Leon theremin, pioneer of electronic art	Alexander S. Belonenko	The Electronic Music School Studio at the Rimsky-Korsakov State Conservatory of St. Petersburg	THE LEONARDO MUSIC JOURNAL Volume 6, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1996
61-67		Special section : Leon theremin, pioneer of electronic art	Bulat M. Galeev	Melody-Drawing Transformation	THE LEONARDO MUSIC JOURNAL Volume 6, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1996
61-67		Special section : Leon theremin, pioneer of electronic art	Dan Gillard	The Theremin Enthusiasts Club International	THE LEONARDO MUSIC JOURNAL Volume 6, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1996
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61-67		Special section : Leon theremin, pioneer of electronic art	Tatiana Komarova	The Electroacoustic Music Studio of Yekaterinburg	THE LEONARDO MUSIC JOURNAL Volume 6, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1996
61-67		Special section : Leon theremin, pioneer of electronic art	Lydia Lityagina and Nikolai Naumov	The Graphovox System of Music Transformation	THE LEONARDO MUSIC JOURNAL Volume 6, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1996
61-67		Special section : Leon theremin, pioneer of electronic art	Alexander P. Mentyukov	Followers of Theremin from Siberia	THE LEONARDO MUSIC JOURNAL Volume 6, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1996

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61-67		Special section : Leon theremin, pioneer of electronic art	Andred Smirnow	The Theremin Center for Electroacoustic Music	THE LEONARDO MUSIC JOURNAL Volume 6, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1996
61-67		Special section : Leon theremin, pioneer of electronic art	Sergei M. Zorin	Optical Theater	THE LEONARDO MUSIC JOURNAL Volume 6, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1996
68-72		Special section : Leon theremin, pioneer of electronic art	Jason Barile, K. Kurlenya, Yuri V. Linnik, Matthias Sauer	Theremin reviews : Video, Compact Discs, Books, Dissertation	THE LEONARDO MUSIC JOURNAL Volume 6, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1996
73-75		Special section : Leon theremin, pioneer of electronic art		Theremin Studies: Russian Bibliography (in Russian)	THE LEONARDO MUSIC JOURNAL Volume 6, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1996
76-77		Special section : Leon theremin, pioneer of electronic art		Theremin Studies: Russian Bibliography (in English)	THE LEONARDO MUSIC JOURNAL Volume 6, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1996
78-82		Special section : Leon theremin, pioneer of electronic art		International Theremin Resource Directory	THE LEONARDO MUSIC JOURNAL Volume 6, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1996
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89-93		CD companion	Douglas Kahn	The Lyre's Island: Some Australian Music, Sound Art and Design	THE LEONARDO MUSIC JOURNAL Volume 6, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1996
95-98		CD companion	Paul Carter	Speaking Pantomimes: Notes on The Calling to Come	THE LEONARDO MUSIC JOURNAL Volume 6, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1996
99-107		CD companion	Rainer Linz	Towards the Design of a Real-Time Interactive Performance Sound System	THE LEONARDO MUSIC JOURNAL Volume 6, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1996

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109.		CD companion	Percy Aldridge Grainger	Free Music	THE LEONARDO MUSIC JOURNAL Volume 6, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1996
111-115		Contributors' Notes	Sherre DeLys, Frances Dyson, Joyce Hinterding, Jodi Rose	Contributors' Notes	THE LEONARDO MUSIC JOURNAL Volume 6, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1996
116-117		Artists' Statements	Peter Bosch and Simone Simons	The electric Swaying orchestra : a music machine with certain creative powers	THE LEONARDO MUSIC JOURNAL Volume 6, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1996
117-118		Artists' Statements	David Rossiter	Toward the integrated support of computer graphics and computer music creativity	THE LEONARDO MUSIC JOURNAL Volume 6, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1996
119-122		Reviews	Marc Battier	Software, Materials Received	THE LEONARDO MUSIC JOURNAL Volume 6, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1996
123-127		1996 Leonardo and Leonardo Music Journal Index			THE LEONARDO MUSIC JOURNAL Volume 6, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1996
1-2		Editorial	Nicholas Collins	A Turn in the Shrubbery - Music, Technology and Words	THE LEONARDO MUSIC JOURNAL Volume 7, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1997
3-10		Artists' article	Flo Menezes	To Be and Not To Be: Aspects of the Interaction Between Instrumental and Electronic Compositional Methods	THE LEONARDO MUSIC JOURNAL Volume 7, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1997
11-15		Artists' article	Bill Thibault and Scot Gresham-Lancaster	Experiences in Digital Terrain: Using Digital Elevation Models for Music Interactive Multimedia	THE LEONARDO MUSIC JOURNAL Volume 7, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1997
17-25		General article	Kevin Holm-Hudson	Quotation and Context: Sampling and John Oswald's Plunderphonics	THE LEONARDO MUSIC JOURNAL Volume 7, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1997

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27-33		Technical article	Bruno Degazio	The Evolution of Music Organisms	THE LEONARDO MUSIC JOURNAL Volume 7, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1997
35-39		Theoretical perspective	David Rosenboom	Propositional Music: On Emergent Properties in Morphogenesis and the Evolution of Music Part II: Imponderable Forms and Compositional Methods	THE LEONARDO MUSIC JOURNAL Volume 7, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1997
43-48		Conference Papers from the Seventh International Symposium on Electronic Art (ISEA 96)	Sean Cubitt	Online Sound and Virtual Architecture (Contribution to the Geography of Cultural Translation)	THE LEONARDO MUSIC JOURNAL Volume 7, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1997
49-55		Conference Papers from the Seventh International Symposium on Electronic Art (ISEA 96)	Eduardo Reck Miranda	Machine Learning and Sound Design: A Case Study	THE LEONARDO MUSIC JOURNAL Volume 7, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1997
61-71		CD Companion	Larry Polansky	Cocks Crow, Dogs Bark: New Compositional Intentions	THE LEONARDO MUSIC JOURNAL Volume 7, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1997
73-76		CD Companion	Nick Didkovsky	Metamusic/Metertext: The Blurry Boundaries Around Distributed Compositional Systems	THE LEONARDO MUSIC JOURNAL Volume 7, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1997
77-80		CD Companion	Gordon Monro	This is Art, Not Science	THE LEONARDO MUSIC JOURNAL Volume 7, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1997
81-91		Contributor's Notes	Charles Ames, Warren Burt, David Feldman, Daniel Goode, Mary Simoni, Laurie Spiegel, Christian Wolff	Contributor's Notes	THE LEONARDO MUSIC JOURNAL Volume 7, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1997
92-95		Music/science forum	Jody Diamond with Epilogue by Sutanto	Yogyakarta Gamelan Festival 1997	THE LEONARDO MUSIC JOURNAL Volume 7, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1997

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96-97		Artist's statement	Jacob Duringer	The Evolution of the Musical Keyboard	THE LEONARDO MUSIC JOURNAL Volume 7, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1997
98-102		Reviews	Marc Battier, Patrick Chambelet	Software, Multimedia, Compact Disc, Book, Materials Received	THE LEONARDO MUSIC JOURNAL Volume 7, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1997
103-106		1997 Index : Leonardo Volume 30 and Leonardo Music Journal Volume 7			THE LEONARDO MUSIC JOURNAL Volume 7, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1997
1-2		Introduction	Nicholas Collins	Ghosts and Monsters: Technology and Personality in Contemporary Music	THE LEONARDO MUSIC JOURNAL Volume 8, Ghosts and monsters, technology and personality in contemporary music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1998
3-4		Essay	Cornelius Cardew	John Cage--Ghost or Monster?	THE LEONARDO MUSIC JOURNAL Volume 8, Ghosts and monsters, technology and personality in contemporary music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1998
5-11		Artists' article	Alvin Lucier	Origins of a Form: Acoustical Exploration, Science and Incessancy	THE LEONARDO MUSIC JOURNAL Volume 8, Ghosts and monsters, technology and personality in contemporary music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1998
13-16		Interview	Ron Kuivila and David Behrman	Composing with Shifting Sand: A Conversation between Ron Kuivila David Behrman on Electronic Music and the Ephemerality of Technology	THE LEONARDO MUSIC JOURNAL Volume 8, Ghosts and monsters, technology and personality in contemporary music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1998
17-19		Composer's notebook	Richard Barrett	not necessarily anything to do with Karlheinz Stockhausen (excavated from diary entries 20 February-10 November 1994)	THE LEONARDO MUSIC JOURNAL Volume 8, Ghosts and monsters, technology and personality in contemporary music, Journal of the	1998

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21-26		Historical perspectives	Jonathan Impett	The Identification and Transposition of Authentic Instruments: Musical Practice and Technology	THE LEONARDO MUSIC JOURNAL Volume 8, Ghosts and monsters, technology and personality in contemporary music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1998
27-32		Historical perspectives	Nicolas Collins	Ubiquitous Electronics--Technology and Live Performance 1966-1996	THE LEONARDO MUSIC JOURNAL Volume 8, Ghosts and monsters, technology and personality in contemporary music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1998
33-38		Technical article	David Gamper with Pauline Oliveros	A Performer-Controlled Live Sound-Processing System: New Developments and Implementations of the Expanded Instrument System	THE LEONARDO MUSIC JOURNAL Volume 8, Ghosts and monsters, technology and personality in contemporary music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1998
39-44		Artist's article	Scot Gresham-Lancaster	The Aesthetics and History of the Hub: The Effects of Changing Technology on Network Computer Music	THE LEONARDO MUSIC JOURNAL Volume 8, Ghosts and monsters, technology and personality in contemporary music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1998
45-48		Artist's article	Robert M. Poss	Distortion Is Truth	THE LEONARDO MUSIC JOURNAL Volume 8, Ghosts and monsters, technology and personality in contemporary music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1998
49-54		Artist's article	Ricardo Arias	From the Margins of the Periphery: Music and Technology at the Outskirts of the West--A Personal View	THE LEONARDO MUSIC JOURNAL Volume 8, Ghosts and monsters, technology and personality in contemporary music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1998

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59-63		CD Companion	Matthias Osterwold	CD Companion Introduction : Ghosts, Monsters and Other Realities in Music	THE LEONARDO MUSIC JOURNAL Volume 8, Ghosts and monsters, technology and personality in contemporary music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1998
65.		CD Companion	Chistian von Borries	Memorial Ode on the Death of Vladimir Ilyich Lenin by Alexander Abramovitch Krejn	THE LEONARDO MUSIC JOURNAL Volume 8, Ghosts and monsters, technology and personality in contemporary music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1998
65-66		CD Companion	John Cage	Essay	THE LEONARDO MUSIC JOURNAL Volume 8, Ghosts and monsters, technology and personality in contemporary music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1998
66.		CD Companion	Andrew Culver	John Cage's Essay : installation notes	THE LEONARDO MUSIC JOURNAL Volume 8, Ghosts and monsters, technology and personality in contemporary music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1998
66-68		CD Companion	John Tilbury	Some reflections on Cardew's "John Cage-Ghost or monster ?"	THE LEONARDO MUSIC JOURNAL Volume 8, Ghosts and monsters, technology and personality in contemporary music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1998
68-70		CD Companion	Paul de Marinis	The lecture of Comrade Stalin at the extraordinary 8th plenary congress about the draft concept of the constitution of the Soviet Union on November 25, 1936	THE LEONARDO MUSIC JOURNAL Volume 8, Ghosts and monsters, technology and personality in contemporary music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1998
70-71		CD Companion	Robert Ashley	Automatic writing	THE LEONARDO MUSIC JOURNAL Volume 8, Ghosts and monsters, technology and personality in	1998

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71.		CD Companion	Henning Christiansen	reality is a ghost in my mind (cruelty & terror)	THE LEONARDO MUSIC JOURNAL Volume 8, Ghosts and monsters, technology and personality in contemporary music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1998
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71-72		CD Companion	Peter Cusack	Extract from A Host, of Golden Daffodils	THE LEONARDO MUSIC JOURNAL Volume 8, Ghosts and monsters, technology and personality in contemporary music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1998
72.		CD Companion	Shelley Hirsch	For Jerry	THE LEONARDO MUSIC JOURNAL Volume 8, Ghosts and monsters, technology and personality in contemporary music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1998
72.		CD Companion	Jerry Hunt	Text from the video Rant	THE LEONARDO MUSIC JOURNAL Volume 8, Ghosts and monsters, technology and personality in contemporary music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1998
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74.		CD Companion	Michael Snow	Blues withbeer, magazines, table and chair	THE LEONARDO MUSIC JOURNAL Volume 8, Ghosts and monsters, technology and personality in contemporary music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1998
75-85		LMJ Reviews	Roy Behrens, David Feldman, Judy Malloy, Axel Mulder, Cliff Pickover, E.V.Sintsov, Irina L.Vanechkina, Stephen Wilson	CD-ROM, Web Site, Conference, Books, Leonardo Digital Reviews	THE LEONARDO MUSIC JOURNAL Volume 8, Ghosts and monsters, technology and personality in contemporary music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1998
86-89		1998 Author Index Leonardo Volume 31 and Leonardo Music : Journal Volume 8			THE LEONARDO MUSIC JOURNAL Volume 8, Ghosts and monsters, technology and personality in contemporary music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1998
91-92		Leonardo/ISAST News			THE LEONARDO MUSIC JOURNAL Volume 8, Ghosts and monsters, technology and personality in contemporary music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	1998
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3.		Responsibility	Krystyna Bobrowski	Grass Roots	THE LEONARDO MUSIC JOURNAL Volume 9, Power and Responsibility:	2000

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5-12		Responsibility	Sergi Jordà	Faust Music On Line: An Approach to Real-Time Collective Composition on the Internet	THE LEONARDO MUSIC JOURNAL Volume 9, Power and Responsibility: Politics, Identity and Technology in Music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
13-18		Responsibility	William Duckworth	Making Music on the Web	THE LEONARDO MUSIC JOURNAL Volume 9, Power and Responsibility: Politics, Identity and Technology in Music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
19-22		Responsibility	Mark Trayle	Free Enterprise: Virtual Capital and Counterfeit Music at the End of the Century	THE LEONARDO MUSIC JOURNAL Volume 9, Power and Responsibility: Politics, Identity and Technology in Music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
23-28		Responsibility	Chris Brown	Talking Drum: A Local Area Network Music Installation	THE LEONARDO MUSIC JOURNAL Volume 9, Power and Responsibility: Politics, Identity and Technology in Music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
29-34		Responsibility	Justin Bennett	BMB con.: Collaborative Experiences with Sound, Images and Space	THE LEONARDO MUSIC JOURNAL Volume 9, Power and Responsibility: Politics, Identity and Technology in Music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
35-42		Responsibility	Lowell Cross	Reunion: John Cage, Marcel Duchamp, Electronic Music and Chess	THE LEONARDO MUSIC JOURNAL Volume 9, Power and Responsibility: Politics, Identity and Technology in Music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
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45-51		Identity	Fred Ho	Beyond Asian American Jazz: My Musical and Political Changes in the Asian American Movement	THE LEONARDO MUSIC JOURNAL Volume 9, Power and Responsibility: Politics, Identity and Technology in Music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
53-62		Identity	Rajmil Fischman	Global Village, Local Universe: A Statement of Identity	THE LEONARDO MUSIC JOURNAL Volume 9, Power and Responsibility: Politics, Identity and Technology in Music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
63-67		Identity	David Dunn and Rene van Peer	David Dunn: Music, Language and Environment	THE LEONARDO MUSIC JOURNAL Volume 9, Power and Responsibility: Politics, Identity and Technology in Music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
69-75		Identity	William Osborne	Symphony Orchestras and Artist Prophets: Cultural Isomorphism and the Allocation of Power in Music	THE LEONARDO MUSIC JOURNAL Volume 9, Power and Responsibility: Politics, Identity and Technology in Music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
77-78		Identity	Frederic Rzewski	Parma Manifesto	THE LEONARDO MUSIC JOURNAL Volume 9, Power and Responsibility: Politics, Identity and Technology in Music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
79-87		Technology	David Cope	Facing the Music: Perspectives on Machine Composed Music	THE LEONARDO MUSIC JOURNAL Volume 9, Power and Responsibility: Politics, Identity and Technology in Music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
89-94		Technology	Roger Alsop	Exploring the Self Through Algorithmic Composition	THE LEONARDO MUSIC JOURNAL Volume 9, Power and Responsibility: Politics, Identity and Technology in Music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000

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95-101		Technology	Ann Warde	Change Over Time: Responsibility and Power in the Midst of Catastrophe	THE LEONARDO MUSIC JOURNAL Volume 9, Power and Responsibility: Politics, Identity and Technology in Music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
103-106		Technology	Dante Tanzi	The Cultural Role and Communicative Properties of Scientifically Derived Compositional Theories	THE LEONARDO MUSIC JOURNAL Volume 9, Power and Responsibility: Politics, Identity and Technology in Music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
107-114		Technology	Greg Scheimer	Improving Machines: Spectral Dance and Token Objects	THE LEONARDO MUSIC JOURNAL Volume 9, Power and Responsibility: Politics, Identity and Technology in Music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
115-120		Technology	Suguru Goto	The Aesthetics and Technological Aspects of Virtual Musical Instruments: The Case of the SuperPolm MIDI Violin	THE LEONARDO MUSIC JOURNAL Volume 9, Power and Responsibility: Politics, Identity and Technology in Music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
121.		Web article abstracts	Peter Manning	Ownership and Control of the Creative Process in the Composition and Performance of Electroacoustic Music	THE LEONARDO MUSIC JOURNAL Volume 9, Power and Responsibility: Politics, Identity and Technology in Music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
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121.		Web article abstracts	Sasan Rahmatian	Information Systems Development and Music: The Exploration of Parallelism	THE LEONARDO MUSIC JOURNAL Volume 9, Power and Responsibility: Politics, Identity and Technology in Music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
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123-126		CD companion	Guy van Belle	CD Companion Introduction: Power and Responsibility: Converted to Streaming Between Machines	THE LEONARDO MUSIC JOURNAL Volume 9, Power and Responsibility: Politics, Identity and Technology in Music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
127-133		Power and Responsibility: Conversations with Contributors			THE LEONARDO MUSIC JOURNAL Volume 9, Power and Responsibility: Politics, Identity and Technology in Music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
135-137		Small Manual of the Leonardo Music Media Journal Machine			THE LEONARDO MUSIC JOURNAL Volume 9, Power and Responsibility: Politics, Identity and Technology in Music, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
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3		Origins	Coriun Aharonian	An approach to compositional trends in Latin America	THE LEONARDO MUSIC JOURNAL Volume 10, Southern cones : music out of Africa and south America, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
7		Origins	Lucio Edilberto Cuellar Camargo	The development of electroacoustic music in Colombia, 1965-1999 : an introduction	THE LEONARDO MUSIC JOURNAL Volume 10, Southern cones : music out of Africa and south America, Journal of the International Society for the Arts,	2000

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13	Origins	Carlos Palombini	The Brazilian group for computer music research : a proto-history	THE LEONARDO MUSIC JOURNAL Volume 10, Southern cones : music out of Africa and south America, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000	
21	Interlude	Daniel Velasco	Island landscape : following in Humboldt's footsteps through the acoustic spaces of the tropics	THE LEONARDO MUSIC JOURNAL Volume 10, Southern cones : music out of Africa and south America, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000	
25	Interlude	O'Dyke Nzewi	The technology and music of Nigerian Igbo Ogene Anuka Bell Orchestra	THE LEONARDO MUSIC JOURNAL Volume 10, Southern cones : music out of Africa and south America, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000	
33	Ways and means	George Lewis	Twomany notes : computers, complexity and culture in Voyager	THE LEONARDO MUSIC JOURNAL Volume 10, Southern cones : music out of Africa and south America, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000	
41	Ways and means	Lucas Ligeti	Beta Foly : experiments with tradition and technology in west Africa	THE LEONARDO MUSIC JOURNAL Volume 10, Southern cones : music out of Africa and south America, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000	
49	Ways and means	Artemis Moroni, Jonatas Manzolli, Fernando von Zuben and Ricardo Gudwin	Vox populi : an interactive evolutionary system for algorithmic music composition	THE LEONARDO MUSIC JOURNAL Volume 10, Southern cones : music out of Africa and south America, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000	
55	Ways and means	Damian Keller	Compositional processes from an ecological perspective	THE LEONARDO MUSIC JOURNAL Volume 10, Southern cones : music out of Africa and south America, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000	

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61		Ways and means	Neil McLachlan	A spacial theory of rhythmic resolution	THE LEONARDO MUSIC JOURNAL Volume 10, Southern cones : music out of Africa and south America, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
70		LMJ10 CD Companion		Introduction : track list and credits	THE LEONARDO MUSIC JOURNAL Volume 10, Southern cones : music out of Africa and south America, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
71		LMJ10 CD Companion	Jurgen Bräuninger	Southern cones : music out of Africa and South America	THE LEONARDO MUSIC JOURNAL Volume 10, Southern cones : music out of Africa and south America, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
73-80		Contributors' notes	Lukas Ligeti	Balarama	THE LEONARDO MUSIC JOURNAL Volume 10, Southern cones : music out of Africa and south America, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
73-80		Contributors' notes	Diego Luzuriaga	Viento en el Viento	THE LEONARDO MUSIC JOURNAL Volume 10, Southern cones : music out of Africa and south America, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
73-80		Contributors' notes	Mark Grimshaw	I wish you strength and inner peace	THE LEONARDO MUSIC JOURNAL Volume 10, Southern cones : music out of Africa and south America, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
73-80		Contributors' notes	Eduardo Reck Miranda	Electroacoustic samba I	THE LEONARDO MUSIC JOURNAL Volume 10, Southern cones : music out of Africa and south America, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
73-80		Contributors' notes	Daniel Wyman	Wena wendlovu	THE LEONARDO MUSIC JOURNAL Volume 10, Southern cones : music out	2000

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73-80		Contributors' notes	Damian Keller	Palabras 1 and El Escrache	THE LEONARDO MUSIC JOURNAL Volume 10, Southern cones : music out of Africa and south America, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
73-80		Contributors' notes	Aldo Brizzi	L'Epreuve du Labyrinthe	THE LEONARDO MUSIC JOURNAL Volume 10, Southern cones : music out of Africa and south America, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
73-80		Contributors' notes	Jurgen Bräuninger	Ihlathi	THE LEONARDO MUSIC JOURNAL Volume 10, Southern cones : music out of Africa and south America, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
73-80		Contributors' notes	Rodrigo Sigal	Dolor en Mi	THE LEONARDO MUSIC JOURNAL Volume 10, Southern cones : music out of Africa and south America, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
73-80		Contributors' notes	Bruce Cassidy and Pops Mohamed	Closet Blues and The Phoenix' Call	THE LEONARDO MUSIC JOURNAL Volume 10, Southern cones : music out of Africa and south America, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
73-80		Contributors' notes	Didier Guigue	Aquele que ficou sozinho	THE LEONARDO MUSIC JOURNAL Volume 10, Southern cones : music out of Africa and south America, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
73-80		Contributors' notes	Kurt Dahlke	Brontologik	THE LEONARDO MUSIC JOURNAL Volume 10, Southern cones : music out of Africa and south America, Journal of the International Society for the Arts,	2000

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81		LMJ10 Web Companion			THE LEONARDO MUSIC JOURNAL Volume 10, Southern cones : music out of Africa and south America, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
83		2000 Leonardo and Leonardo Music journal author index			THE LEONARDO MUSIC JOURNAL Volume 10, Southern cones : music out of Africa and south America, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
87		Leonardo / ISAST news			THE LEONARDO MUSIC JOURNAL Volume 10, Southern cones : music out of Africa and south America, Journal of the International Society for the Arts, Sciences and Technology, Pergamon Press, Oxford	2000
					ELECTRONIC MUSIC REVIEW	
3-5			EMscope		ELECTRONIC MUSIC REVIEW No. 1, January	1967
6-8		Raymond Wilding-White	Happy Birthday		ELECTRONIC MUSIC REVIEW No. 1, January	1967
9-15		Harald Bode	The multiplier-type ring modulator		ELECTRONIC MUSIC REVIEW No. 1, January	1967
16-17		Karlheinz Stockhausen	Notes on Mixtur (1964)		ELECTRONIC MUSIC REVIEW No. 1, January	1967
18-21		Robert Ceely	Electronic music three ways		ELECTRONIC MUSIC REVIEW No. 1, January	1967
23-32		Symposium : programmed control	Robert A. Moog	Introduction to programmed control	ELECTRONIC MUSIC REVIEW No. 1, January	1967
33-43		Symposium : programmed control	Emmanuel Ghent	The coordinome in relation to electronic music	ELECTRONIC MUSIC REVIEW No. 1, January	1967
44-53		Symposium : programmed control	George W. Logemann	Techniques for programmed electronic music synthesis	ELECTRONIC MUSIC REVIEW No. 1, January	1967

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54-57		Symposium : programmed control	James Gabura and Gustav Ciamaga	Digital computer control of sound generating apparatus for the production of electronic music	ELECTRONIC MUSIC REVIEW No. 1, January	1967
58-59		Symposium : programmed control	Luciano Berio	Remarks to the kind lady of Baltimore	ELECTRONIC MUSIC REVIEW No. 1, January	1967
60.		Contributors			ELECTRONIC MUSIC REVIEW No. 1, January	1967
		Compiled by Hugh Davies	Répertoire International des musiques Electroacoustiques		ELECTRONIC MUSIC REVIEW No. 2 / 3	April-July 1967
2-6				EMscope	ELECTRONIC MUSIC REVIEW No. 4	October 1967
7-9			Tristan Cary	Superserialismus - Is there a cure ?	ELECTRONIC MUSIC REVIEW No. 4	October 1967
10-13		Symposium : Mixers and level controls	Robert A. Moog	Introduction to mixers and level controls	ELECTRONIC MUSIC REVIEW No. 4	October 1967
14-19		Symposium : Mixers and level controls	James Seawright	Fundamental concepts of electronic music mixers	ELECTRONIC MUSIC REVIEW No. 4	October 1967
20-24		Symposium : Mixers and level controls	Gerald Shapiro	Functional design of electronic music mixers	ELECTRONIC MUSIC REVIEW No. 4	October 1967
25-32		Symposium : Mixers and level controls	Hugh Le Caine	Some applications of electrical level control	ELECTRONIC MUSIC REVIEW No. 4	October 1967
33-34		Symposium : Mixers and level controls	Frederic Rzewski	A photoresistor mixer for live performance	ELECTRONIC MUSIC REVIEW No. 4	October 1967
35-36		Symposium : Mixers and level controls	Fernando von Reichenbach	The sound level programmer	ELECTRONIC MUSIC REVIEW No. 4	October 1967
37-38		Symposium : Mixers and level controls	Robert A. Moog	Construction of a simple mixer	ELECTRONIC MUSIC REVIEW No. 4	October 1967
39-41		Symposium : Mixers and level controls	Paul Ketoff	The Synket	ELECTRONIC MUSIC REVIEW No. 4	October 1967
42-47		Symposium : Mixers and level controls	Kurt Stone, Joel Chadabe	Reviews	ELECTRONIC MUSIC REVIEW No. 4	October 1967
48.		Contributors			ELECTRONIC MUSIC REVIEW No. 4	October 1967

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6-9				EMscope	ELECTRONIC MUSIC REVIEW No. 5	January 1968
10-14		Gordon Mumma	The magnetic stencils of A. H. Frisch		ELECTRONIC MUSIC REVIEW No. 5	January 1968
15-20		Tod Dockstader	Inside-out : electronic rock		ELECTRONIC MUSIC REVIEW No. 5	January 1968
21-29		Henri Pousseur	Calculation and imagination in electronic music		ELECTRONIC MUSIC REVIEW No. 5	January 1968
30-36		Alvin Lucier	The making of North American Time Capsule 1967		ELECTRONIC MUSIC REVIEW No. 5	January 1968
37-38		Jon Appleton	Additive vs. Subtractive synthesis		ELECTRONIC MUSIC REVIEW No. 5	January 1968
39-40	Electronic media review	Harold C. Schoenberg	The new age is coming		ELECTRONIC MUSIC REVIEW No. 5	January 1968
41-44	Electronic media review	Joel Chadabe	Mona Lisa II		ELECTRONIC MUSIC REVIEW No. 5	January 1968
45-47	Letters				ELECTRONIC MUSIC REVIEW No. 5	January 1968
47.	Contributors				ELECTRONIC MUSIC REVIEW No. 5	January 1968
6-11			EMscope		ELECTRONIC MUSIC REVIEW No. 6	April 1968
12-13	Symposium : Tape recording	Robert A. Moog	Introduction to tape recording		ELECTRONIC MUSIC REVIEW No. 6	April 1968
14-17	Symposium : Tape recording	Walter Carlos and Benjamin Folkman	The quality race		ELECTRONIC MUSIC REVIEW No. 6	April 1968
18-19	Symposium : Tape recording	Gordon Mumma	A report on tape recorders		ELECTRONIC MUSIC REVIEW No. 6	April 1968
20-25	Symposium : Tape recording	Walter Carlos and Benjamin Folkman	Multi-track recording in electronic music		ELECTRONIC MUSIC REVIEW No. 6	April 1968
26-32	Symposium : Tape recording	Gerard S. Macdonald	The MRS recorder		ELECTRONIC MUSIC REVIEW No. 6	April 1968
33-37	Symposium : Tape recording	Ray M. Dolby	Noise reduction in electronic music		ELECTRONIC MUSIC REVIEW No. 6	April 1968

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38-39		ymposium : Tape recording	Eugene M. Zumchak	The Newell tape transport	ELECTRONIC MUSIC REVIEW No. 6	April 1968
40-43		ymposium : Tape recording	Wayne Barlow	Electronic music and music education	ELECTRONIC MUSIC REVIEW No. 6	April 1968
44-46			Hugh Davies	Review	ELECTRONIC MUSIC REVIEW No. 6	April 1968
47.		Contributors			ELECTRONIC MUSIC REVIEW No. 6	April 1968
6-10				EMscope	ELECTRONIC MUSIC REVIEW No. 7	July 1968
12-17			Roger Reynolds	It(')s time	ELECTRONIC MUSIC REVIEW No. 7	July 1968
18-20			Walter Carlos	A variable speed tape drive	ELECTRONIC MUSIC REVIEW No. 7	July 1968
21-26			Paul Strock Adler	Some problems and prospects in copyrighting electronic music	ELECTRONIC MUSIC REVIEW No. 7	July 1968
27-29			Robert Erickson	Tube filters	ELECTRONIC MUSIC REVIEW No. 7	July 1968
30-44			Tod Dockstader, Tristram Cary, Walter Carlos, Edward Tatnall Canby, Jonathan Weiss	Reviews	ELECTRONIC MUSIC REVIEW No. 7	July 1968
45.		Contributors			ELECTRONIC MUSIC REVIEW No. 7	July 1968
					THE COMPUTER MUSIC JOURNAL	
4-37	Additive Synthesis ; Analysis ; Digital Filters ; Subtractive Synthesis ; Digital Signal Processing ; Linear Prediction Synthesis ; Signal Processing Hardware and Synthesizers	Articles	James Anderson Moorer	Signal Processing Aspects of Computer Music-A Survey	THE COMPUTER MUSIC JOURNAL Volume 1 No. 1	Spring 1977
38-45	Signal Processing Hardware and	Articles	John Snell	High Speed Multiplication	THE COMPUTER MUSIC JOURNAL Volume 1 No. 1	Spring 1977

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	Synthesizers ; Sound Synthesis by Simulation of Instrumental Mechanism					
46-52		Articles	Dexter Morrill	Trumpet Algorithms for Computer Composition	THE COMPUTER MUSIC JOURNAL Volume 1 No. 1	Spring 1977
53-55	Frequency Modulation Synthesis	Articles	Steve Saunders	Improved FM Audio Synthesis Methods for RealTime Digital Music Generation	THE COMPUTER MUSIC JOURNAL Volume 1 No. 1	Spring 1977
56-58		Publication Review		Description of Computer Music Publications from Stanford University	THE COMPUTER MUSIC JOURNAL Volume 1 No. 1	Spring 1977
59-63		Products Of Interest		Signetics NE570/571 Compressor/Expander; DBX 202 VCA; Datel DACs; Three Rivers DACs; Three Rivers PDP-11 Microprogram; AMD Fast Microprocessor Slices; TRW Multipliers; David Rosenboom Record; Prentiss Knowlton Record.	THE COMPUTER MUSIC JOURNAL Volume 1 No. 1	Spring 1977
4-25	Signal Processing Hardware and Synthesizers	Articles	John Snell	Design of a Digital Oscillator which will Generate up to 256 Low-Distortion Sine Waves in Real Time	THE COMPUTER MUSIC JOURNAL Volume 1 No. 2	Summer 1977
26-29	Signal Processing Hardware and Synthesizers	Articles	Francis Richard Moore	Table Lookup Noise for Sinusoidal Digital Oscillators	THE COMPUTER MUSIC JOURNAL Volume 1 No. 2	Summer 1977
30-35	Microprocessor Use in Sound Synthesis	Articles	Marc LeBrun	Notes on Microcomputer Music	THE COMPUTER MUSIC JOURNAL Volume 1 No. 2	Summer 1977
36-38	Microprocessor Use in Sound Synthesis ; Signal Processing Hardware and Synthesizers	Articles	John Snell	Desirable Features of an Inexpensive Computer Used for Sound Synthesis	THE COMPUTER MUSIC JOURNAL Volume 1 No. 2	Summer 1977
39-45	Instrumental Timbre Analysis	Articles	James Anderson Moorer, John Michael Grey, and John Snell	Lexicon of Analyzed Tones (Part I: A Violin Tone)	THE COMPUTER MUSIC JOURNAL Volume 1 No. 2	Summer 1977
46-54	Frequency Modulation Synthesis	Articles	John M. Chowning	The Synthesis of Complex Audio Spectra by Means of Frequency Modulation	THE COMPUTER MUSIC JOURNAL Volume 1 No. 2	Summer 1977

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	Synthesis					
55-60	Computer Software Systems Music Printing ; Studio Reports	Articles	Donald Byrd	An Integrated Computer Music Software System	THE COMPUTER MUSIC JOURNAL Volume 1 No. 2	Summer 1977
61.		Record Reviews	Gareth D. Loy	The Dartmouth Digital Synthesizer	THE COMPUTER MUSIC JOURNAL Volume 1 No. 2	Summer 1977
62-63	Hybrid (Analog and Digital) Systems ; Microprocessor Use in Sound Synthesis	Articles	Dave Rossum	Some Thoughts on Microprocessors in Electronic Music	THE COMPUTER MUSIC JOURNAL Volume 1 No. 2	Summer 1977
63.		Products Of Interest		Solid State Music SSM 2020/2040; Serge Modular Music Systems Synthesizers; ALF Products S-100 Bus-compatible Music Synthesis PC Board; Logistics S-100 Bus-compatible Music Synthesis PC Boards; Rotron Fans; Heathkit HI1 LSI-11 Microcomputer Kit; Spectra Sonics Audio PC Boards; Proceedings of the West Coast Computer Faire.	THE COMPUTER MUSIC JOURNAL Volume 1 No. 2	Summer 1977
5-11	Computer Music Systems ; Interactive Composition	Articles	Joel Chadabe	Some Reflections on the Nature of the Landscape within which Computer Music Systems are Designed	THE COMPUTER MUSIC JOURNAL Volume 1 No. 3	Fall 1977
12-29	Instrumental Timbre Analysis	Articles	James Anderson Moorer, John Michael Grey, and John Straw	Lexicon of Analyzed Tones (Part II: Clarinet and Oboe Tones)	THE COMPUTER MUSIC JOURNAL Volume 1 No. 3	Fall 1977
30-39	Computer Music Software Systems ; Interactive Composition	Articles	Barry Truax	The POD System of Interactive Composition Programs	THE COMPUTER MUSIC JOURNAL Volume 1 No. 3	Fall 1977
40-47	Analysis of Computer Music Composition	Articles	Greg Armbruster	Ripples	THE COMPUTER MUSIC JOURNAL Volume 1 No. 3	Fall 1977
48-52	Sound Spatialization and Reverberation	Articles	John M. Chowning	The Stimulation of Moving Sound Sources	THE COMPUTER MUSIC JOURNAL Volume 1 No. 3	Fall 1977

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53.		Record Reviews	John Strawn	Prentiss Knowlton: Unplayed by Human Hands	THE COMPUTER MUSIC JOURNAL Volume 1 No. 3	Fall 1977
54-63		Products Of Interest		AMD AM2903 High-Speed Microprocessor Slice; 12-bit Microprogram Controller; Monolithic Memories PROMs; TRW 12-bit MultiplierAccumulator IC; DATEL DACs; TT Low Pass Filters; KEF Speakers; Analog Devices 14-bit ADC; Texas Instruments 16-bit Microprocessor Modules; Technico 16-bit Microprocessor Starter Kit; Mini Micro Mart Scientific Calculator Interface; E-mu Synthesizers; Serge Modular Analog Modules for Spatial Location; Musecom Composition System; Chateau Engineering SCORTOS; PMI Companding DAC; Monolithic Memories 16-bit Multiply-Accumulate IC.	THE COMPUTER MUSIC JOURNAL Volume 1 No. 3	Fall 1977
5-6	Computer Music Systems ; Signal Processing Hardware and Synthesizers	Articles	H. G. Alles	A Portable Digital Sound Synthesis System	THE COMPUTER MUSIC JOURNAL Volume 1 No. 4	Winter 1977
7-9	Architecture for Digital Sound Synthesizer ; Signal Processing Hardware and Synthesizers	Articles	H. G. Alles and Giuseppe DiGiugno	A One-card 64-Channel Digital Synthesizer	THE COMPUTER MUSIC JOURNAL Volume 1 No. 4	Winter 1977
10-13	Computer Music Systems ; Signal Processing Hardware and Synthesizers	Articles	H. G. Alles	A Modular Approach to Building Large Digital Synthesis Systems	THE COMPUTER MUSIC JOURNAL Volume 1 No. 4	Winter 1977
14-15	Input Devices for Digital Synthesizers	Articles	H. G. Alles	A 256-Channel Performer Input Device	THE COMPUTER MUSIC JOURNAL Volume 1 No. 4	Winter 1977
16-21	Software for Synthesizer Control	Articles	James Lawson and Max V. Mathews	Computer Program to Control a Digital Real-Time Sound Synthesizer	THE COMPUTER MUSIC JOURNAL Volume 1 No. 4	Winter 1977
22-23	Software for Synthesizer Control	Articles	Douglas Bayer	Real-Time Software for a Digital Music Synthesizer	THE COMPUTER MUSIC JOURNAL Volume 1 No. 4	Winter 1977
24-31	Automatic Music Transcription ; Music Printing by Computer	Articles	Martin Piszczalski and Bernard A. Galler	Automatic Music Transcription	THE COMPUTER MUSIC JOURNAL Volume 1 No. 4	Winter 1977

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	Computer					
32-38	Automatic Music Transcription ; Music Printing by Computer	Articles	James Anderson Moorer	On the Transcription of Musical Sound by Computer	THE COMPUTER MUSIC JOURNAL Volume 1 No. 4	Winter 1977
39-45	Frequency Modulation Synthesis	Articles	Barry Truax	Organizational Techniques for C:M Ratios in Frequency Modulation	THE COMPUTER MUSIC JOURNAL Volume 1 No. 4	Winter 1977
46-50	Frequency Modulation Synthesis	Articles	William Schottstaedt	The Simulation of Natural Instrument Tones using Frequency Modulation with a Complex Modulating Wave	THE COMPUTER MUSIC JOURNAL Volume 1 No. 4	Winter 1977
51-52	Frequency Modulation Synthesis	Articles	Marc LeBrun	A Derivation of the Spectrum of FM with a Complex Modulating Wave	THE COMPUTER MUSIC JOURNAL Volume 1 No. 4	Winter 1977
53-60	Computer Music Systems Interfacing	Articles	Otto Laske	Towards a Theory of Interfaces for Computer Music Systems	THE COMPUTER MUSIC JOURNAL Volume 1 No. 4	Winter 1977
61-64		Products of Interest		Solid State Music \$10 Oscillator IC and \$7.50 Envelope Generator IC; Analog Devices 16-bit DAC 1136K; TRW TDC I O I OJ 100 nsec 16 x 16-bit Multiplier; Digital Equipment Corporation LSI-11/2 card; Zilog, Intel, Mostek, TI, Fairchild, GIC, National Semiconductor and Motorola 16-bit Microprocessors.	THE COMPUTER MUSIC JOURNAL Volume 1 No. 4	Winter 1977
4-5	Programming Language Machine Tongues C	Articles	Curtis Abbott	Machine Tongues I (The C programming language)	THE COMPUTER MUSIC JOURNAL Volume 2 No. 1	Spring 1978
6-11	Computer Music Systems Interfacing ; Hybrid (Analog and Digital) Systems	Articles	David Oppenheim	Microcomputer to Synthesizer Interface for a LowCost System	THE COMPUTER MUSIC JOURNAL Volume 2 No. 1	Spring 1978
12-18	Algorithmic Composition ; Interactive Composition ; Music Languages PLAY	Articles	Joel Chadabe and Roger Meyers	An Introduction to the Play Program	THE COMPUTER MUSIC JOURNAL Volume 2 No. 1	Spring 1978
19-23	Computer Music Software Customo - Music	Articles	Curtis Abbott	A Software Approach to Interactive Processing of Musical Sound	THE COMPUTER MUSIC JOURNAL Volume 2 No. 1	Spring 1978

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	Systems ; Music Languages INV					
24-31	Psychoacoustics	Articles	John W Gordon and John Michael Grey	Perception of Spectral Modifications on Orchestral Instrument Tones	THE COMPUTER MUSIC JOURNAL Volume 2 No. 1	Spring 1978
32-37	Analogique Digital Analogique conversion ; Tutorial on Sound-Synthesis Techniques	Articles	James Anderson Moorer	How Does a Computer Make Music ?	THE COMPUTER MUSIC JOURNAL Volume 2 No. 1	Spring 1978
38-47	Digital Signal Processing ; Tutorial on Mathematics of Digital Signal Processing	Articles	Francis Richard Moore	An Introduction to the Mathematics of Digital Signal Processing. Part I: Algebra, Trigonometry, and the Most Beautiful Formula in Mathematics	THE COMPUTER MUSIC JOURNAL Volume 2 No. 1	Spring 1978
48-59	Signal Processing Hardware and Synthesizers	Articles	Chuck Hastings	A Recipe for Homebrew ECL	THE COMPUTER MUSIC JOURNAL Volume 2 No. 1	Spring 1978
60-61		Record Reviews	Gareth D. Loy	Sonic Landscapes by Barry Truax and Studies for Trumpet and Computer by Dexter Morrill	THE COMPUTER MUSIC JOURNAL Volume 2 No. 1	Spring 1978
62-64		Products of Interest		Zilog Z8000; Sequential Circuits Inc. Prophet 5; E-mu Systems \$100 Synthesizer Voice Kit; Baskin, Bissot and Assoc. High-Quality VCA; Micor Inc. Coupland Digital Synthesizer; New England Digital Synclavier I.	THE COMPUTER MUSIC JOURNAL Volume 2 No. 1	Spring 1978
4-8	Machine tongues	Articles	Curtis Abbott	Machine Tongues II (Programming)	THE COMPUTER MUSIC JOURNAL Volume 2 No. 2	Summer 1978
9-12	Digital Audio Recording	Articles	Robert Youngquist	The Error-Correcting Scheme in the 3M Digital Audio Mastering System	THE COMPUTER MUSIC JOURNAL Volume 2 No. 2	Summer 1978
13-22	Computer Music Software Systems	Articles	Neil B Rolnick	A Composer's Notes on the Development and Implementation of Software for a Digital Synthesizer	THE COMPUTER MUSIC JOURNAL Volume 2 No. 2	Summer 1978
23-31	Instrumental Timbre Analysis	Articles	James Anderson Moorer, John Michael Grey, and John Strawn	Lexicon of Analyzed Tones (Part III: The Trumpet) : analysis and plotting programs	THE COMPUTER MUSIC JOURNAL Volume 2 No. 2	Summer 1978
32-37	Computer Music Systems ; Signal Processing	Articles	Michael Manthey	The Egg: A Purely Digital Real-Time Polyphonic Sound Synthesizer	THE COMPUTER MUSIC JOURNAL Volume 2 No. 2	Summer 1978

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	Processing Hardware and Synthesizers					
38-60	Digital Filters and Subtractive Synthesis ; Digital Signal Processing ; Tutorial on Mathematics of Digital Signal Processing	Articles	Francis Richard Moore	An Introduction to the Mathematics of Digital Signal Processing. Part II: Sampling, Transforms, and Digital Filtering	THE COMPUTER MUSIC JOURNAL Volume 2 No. 2	Summer 1978
61-62	Granular synthesis	Articles	Curtis Roads	Automated Granular Synthesis of Sound	THE COMPUTER MUSIC JOURNAL Volume 2 No. 2	Summer 1978
7-8		Publication Reviews	Curtis Abbott	Marching to a Different Ratio (Interval and Xenharmonikon)	THE COMPUTER MUSIC JOURNAL Volume 2 No. 2	Summer 1978
62-64		Products of Interest		Intel 8086, Zilog Z8000, Motorola MC68000 Comparation; American Microsystems Inc. S2811 Signal Processing Chip.	THE COMPUTER MUSIC JOURNAL Volume 2 No. 2	Summer 1978
7-9	Machine tongues	Article	Curtis Abbott	Machine Tongues III (Data structures)	THE COMPUTER MUSIC JOURNAL Volume 2 No. 3	Fall 1978
10.		Publication Reviews	Curtis Roads	Faire	THE COMPUTER MUSIC JOURNAL Volume 2 No. 3	Fall 1978
11-15	Algorithmic Composition	Interview	Curtis Roads	An Interview with Gottfried Michael Koenig	THE COMPUTER MUSIC JOURNAL Volume 2 No. 3	Fall 1978
16-23	Input Devices for Digital Synthesizers	Articles	Kurt H. Andersen	A Digital Sound Synthesizer Keyboard	THE COMPUTER MUSIC JOURNAL Volume 2 No. 3	Fall 1978
24-29	Algorithmic Composition ; Analysis of Computer Music Composition ; Interactive Composition	Articles	John Bischoff, Rich Gold, and Jim Horton	Music for an Interactive Network of Microcomputers	THE COMPUTER MUSIC JOURNAL Volume 2 No. 3	Fall 1978
30-32		Conference Reports	Curtis Roads	The Unesco Workshop on Computer Music at Aarhus, Denmark	THE COMPUTER MUSIC JOURNAL Volume 2 No. 3	Fall 1978
33-42	Computer Music Systems ; Sound Continuation	Article	Guy Fedorkow, William Buxton, and Kenneth C. Smith	A Computer-controlled Sound Distribution System for the Performance of Electroacoustic Music	THE COMPUTER MUSIC JOURNAL Volume 2 No. 3	Fall 1978

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	Spatialization and Reverberation		Kenneth C. Smith			
43.		Conference Reports		Papers from the 1977 International Computer Music Conference, La Jolla, USA	THE COMPUTER MUSIC JOURNAL Volume 2 No. 3	Fall 1978
44-46		Products of Interest	Curtis Roads	A Critical Look at Microprocessors-The MC68000	THE COMPUTER MUSIC JOURNAL Volume 2 No. 3	Fall 1978
46-48		Products of Interest		Interactive Systems Corp. UNIX Workbench and C Language for the VAX; 3M Electronic Editing for Digital Mastering System; Advanced Micro Devices Am9511 Floating Point Arithmetic Chip; National Semiconductor Series 200 Computers; Alpheus Music Corporation Score Paper and Music Writing Supplies; Fairlight Instruments QASAR M8 Digital Synthesizer.	THE COMPUTER MUSIC JOURNAL Volume 2 No. 3	Fall 1978
6-7, 26-27		Record Reviews	Gareth D. Loy	New Directions in Music	THE COMPUTER MUSIC JOURNAL Volume 2 No. 4	Winter 1978
7-8		Publication Reviews	Bruce Pennycook	Walter Zimmerman: Desert Plants: Conversations with 25 American Composers	THE COMPUTER MUSIC JOURNAL Volume 2 No. 4	Winter 1978
8-9		Publication Reviews	John Strawn	Edward Kobrin: Computer in Performance	THE COMPUTER MUSIC JOURNAL Volume 2 No. 4	Winter 1978
10-20	Data Structures in Digital Sound Synthesis	Article	William Buxton William Reeves, Ronald Baeker, and Leslie Mezei	The Use of Hierarchy and Instance in a Data Structure for Computer Music	THE COMPUTER MUSIC JOURNAL Volume 2 No. 4	Winter 1978
21-27		Conference Reports	Curtis Roads	A Report on the 1978 International Computer Music Conference, Evanston, USA	THE COMPUTER MUSIC JOURNAL Volume 2 No. 4	Winter 1978
28-38	Architecture for Digital Sound Synthesizer ; Signal Processing Hardware and Synthesizers	Articles	William Buxton, E. A. Fogels, Guy Fedorkow, Lawrence Sasaki, and Kenneth C. Smith	An Introduction to the SSSP Digital Synthesizer	THE COMPUTER MUSIC JOURNAL Volume 2 No. 4	Winter 1978
39-45	Input Devices for Digital Synthesizers	Articles	Otto E. Laske	Considering Human Memory in Designing User Interfaces for Computer Music	THE COMPUTER MUSIC JOURNAL Volume 2 No. 4	Winter 1978
46-47		Products of Interest		3M Digital Lathe Preview Device; Summagraphic Bit Pad Digitizer; Sony PCM-1 Consumer Model Digital Audio Processor; Tim Orr High Quality DACs and ADCs; Whitesmiths Ltd. C for DEC Operating Systems; Selanar	THE COMPUTER MUSIC JOURNAL Volume 2 No. 4	Winter 1978

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				Corp. Graphics for DECwriters.		
8-13	Machine Tongues Programming Language Pascal	Article	Curtis Roads	Machine Tongues IV (Pascal)	THE COMPUTER MUSIC JOURNAL Volume 3 No. 1	Spring 1979
14-17	Microprocessor Use in Sound Synthesis ; Signal Processing Hardware and Synthesizers	Article	Jean-François Allouis	Use of High-Speed Microprocessors for Digital Synthesis	THE COMPUTER MUSIC JOURNAL Volume 3 No. 1	Spring 1979
18-24	Instrumental Timbre Analysis	Article	Martin Piszczałski	Spectral Surfaces from Performed Music	THE COMPUTER MUSIC JOURNAL Volume 3 No. 1	Spring 1979
25-29	Algorithmic Composition ; Computer Music Systems ; Hybrid (Analog and Digital) Systems ; Interactive Composition	Article	Martin Bartlett	Microcomputer-controlled Synthesis System for Live Performance	THE COMPUTER MUSIC JOURNAL Volume 3 No. 1	Spring 1979
30-41	Music Languages PILE	Article	Paul Berg	PILE-A Language for Sound Synthesis	THE COMPUTER MUSIC JOURNAL Volume 3 No. 1	Spring 1979
42-47	Additive Synthesis ; Algorithmic Composition ; Walsh Function Synthesis	Article	Maurice Rozenberg	Microcomputer-controlled Sound Processing Using Walsh Functions	THE COMPUTER MUSIC JOURNAL Volume 3 No. 1	Spring 1979
48-55	Generative Grammars for Music Composition	Article	Curtis Roads	Grammars as Representations for Music	THE COMPUTER MUSIC JOURNAL Volume 3 No. 1	Spring 1979
6-7		Record and Tape Reviews	Thomas Blum	Herbert Brun: Project Sawdust	THE COMPUTER MUSIC JOURNAL Volume 3 No. 1	Spring 1979
7.		Record and Tape Reviews	Paul Wieneke	Jon Appleton: Music for Synclavier and Other Digital Systems	THE COMPUTER MUSIC JOURNAL Volume 3 No. 1	Spring 1979
57-61		Products of Interest		APL and LISP Engagement; Intel HMOS II Memories; Intersil, Inc. ICL7109 12-bit ADC; Ferris Sound High Quality Lowpass Filter; Serge Modular Music Systems	THE COMPUTER MUSIC JOURNAL Volume 3 No. 1	Spring 1979

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				Synthesizers; Analogic Corporation Low-Cost Array Processor; Tim Orr Microspeech Speech Synthesizer; Digital Equipment Corporation PDP-11/23 and LSI-11/23; Intel 2920 Analog Microprocessor; Dataland Scan-Note Music Printing System.		
6-11	Machine Tongues	Article	Curtis Abbott	Machine Tongues V (Writing microcode for digital synthesizers)	THE COMPUTER MUSIC JOURNAL Volume 3 No. 2	Summer 1979
13-28	Digital Signal Processing ; Sound Spatialization and Reverberation	Article	James Anderson Moorer	About This Reverberation Business	THE COMPUTER MUSIC JOURNAL Volume 3 No. 2	Summer 1979
29-34	Tutorial on Sound-Synthesis Techniques ; Nonlinear Distortion Waveshaping Synthesis	Article	Curtis Roads	A Tutorial on Non-Linear Distortion or Waveshaping Synthesis	THE COMPUTER MUSIC JOURNAL Volume 3 No. 2	Summer 1979
35-43	Sound Synthesis by Simulation of Instrumental Mechanism ; Nonlinear Distortion Waveshaping Synthesis	Article	James Beauchamp	Brass Tone Synthesis by Spectrum Evolution Matching with Nonlinear Functions	THE COMPUTER MUSIC JOURNAL Volume 3 No. 2	Summer 1979
45-52	Additive Synthesis ; Psychoacoustics	Article	David L. Wessel	Timbre Space as a Musical Control Structure	THE COMPUTER MUSIC JOURNAL Volume 3 No. 2	Summer 1979
53-61	Algorithmic Composition ; Computer Music Systems	Article	S. R. Holtzmann	An Automated Digital Synthesis Instrument	THE COMPUTER MUSIC JOURNAL Volume 3 No. 2	Summer 1979
5.	Publication Reviews	D. Laszlo		New Music Distribution Service	THE COMPUTER MUSIC JOURNAL Volume 3 No. 2	Summer 1979
62.	Products of Interest			Sony PCM-3200 24-channel Recorder and DRX-1000 Digital Reverberator; Western Electric UNIX V32 for the VAX; Mikros Systems MK-16 Computer; Burr-Brown DAC71 16-bit High Speed D/A; Analog Devices 14-bit Sample and Hold; Bubbl-Tec Bubble Memory for LSI-11.	THE COMPUTER MUSIC JOURNAL Volume 3 No. 2	Summer 1979

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6-11	Analysis / Synthesis ; Linear Prediction Synthesis ; Tutorial on Sound-Synthesis Techniques	Article	Richard Cann	An Analysis/Synthesis Tutorial, Part I	THE COMPUTER MUSIC JOURNAL Volume 3 No. 3	Fall 1979
12-14	Algorithmic Composition ; Stochastic Algorithms	Article	John Myhill	Controlled Indeterminacy: A First Step Towards a Semi-Stochastic Music Language	THE COMPUTER MUSIC JOURNAL Volume 3 No. 3	Fall 1979
16-24	Architecture for Digital Sound Synthesizer ; Signal Processing Hardware and Synthesizers	Article	James Anderson Moorer, Alain Chauveau, Curtis Abbott, Peter Easty, and James Lawson	The 4C Machine	THE COMPUTER MUSIC JOURNAL Volume 3 No. 3	Fall 1979
25-27	Instrumental Timbre Analysis	Article	Martin Piszczalski	Spectral Surfaces from Performed Music, Part 2	THE COMPUTER MUSIC JOURNAL Volume 3 No. 3	Fall 1979
28-37	Computer Music Systems ; Signal Processing Hardware and Synthesizers	Article	H. G. Alles	An Inexpensive Digital Sound Synthesizer	THE COMPUTER MUSIC JOURNAL Volume 3 No. 3	Fall 1979
38-41	Algorithmic Composition ; Conference Reports	Article		Abstracts from the Third Colloquium on Musical Informatics, Padua, Italy	THE COMPUTER MUSIC JOURNAL Volume 3 No. 3	Fall 1979
42-49	Nonlinear Distortion Waveshaping Synthesis	Article	James Beauchamp	Practical Sound Synthesis Using a Nonlinear Processor (Waveshaper) and a Highpass Filter	THE COMPUTER MUSIC JOURNAL Volume 3 No. 3	Fall 1979
50-53	Algorithmic Composition ; Interactive Composition ; Music Composition, Music Theory, and Computers	Article	Marc Battier	A Composing Program for a Portable Sound Synthesis System	THE COMPUTER MUSIC JOURNAL Volume 3 No. 3	Fall 1979
54,58		Record Reviews	Paul Wieneke	Jean-Claude Risset	THE COMPUTER MUSIC JOURNAL Volume 3 No. 3	Fall 1979

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55,56,60		Record Reviews	Carl Stone and Curtis Roads	Anthology of Dutch Electronic Music, Vol. I	THE COMPUTER MUSIC JOURNAL Volume 3 No. 3	Fall 1979
55,56,57,60		Publication Reviews	Curtis Roads	Keynotes 8, Musical Life in the Netherlands (1978/2)	THE COMPUTER MUSIC JOURNAL Volume 3 No. 3	Fall 1979
61-63		Products of Interest		Casheab SYN-10 32-channel Digital Sound Processor; Digital Music Systems DMX-1000; Winchester Disk Technology Review; Digital Audio Disks Technology Review; E-mu Systems Software for the 4060 Synthesizer; EGBtG Reticon Discrete-Time Signal Processing Devices; Audio Machinery Corporation Shared Access Memory System.	THE COMPUTER MUSIC JOURNAL Volume 3 No. 3	Fall 1979
6-8	Machine Tongues Programming Language Ada	Article	Curtis Roads	Machine Tongues VI: ADA-A Complex Language	THE COMPUTER MUSIC JOURNAL Volume 3 No. 4	Winter 1979
9-13	Analysis / Synthesis ; Digital Filters and Subtractive Synthesis ; Digital Signal Processing ; Linear Prediction Synthesis ; Tutorial on Sound-Synthesis Techniques	Article	Richard Cann	An Analysis/Synthesis Tutorial, Part II	THE COMPUTER MUSIC JOURNAL Volume 3 No. 4	Winter 1979
14-25	Computer Graphics ; Interactive Composition ; Interactive Score Editors	Article	William Buxton, R. Sniderman, William Reeves, S. Patel, and Ronald Baecker	The Evolution of the SSSP Score Editing Tools	THE COMPUTER MUSIC JOURNAL Volume 3 No. 4	Winter 1979
26-43,60	Psychoacoustics	Article	Stephen McAdams and Albert S. Bregman	Hearing Musical Streams	THE COMPUTER MUSIC JOURNAL Volume 3 No. 4	Winter 1979
44-49	Architecture for Digital Sound Synthesizer ; Signal Processing Hardware and	Article	Dean Walraff	The DMX-1000 Signal Processing Computer	THE COMPUTER MUSIC JOURNAL Volume 3 No. 4	Winter 1979

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	Synthesizers					
50-57	Computer Graphics	Interview	Curtis Roads	An Interview with Harold Cohen	THE COMPUTER MUSIC JOURNAL Volume 3 No. 4	Winter 1979
58-59		Record Reviews	Thomas Blum	Computer Music-CNUCE-IEI	THE COMPUTER MUSIC JOURNAL Volume 3 No. 4	Winter 1979
8-21	Conducting Systems ; Input Devices for Digital Synthesizers	Article	William Buxton, William Reeves, Guy Fedorkov, Kenneth C. Smith, and Ronald Baecker	A Microprocessor-based Conducting System	THE COMPUTER MUSIC JOURNAL Volume 4 No. 1	Spring 1980
22-24	Additive Synthesis	Article	Lawrence Sasaki and Kenneth C. Smith	A Simple Data Reduction Scheme for Additive Synthesis	THE COMPUTER MUSIC JOURNAL Volume 4 No. 1	Spring 1980
25-35	Computer Music Systems ; Music Languages SSP	Article	Paul Berg, Robert Rowe, and David Theriault	SSP and Sound Description	THE COMPUTER MUSIC JOURNAL Volume 4 No. 1	Spring 1980
36-42	Analysis / Synthesis ; Linear Prediction Synthesis ; Tutorial on Sound-Synthesis Techniques	Article	Richard Cann	An Analysis-Synthesis Tutorial (Part III)	THE COMPUTER MUSIC JOURNAL Volume 4 No. 1	Spring 1980
43-52	Amplitude Modulation Synthesis ; Frequency Modulation Synthesis ; Ring Modulation Synthesis	Article	James Dashow	Spectra as Chords	THE COMPUTER MUSIC JOURNAL Volume 4 No. 1	Spring 1980
53-81	Algorithmic Composition ; Analysis of Computer Music Composition ; Stochastic Algorithms	Article	Denis Lorrain	A Panoply of Stochastic 'Cannons'	THE COMPUTER MUSIC JOURNAL Volume 4 No. 1	Spring 1980
82-84		Publication Reviews	Richard Poor	Christopher Morgan, editor: Byte Book of Computer Music	THE COMPUTER MUSIC JOURNAL Volume 4 No. 1	Spring 1980
82.		Record Reviews	G. Groberg	Rosenboom/Buchla: Collaboration in Performance	THE COMPUTER MUSIC JOURNAL Volume 4 No. 1	Spring 1980

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					Volume 4 No. 1	1980
84-85		Record Reviews	Conrad Cummings	Computer Music from Colgate	THE COMPUTER MUSIC JOURNAL Volume 4 No. 1	Spring 1980
86-100		Products of Interest		PAiA 8700 Microcomputer for Music; Zilog Z-8000 C Cross-Compiler; Cambridge Development Lab S-100 Bus Graphic Interfaces; Buchla and Associates Touche; Sony 24-Channel Digital Audio Recorder, Digital Editor, Digital Sound Synthesizer; Three Rivers Corp. PERQ Computer; SuperscopeMarantz Inc. Pianocorder; Micropolis Corp. S-100 Winchester Disk; Digital Equipment Corp. VAX-11/580 and LSI-VAX; Signal Processing Chips from National and Bell Labs; NEC-Toshiba and NTT Musashino 256K RAM Memories; National Semiconductor 16032 32-bit Microprocessor; Whitesmiths Ltd. Idris and Yourdon Software Unix-like Operating Systems for the Z80; Motorola MC68000 News; MicroDaSys, Technical Systems Consultants, Hemenway Associates MC68000-based Microcomputer Systems; Fairlight CMI Music Composition Language; Con Brio ADS-100 Digital Sound Synthesizer; Eventide Clockworks Real-Time Analyzer; E-mu Systems Audity 5020 Digitally controlled Analog Synthesizer Board; Gyr Zug Modula and Portal Languages Literature; Music Technology Inc. Crumar GDS Digital Sound Synthesizer; Chrislin Industries LSI-11 /23 Desk-top Microcomputer; Digital Sound Corporation DSC-200 Multichannel Audio Conversion System.	THE COMPUTER MUSIC JOURNAL Volume 4 No. 1	Spring 1980
6-12	Programming Language Lisp	Article	William A. Kornfeld	Machine Tongues VII: LISP	THE COMPUTER MUSIC JOURNAL Volume 4 No. 2	Summer 1980
13-25	Algorithmic Composition ; Artificial Intelligence and Music	Article	Curtis Roads	Artificial Intelligence and Music	THE COMPUTER MUSIC JOURNAL Volume 4 No. 2	Summer 1980
26-35	Music Analysis by Computer	Article	Bo H. Alphonse	Music Analysis by Computer	THE COMPUTER MUSIC JOURNAL Volume 4 No. 2	Summer 1980
36-40	Algorithmic Composition ; Artificial Intelligence and Music	Article	John Rothgeb	Simulating Musical Skills by Computer	THE COMPUTER MUSIC JOURNAL Volume 4 No. 2	Summer 1980
41-59	Music Analysis by Computer	Article	Stephen W. Smoliar	A Computer Aid for Schenkerian Analysis	THE COMPUTER MUSIC JOURNAL Volume 4 No. 2	Summer 1980

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60-65	Artificial Intelligence and Music	Article	James R. Meehan	An Artificial Intelligence Approach to Tonal Music Theory	THE COMPUTER MUSIC JOURNAL Volume 4 No. 2	Summer 1980
66-72	Music Analysis by Computer	Article	John Rahn	On Some Computational Models of Music Theory	THE COMPUTER MUSIC JOURNAL Volume 4 No. 2	Summer 1980
73-83	Cognitive Theories of Music	Article	Otto E. Laske	Toward an Explicit Cognitive Theory of Musical Listening	THE COMPUTER MUSIC JOURNAL Volume 4 No. 2	Summer 1980
3-24	Additive Synthesis ; Data Structures in Digital Sound Synthesis ; Digital Signal Processing	Article	John Strawn	Approximation and Syntactic Analysis of Amplitude and Frequency Functions for Digital Sound Synthesis	THE COMPUTER MUSIC JOURNAL Volume 4 No. 3	Fall 1980
25-39		Interview	Curtis Roads	Interview with Marvin Minsky	THE COMPUTER MUSIC JOURNAL Volume 4 No. 3	Fall 1980
40-47	Algorithmic Composition ; Computer Music Software Systems	Interview	Patrick Greussay	Musical Software: Description and Abstractions	THE COMPUTER MUSIC JOURNAL Volume 4 No. 3	Fall 1980
48-58	Algorithmic Composition ; Artificial Intelligence and Music	Interview	Christopher Fry	Computer Improvisation	THE COMPUTER MUSIC JOURNAL Volume 4 No. 3	Fall 1980
66-73	Algorithmic Composition ; Conference Reports	Interview	John Strawn	Report from the 1980 Los Angeles Audio Engineering Society Convention (including Digital Sound Synthesizer Review), USA	THE COMPUTER MUSIC JOURNAL Volume 4 No. 3	Fall 1980
59.		Publication Reviews	John Strawn	K. S. Fu: Syntactic Methods in Pattern Recognition	THE COMPUTER MUSIC JOURNAL Volume 4 No. 3	Fall 1980
59-60		Publication Reviews	John Strawn	Günter Schnitzler, editor: Musik und Zahl	THE COMPUTER MUSIC JOURNAL Volume 4 No. 3	Fall 1980
61-62		Publication Reviews	Christopher Fry	Patrick Winston: Artificial Intelligence	THE COMPUTER MUSIC JOURNAL Volume 4 No. 3	Fall 1980
63.		Publication Reviews	Curtis Roads	Journal of Community Communications	THE COMPUTER MUSIC JOURNAL Volume 4 No. 3	Fall 1980

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64-65		Publication Reviews	Curtis Roads	Nils Nilsson: Principles of Artificial Intelligence	THE COMPUTER MUSIC JOURNAL Volume 4 No. 3	Fall 1980
74-79		Products of Interest		National Semiconductor 16082 Virtual Memory Microprocessor; Intel Corp. iAPX 432 32-bit Microprocessor and iAPX 286 16-bit Microprocessor; Whitesmiths Ltd. Software Catalog; Motorola MC68000 Support Chips; National Semiconductor Digital Music Synthesis Chip; Mikros Systems MK-16 High-Performance 16-bit Microprocessor; 5-1 /4-Inch Winchester Drives; Foonly Inc. Computers; Computer Interface Technology Pensee II Microcomputer; Sequential Circuits Inc. Prophet 5; Color Terminals; Dastek \$7500 400 Mbyte Winchester Disk; Scion Corp. Microangelo Microcomputer Graphic Subsystem; Bell Labs High-Speed Signal Processing Chip; Continental Specialties Corp. Solderable Breadboards; Advanced Micro Devices Z8000 Chip Set; Philips Compact Disk Introduction; Onyx Systems C8002 Z8000-based Microcomputer with UNIX-7.	THE COMPUTER MUSIC JOURNAL Volume 4 No. 3	Fall 1980
4-14	Interactive Composition ; Programming Language Smalltalk	Article	Glenn Krasner	Machine Tongues VIII: The Design of a Smalltalk Music System	THE COMPUTER MUSIC JOURNAL Volume 4 No. 4	Winter 1980
15-22	History of Computer Music ; Interactive Composition	Interview	Curtis Roads	Interview with Max V. Mathews	THE COMPUTER MUSIC JOURNAL Volume 4 No. 4	Winter 1980
23-44	Input Devices for Digital Synthesizers ; Interactive Composition	Article	Stanley Haynes	The Musician-Machine Interface in Digital Sound Synthesis	THE COMPUTER MUSIC JOURNAL Volume 4 No. 4	Winter 1980
45-59	Input Devices for Digital Synthesizers ; Interactive Composition	Article	Max V. Mathews, Curtis Abbott	The Sequential Drum	THE COMPUTER MUSIC JOURNAL Volume 4 No. 4	Winter 1980
60-65	Musical Scale Systems	Article	M. Yunik and G. W Swift	Tempered Music Scales for Sound Synthesis	THE COMPUTER MUSIC JOURNAL Volume 4 No. 4	Winter 1980
66-84	Musical Scale Systems	Article	Gerald J. Balzano	The Group-theoretic Description of 12-Fold and Microtonal Pitch Systems	THE COMPUTER MUSIC JOURNAL Volume 4 No. 4	Winter 1980

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85-92		Products Of Interest		Curtis Electro-Music and PAiA Analog Chips for Audio; Mark Williams Company and Microsoft UNIX Operating Systems; E-mu Systems AUDITY Computer-controlled Polyphonic Synthesizer; Ampersand Prophet Synthesizer Sequencer Link; Digital Microsystems HEX-29 Computer; E-mu 4070 Floppy-Disk Memory Unit for the AUDITY Synthesizer; Brilly Imports Records; Charles River Data Systems LSI-11 Systems; Digital Multimedia Control SBASS Sound Synthesizer for S-100 Microcomputers; New England Digital Corp. Synclavier II; Publison Audio Professional DHM 89 B2 Digital Audio Processing Computer; Mountain Hardware MusicSystem for Apple Computers; Analogic MP1926 DAC; Renaissance Systems LSI-11 and MC68000 Systems; Digital Audio Disks; 3M Digital Tape Recorders with Cross-Fade Capability.	THE COMPUTER MUSIC JOURNAL Volume 4 No. 4	Winter 1980
94-95		Soundsheet	Paul Lansky	Two Fantasies on a Poem by Thomas Campion	THE COMPUTER MUSIC JOURNAL Volume 4 No. 4	Winter 1980
94-95		Soundsheet	Stanley Haynes	Prismes, Opening Section	THE COMPUTER MUSIC JOURNAL Volume 4 No. 4	Winter 1980
94-95		Soundsheet	James Dashow	Examples	THE COMPUTER MUSIC JOURNAL Volume 4 No. 4	Winter 1980
4-12	Architecture for Digital Sound Synthesizer ; Signal Processing Hardware and Synthesizers	Article	James Anderson Moorer	Synthesizers I Have Known and Loved	THE COMPUTER MUSIC JOURNAL Volume 5 No. 1	Spring 1981
13-33	Interactive Composition ; Music Languages 4CED ; Software for Synthesizer Control	Article	Curtis Abbott	The 4CED Program	THE COMPUTER MUSIC JOURNAL Volume 5 No. 1	Spring 1981
34-50	Music Languages MUSBOX ; Software for Synthesizer Control	Article	Gareth D. Loy	Notes on the Implementation of MUSBOX: a Compiler for the System Concepts Digital Synthesizer	THE COMPUTER MUSIC JOURNAL Volume 5 No. 1	Spring 1981
51-64	Algorithmic Composition ; Generative Grammars for	Article	S. R. Holtzmann	Using Generative Grammars for Music Composition	THE COMPUTER MUSIC JOURNAL Volume 5 No. 1	Spring 1981

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65-73		Publication Reviews	John Strawn	Wayne Bateman: Introduction to Computer Music	THE COMPUTER MUSIC JOURNAL Volume 5 No. 1	Spring 1981
74-76		Publication Reviews	Thomas Blum	Anthology of Dutch Electronic Tape Music, Vo1ume 2	THE COMPUTER MUSIC JOURNAL Volume 5 No. 1	Spring 1981
77-78		Publication Reviews	Conrad Cummings	Computer Generations	THE COMPUTER MUSIC JOURNAL Volume 5 No. 1	Spring 1981
78-79		Publication Reviews	John Strawn	Herbert Bruderer: Nichtnumerische Informationsverarbeitungs	THE COMPUTER MUSIC JOURNAL Volume 5 No. 1	Spring 1981
80-83		Products of Interest		Uniflex OS for MC68000 and 6809; Digital Equipment Corp. LSI-VAX; Microsoft Xenix OS; Digital Equipment Corp. VAX-11 / 750; Zilog Z9000; Memorex, 3M, Qantex, Irwin International, Kennedy Winchesters, Micro-Winchesters and Data Cartridges; Houston Instruments HIPAD Digitizer; Mitsubishi Digital Audio Tape Recorders; MicroDaSys MC68000-based Computer System; Digital Engineering VT-100 Graphic Extensions; TASA Touch Activated Switch Arrays.	THE COMPUTER MUSIC JOURNAL Volume 5 No. 1	Spring 1981
10-19	Additive Synthesis ; Data Structures in Digital Sound Synthesis	Article	Gérard R. Charbonneau	Timbre and the Perceptual Effects of Three Types of Data Reduction	THE COMPUTER MUSIC JOURNAL Volume 5 No. 2	Summer 1981
20-28	Signal Processing Hardware and Synthesizers ; VLSI (Very Large Scale Integrated) Circuits for Digital Signal Processing	Article	Mark Kahrs	Notes on Very-Large-Scale Integration and the Design of Real-Time Digital Sound Processors	THE COMPUTER MUSIC JOURNAL Volume 5 No. 2	Summer 1981
29-35	Computer Graphics	Article	Herbert Brün	Computer-plotted Graphics	THE COMPUTER MUSIC JOURNAL Volume 5 No. 2	Summer 1981
36-44		Conference Reports	John Strawn, with Curtis Abbott, Thomas Blum, Nan Earle, Dorothy	Report on the International Computer Music Conference, Queens College, 1980, New York, USA	THE COMPUTER MUSIC JOURNAL Volume 5 No. 2	Summer 1981

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			Gross, Laurie Hollander, and Leland Smith			
45-61	Algorithmic Composition ; Music Composition, Music Theory, and Computers ; Stochastic Algorithms	Article	Kevin Jones	Compositional Applications of Stochastic Processes	THE COMPUTER MUSIC JOURNAL Volume 5 No. 2	Summer 1981
62-66		Publication Reviews	Julius Orion III Smith	IEEE: Programs for Digital Signal Processing	THE COMPUTER MUSIC JOURNAL Volume 5 No. 2	Summer 1981
66-67		Publication Reviews	R. Blevins	Sonus	THE COMPUTER MUSIC JOURNAL Volume 5 No. 2	Summer 1981
67-68		Publication Reviews	Thomas Blum	The CAMEO Dictionary of Creative Audio Terms	THE COMPUTER MUSIC JOURNAL Volume 5 No. 2	Summer 1981
68-70		Record Reviews	Thomas Blum	Parmegiani: De Natura Sonorum	THE COMPUTER MUSIC JOURNAL Volume 5 No. 2	Summer 1981
71-77		Products of Interest		MUSIC 11 Digital Sound Synthesis Software; Apollo Domain Computers; LMI and Symbolics LISP machines; Ontrax Corp. Dual-headed Winchesters Disks; Voicetek Cognivox Speech Recognition for Microcomputers; Sony Digital Audio Editor; Crown International Audio Amplifiers; Chromatics CGC-7900 MC68000-based Color-Graphics Computer; Terak 8600 Color Graphics Microcomputer; Burr-Brown and Hybrid Systems High-Resolution Digital-to-Analog Converters; Digital Audio Disk Update.	THE COMPUTER MUSIC JOURNAL Volume 5 No. 2	Summer 1981
7-27	Algorithmic Composition	Conference Reports	Curtis Roads	Report from the IRCAM Conference: The Composer and The Computer, Paris, France	THE COMPUTER MUSIC JOURNAL Volume 5 No. 3	Fall 1981
28-44	Cognitive Theories of Music	Article	Marvin Minsky	Music, Mind, and Meaning	THE COMPUTER MUSIC JOURNAL Volume 5 No. 3	Fall 1981
45-49	Digital Signal Processing ; Linear Prediction Synthesis	Article	Paul Lansky and Kenneth Steiglitz	Synthesis of Timbral Families by Warped Linear Prediction	THE COMPUTER MUSIC JOURNAL Volume 5 No. 3	Fall 1981
50-56	Interactive Composition ; Interactive Score	Article	William Buxton, S. Patel, William Reeves, and Ronald	Scope in Interactive Score Editors	THE COMPUTER MUSIC JOURNAL Volume 5 No. 3	Fall 1981

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	Editors		Baecker			
57-59	Music Printing by Computer	Article	Curtis Roads	A Note on Music Printing by Computer	THE COMPUTER MUSIC JOURNAL Volume 5 No. 3	Fall 1981
60-61		Conference Reports	James McConkey	Report from the Sixth Annual West Coast Computer Faire, San Francisco, USA	THE COMPUTER MUSIC JOURNAL Volume 5 No. 3	Fall 1981
62-73	Architecture for Digital Sound Synthesizer ; Signal Processing Hardware and Synthesizers	Conference Reports	S. Jerrold Kaplan	Developing a Commercial Digital Sound Synthesizer	THE COMPUTER MUSIC JOURNAL Volume 5 No. 3	Fall 1981
74.		Publication Reviews	Francis Richard Moore	John Askill: Physics of Musical Sound	THE COMPUTER MUSIC JOURNAL Volume 5 No. 3	Fall 1981
74-79		Publication Reviews	Stephen W Smoliar	Douglas R. Hofstadter: Godel, Escher, Bach	THE COMPUTER MUSIC JOURNAL Volume 5 No. 3	Fall 1981
79-81		Publication Reviews	Douglas R. Hofstadter	Hofstadter's Reply to Smoliar	THE COMPUTER MUSIC JOURNAL Volume 5 No. 3	Fall 1981
81-82		Publication Reviews	James McConkey	Joseph J. Carr: Microcomputer Interfacing Techniques: AID and DIA	THE COMPUTER MUSIC JOURNAL Volume 5 No. 3	Fall 1981
82-83		Record and Installation Reviews	Bruce Pennycook	Hubert S. Jr. Howe : Computer Music.	THE COMPUTER MUSIC JOURNAL Volume 5 No. 3	Fall 1981
84.		Record and Installation Reviews	Curtis Roads	Liz Phillips: Windspun.	THE COMPUTER MUSIC JOURNAL Volume 5 No. 3	Fall 1981
84-86		Record and Installation Reviews	Conrad Cummings	Daniel Arfib: Musique Numerique, Larry Austin: Hybrid Musics, Easley Blackwood: Twelve Microtonal Etudes for Electronic Music Media	THE COMPUTER MUSIC JOURNAL Volume 5 No. 3	Fall 1981
86-87		Record and Installation Reviews	Jared L. Manley	Jerry Hunt	THE COMPUTER MUSIC JOURNAL Volume 5 No. 3	Fall 1981
88-96		Products of Interest		Digital Music Systems MUSIC 1000 Language for the DMX 1000 Synthesizer; Cassettes from IRCAM/Radio France; Lambda, the VLSI Design Magazine; Supersoft Associates LISP for the TRS-80 Microcomputer; Analogic Corp. MP1926A DAC, MP2735 ADC and SHAD-2; Digital Audio Disks and Cassettes; Casio Portable Polyphonic Digital Keyboards; Intel iAPX 86/20 and 88/20 Numerical Data Processors; NEDCO Synclavier II Terminal Support; Quaquaversal Transmission; MegaSystems Synthesis Control System;	THE COMPUTER MUSIC JOURNAL Volume 5 No. 3	Fall 1981

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				Syntauri Ltd. alphaSyntauri for Apple II Computers; Sony Digital Audio Advances; E-mu Systems Emulator; 68000-based Computer Systems; Passport Designs' Soundchaser; The Mike Shop; Floating Point Systems Array Processors; Lingua Press; Mountain View Press' FORTH Publications.		
7-21	Algorithmic Composition ; Music Composition, Music Theory, and Computers	Article	Lejaren Hiller	Composing with Computers: A Progress Report	THE COMPUTER MUSIC JOURNAL Volume 5 No. 4	Winter 1981
22-24	Analysis of Computer Music Composition	Article	Jonathan Harvey	Mortuos Plango, Vivos Voco: A Realization at IRCAM	THE COMPUTER MUSIC JOURNAL Volume 5 No. 4	Winter 1981
25-29	Computer Tape and Live Performance	Article	Dexter Morrill	Loudspeakers and Performers: Some Problems and Proposals	THE COMPUTER MUSIC JOURNAL Volume 5 No. 4	Winter 1981
30-35	Algorithmic Composition ; Artificial Intelligence and Music ; Interactive Composition	Article	Giuseppe Englert	Automated Composition and Composed Automation	THE COMPUTER MUSIC JOURNAL Volume 5 No. 4	Winter 1981
36-53	Analysis of Computer Music Composition	Article	Michael McNabb	Dreamsong: The Composition	THE COMPUTER MUSIC JOURNAL Volume 5 No. 4	Winter 1981
54-65	Algorithmic Composition ; Music Composition, Music Theory, and Computers ; Music Languages Project One and Project Two	Article	Otto Laske	Composition Theory in Koenig's Project One and Project Two	THE COMPUTER MUSIC JOURNAL Volume 5 No. 4	Winter 1981
66-73	Algorithmic Composition ; Analysis of Computer Music Composition	Article	Gary S. Kendall	Composing from a Geometric Model: Five-Leaf Rose	THE COMPUTER MUSIC JOURNAL Volume 5 No. 4	Winter 1981
74.		Publication Reviews	Thomas Blum.	David Keane: Tape Music Composition	THE COMPUTER MUSIC JOURNAL Volume 5 No. 4	Winter 1981

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					Volume 5 No. 4	1981
75.		Publication Reviews	Curtis Roads	INA/GRM: Repertoire Acousmatique 1948-1980	THE COMPUTER MUSIC JOURNAL Volume 5 No. 4	Winter 1981
75.		Publication Reviews	D. Laszlo	Marc Battier and Barry Truax, editors: Computer Music, Composition Musicale Par Ordinateur. Report on an International Project including a Workshop at Aarhus, Denmark in 1978	THE COMPUTER MUSIC JOURNAL Volume 5 No. 4	Winter 1981
75.		Publication Reviews	R. L. Blevins	Sandra Tjepkema: A Bibliography of Computer Music: A Reference for Composers	THE COMPUTER MUSIC JOURNAL Volume 5 No. 4	Winter 1981
76.		Publication Reviews	Curtis Roads	Gottfried Michael Koenig: Protocol	THE COMPUTER MUSIC JOURNAL Volume 5 No. 4	Winter 1981
77.		Publication Reviews	Curtis Roads	Alfred Blattner: Instrumentation/Orchestration	THE COMPUTER MUSIC JOURNAL Volume 5 No. 4	Winter 1981
78.		Publication Reviews	John Strawn	E. Jansson and Johan Sundberg : Sound Generation in Winds, Strings, Computers	THE COMPUTER MUSIC JOURNAL Volume 5 No. 4	Winter 1981
79.		Publication Reviews	John Strawn	Audio Engineering Society Anthologies	THE COMPUTER MUSIC JOURNAL Volume 5 No. 4	Winter 1981
80.		Record Reviews	Martin Brody	John Duesenberry: 4 Movements for Tape and Prepared Piano	THE COMPUTER MUSIC JOURNAL Volume 5 No. 4	Winter 1981
81.		Record Reviews	Curtis Roads	Morton Subotnick: A Sky of Cloudless Sulfur After the Butterfly	THE COMPUTER MUSIC JOURNAL Volume 5 No. 4	Winter 1981
82-83		Record Reviews	Peter Child	Computer Music from Colgate, Computer Music Journal, vol. II	THE COMPUTER MUSIC JOURNAL Volume 5 No. 4	Winter 1981
84.		Record Reviews	Jeffrey Risberg	Matthew Young: Recurring Dreams	THE COMPUTER MUSIC JOURNAL Volume 5 No. 4	Winter 1981
85-90		Products of Interest		Casheab Demonstration Tape; MIT Report on Data Flow and Music; KineticSystems Corp. Prism Synthesizer; Lexicon Audio Time Compressors; Genisco Computer Corp. Spacegraph; NEC Graphics Display Controller Chip; JBL 4430 and 4435 Bi-radial Studio Monitors; Syntauri Corp. alpha-Plus Software for alphaSyntauri; JVC Digital Audio Products; Burr-Brown Corp. PCM75 16-bit ADC for Audio; Interaction Systems TT-100 Touch-Sensitive Terminal.	THE COMPUTER MUSIC JOURNAL Volume 5 No. 4	Winter 1981
7-17	Digital Signal Processing ; Tutorial on Sound-Synthesis	Article	Stanley Haynes	The Computer as a Sound Processor: A Tutorial	THE COMPUTER MUSIC JOURNAL Volume 6 No. 1	Spring 1982

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	Techniques					
18-29	Music Languages Cscore and Cmusic	Studio Reports	Francis Richard Moore	The Computer Audio Research Laboratory at UCSD	THE COMPUTER MUSIC JOURNAL Volume 6 No. 1	Spring 1982
30-41	Digital Audio Editors ; Digital Signal Processing	Article	Chris Chafe Bernard Mont-Reynaud, and Loren Rush	Toward an Intelligent Editor of Digital Audio: Recognition of Musical Constructs	THE COMPUTER MUSIC JOURNAL Volume 6 No. 1	Spring 1982
42-51	Digital Signal Processing	Article	Scott Foster, W. Andrew Schloss, A. Joseph Rockmore	Toward an Intelligent editor of digital audio : Signal processing methods	THE COMPUTER MUSIC JOURNAL Volume 6 No. 1	Spring 1982
52-65	Digital Signal Processing ; Sound Spatialization and Reverberation	Article	John P. Stautner and Miller Puckette	Designing Multi-Channel Reverberators	THE COMPUTER MUSIC JOURNAL Volume 6 No. 1	Spring 1982
66-73	Digital Audio Editors	Article	Michael J. Kowalski and Andrew Glassner	The N.Y.I.T. Digital Sound Editor	THE COMPUTER MUSIC JOURNAL Volume 6 No. 1	Spring 1982
74.	Publication Reviews	Curtis Roads		Trends & Perspectives in Signal Processing	THE COMPUTER MUSIC JOURNAL Volume 6 No. 1	Spring 1982
75-78	Products of Interest			Hitachi PCMV 100 Digital Audio Recorder; InfoPro Systems UNIX Products; Ethernet Products; Modifying the Casiotone Instruments; Digital Music Systems DMX- 1010 Computer Sound Processor; Fostex 350 Miniature Mixer; Burr-Brown PCMSO DAC; Japan Synthetic Rubber Company Pressure-Sensitive Conductive Rubber; Electronic Arts Research Algorithmic Music Language; NEDCO Synclavier II Digital Analysis/Synthesis; Sphere Electronics Digital Mixing Products.	THE COMPUTER MUSIC JOURNAL Volume 6 No. 1	Spring 1982
11-31	Conference Reports	John Strawn, Curtis Abbott, Philip Baczewski, James Beauchamp, Thomas Blum, William Buxton, Peter Clements, G. Dietrich, Charles Dodge, Wes Fuller, Dorothy Cross, Robert Cross, David		Report on the 1981 International Computer Music Conference, Denton, USA	THE COMPUTER MUSIC JOURNAL Volume 6 No. 2	Summer 1982

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			A. Jaffe, Gary S. Kendall, Dexter Morrill , Bruce Pennycook, Amy Quate, James Stiles			
32-44	Digital Audio Editors	Article	William Buxton, S. Patel, William Reeves, and Ronald Baecker	Objed and the Design of Timbral Resources	THE COMPUTER MUSIC JOURNAL Volume 6 No. 2	Summer 1982
45-51		Conference Reports	Hubert S. Jr. Howe	Report on the International Music and Technology Conference,Melbourne, Australia	THE COMPUTER MUSIC JOURNAL Volume 6 No. 2	Summer 1982
52-60	Architecture for Digital Sound Synthesizers ; Signal Processing Hardware and Synthesizers	Article	Daniel W. Cody	The RTMS Signal Processing Architecture	THE COMPUTER MUSIC JOURNAL Volume 6 No. 2	Summer 1982
61-64		Conference Reports	James McConkey	Report on the symposium on small computers in the arts	THE COMPUTER MUSIC JOURNAL Volume 6 No. 2	Summer 1982
65-71		Conference Reports	Jonathan W. Bernard and Martin Brody	Report on the National Meeting of the Society for Music Theory, Los Angeles, USA	THE COMPUTER MUSIC JOURNAL Volume 6 No. 2	Summer 1982
72-78	Algorithmic Composition ; Computer Music Didactics	Article	Jacques Arveiller	Comments on University Instruction in Computer Music	THE COMPUTER MUSIC JOURNAL Volume 6 No. 2	Summer 1982
79-83		Publication Reviews	Thomas Blum	Hal Chamberlin: Musical Applications of Microprocessors	THE COMPUTER MUSIC JOURNAL Volume 6 No. 2	Summer 1982
83.		Publication Reviews	Jared L. Manley	OP	THE COMPUTER MUSIC JOURNAL Volume 6 No. 2	Summer 1982
84.		Publication Reviews	Curtis Roads	Patrick Henry Winston and Berthold Klaus Paul Horn: Lisp	THE COMPUTER MUSIC JOURNAL Volume 6 No. 2	Summer 1982
84-85		Exhibition	T. X. Monda	Soundings	THE COMPUTER MUSIC JOURNAL Volume 6 No. 2	Summer 1982
86-91		Products of Interest		Signal Processing Technology Software; Valid Logic Systems SUN Terminal; EMT 251 Digital Reverberator; MicroDaSys MiniFrame 68000 System; YAMAHA GS-1 Digital Synthesizer; Analog Devices AD7546 Low-Cost Monolithic 16-bit DAC; National Semiconductor 20-bit ADC; Digital Music Systems DMX-1010 Computer	THE COMPUTER MUSIC JOURNAL Volume 6 No. 2	Summer 1982

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				Sound Processor; Con Brio Scorewriter; Passport Designs Soundchaser Products; Canon LPB-10 Laser Printer; 32-bit Microprocessors; Folkways Record Catalog; Hazelcom McLeyvier Music Transcriber; Neve DSP Digital Mixing Console; JVC Digital Audio Cassette Deck.		
8-21	Programming Language Act1	Article	Henry Lieberman	Machine Tongues IX: Object-oriented Programming	THE COMPUTER MUSIC JOURNAL Volume 6 No. 3	Fall 1982
22-32	Computer Music Systems ; Signal Processing Hardware and Synthesizers	Article	James Anderson Moorer	The Lucasfilm Audio Signal Processor	THE COMPUTER MUSIC JOURNAL Volume 6 No. 3	Fall 1982
33-45	Input Devices for Digital Synthesizers	Article	John Snell	The Lucasfilm Real-Time Console for Recording Studios and Performance of Computer Music	THE COMPUTER MUSIC JOURNAL Volume 6 No. 3	Fall 1982
46-64	Algorithmic Composition ; Analysis of Computer Music Composition	Article	Charles Ames	Crystals: Recursive Structures in Automated Composition	THE COMPUTER MUSIC JOURNAL Volume 6 No. 3	Fall 1982
65-71	Linear Sweep Synthesis	Article	Maurice Rozenberg	Linear Sweep Synthesis	THE COMPUTER MUSIC JOURNAL Volume 6 No. 3	Fall 1982
72-77	Algorithmic Composition ; Analysis of Computer Music Composition	Article	Barry Truax	Timbral Construction in Arras as a Stochastic Process	THE COMPUTER MUSIC JOURNAL Volume 6 No. 3	Fall 1982
78.	Publication Reviews	Curtis Roads	A. Barr and E. Feigenbaum: The Handbook of Artificial Intelligence	THE COMPUTER MUSIC JOURNAL Volume 6 No. 3	Fall 1982	
78-79	Publication Reviews	D. Laszlo	M. Kondracki, M. Stankewicz, and F. Weiland: International Electronic Music Discography	THE COMPUTER MUSIC JOURNAL Volume 6 No. 3	Fall 1982	
79-80	Record Reviews	Curtis Roads	Charles Dodge: Synthesized Voices	THE COMPUTER MUSIC JOURNAL Volume 6 No. 3	Fall 1982	
80.	Record Reviews	Otto Steinhart	Laurie Spiegel: The Expanding Universe	THE COMPUTER MUSIC JOURNAL Volume 6 No. 3	Fall 1982	
80-81	Record Reviews	Gregory Patrick Garvey	G. Todd, D. Semegen, Thomas Wells, and J. Greenwald: Satan's Sermon and Other Electronic Fantasies	THE COMPUTER MUSIC JOURNAL Volume 6 No. 3	Fall 1982	

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81-82		Record Reviews	Gregory Patrick Garvey	David Behrman: On the Other Ocean; Figure in a Clearing	THE COMPUTER MUSIC JOURNAL Volume 6 No. 3	Fall 1982
82-83		Exhibitions	Gregory Patrick Garvey	Paul Earls: Modulations	THE COMPUTER MUSIC JOURNAL Volume 6 No. 3	Fall 1982
83-85		Exhibitions	David Ahlstrom	Liz Phillips: Sunspots	THE COMPUTER MUSIC JOURNAL Volume 6 No. 3	Fall 1982
86-89		Products of Interest		Sony PCM-F1 Portable Digital Audio Recorder; Texas Instruments TMS 320 Signal Processing Chip; IEEE Proceedings of the Symposium on Small Computers and the Arts, Philadelphia, USA; Con Brio ADS 200-R Portable Digital Synthesizer; Penny & Giles 3000 Series Faders; MC68000 Microprocessor Developments; Crystal Musicworks Composium Directory of New Music; New Features of the E-mu Systems Emulator; Proceedings of the International Music and Technology Conference; Alpha Audio Sonex Acoustic Foam.	THE COMPUTER MUSIC JOURNAL Volume 6 No. 3	Fall 1982
10-21	Analogique Digital Analogique conversion ; History of Computer Music	Interview	Curtis Roads	A Conversation with James Anderson Moorer	THE COMPUTER MUSIC JOURNAL Volume 6 No. 4	Winter 1982
22-35	Interactive Composition ; Theatrical Automata	Article	Sergio Cavaliere, Loreto Papadia, and Pasquale Parascandolo	From Computer Music to the Theater: The Realization of a Theatrical Automaton	THE COMPUTER MUSIC JOURNAL Volume 6 No. 4	Winter 1982
36-40	Digital Filters and Subtractive Synthesis ; Digital Signal Processing	Article	Julius Orion III Smith and James B. Angell	A Constant-Gain Digital Resonator Tuned by a Single Coefficient	THE COMPUTER MUSIC JOURNAL Volume 6 No. 4	Winter 1982
41-42		Publication Reviews	Curtis Roads	Barry Schrader: Introduction to Electro-acoustic Music	THE COMPUTER MUSIC JOURNAL Volume 6 No. 4	Winter 1982
42-43		Publication Reviews	Willie Hegel	P. Patton and R. Holoiien: Computing in the Humanities	THE COMPUTER MUSIC JOURNAL Volume 6 No. 4	Winter 1982
43-45		Publication Reviews	R. Berger	John Whitney: Digital Harmony	THE COMPUTER MUSIC JOURNAL Volume 6 No. 4	Winter 1982
45-46		Publication Reviews	Curtis Roads	Johan Sundberg, editor: Research Aspects on Singing	THE COMPUTER MUSIC JOURNAL Volume 6 No. 4	Winter 1982

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46-47		Record Reviews	Conrad Cummings	Dartmouth Composers: Music from Dartmouth	THE COMPUTER MUSIC JOURNAL Volume 6 No. 4	Winter 1982
47.		Record Reviews	Gregory Patrick Garvey	Dary John Mizelle: Polyphonies/Spectral/Primavera	THE COMPUTER MUSIC JOURNAL Volume 6 No. 4	Winter 1982
48-50		Products of Interest		Association for the Promotion of New Music Catalog; Syntauri METATRAK 16-track Recorder/Sequencer for alphaSyntauri; G. K. Hall Music Reference Books; Special Publications Group Audio, Video and Staging Yearbooks; SUN Workstation Update; Elsevier Sequoia S.A. Interfaces in Computing; Buchla 400 Digital Sound Synthesizer; Forward Technology Inc. Gateway Workstation; Gray Laboratories BASYN Minstrel Synthesizer; Digital Equipment Corporation VAXStation VS-100; New Programs for Ursa Major 8X32 Digital Reverberator; Group Technology Circuits Electronic Music Circuits Textbook; Grid Systems Briefcase Compass Computer.	THE COMPUTER MUSIC JOURNAL Volume 6 No. 4	Winter 1982
11-20	Algorithmic Composition ; Music Languages Pla	Article	William Schottstaedt	Pla: A Composer's Idea of a Language	THE COMPUTER MUSIC JOURNAL Volume 7 No. 1	Spring 1983
21-24	Computer Graphics ; Music Printing by Computer	Article	David Crawford and Jon Zeef	Gregory's Scribe: Inexpensive Graphics for Pre-1600 Music Notation	THE COMPUTER MUSIC JOURNAL Volume 7 No. 1	Spring 1983
25-36	Algorithmic Composition ; Music Composition, Music Theory, and Computers ; Stochastic Algorithms	Article	Tommaso Bolognesi	Automatic Composition : Experiments with SelfSimilar Music.	THE COMPUTER MUSIC JOURNAL Volume 7 No. 1	Spring 1983
37-43	Cognitive Theories of Music	Article	Johan Sundberg, Anders Askenfelt, and Lars Frydén	Musical Performance: A Synthesis-By-Rule Approach	THE COMPUTER MUSIC JOURNAL Volume 7 No. 1	Spring 1983
44-65	Architecture for Digital Sound Synthesizers :Signal Processing Hardware and Synthesizers	Article	David Parks	Hardware Design of a Digital Synthesizer	THE COMPUTER MUSIC JOURNAL Volume 7 No. 1	Spring 1983

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66-67		Publication Reviews	David Keane	Ernest Robson and Larry Wendt: Phonetic Music/Electronic Music	THE COMPUTER MUSIC JOURNAL Volume 7 No. 1	Spring 1983
67-68		Publication Reviews	Curtis Roads	Henri Chopin: Poesie Sonore Internationale	THE COMPUTER MUSIC JOURNAL Volume 7 No. 1	Spring 1983
68.		Publication Reviews	Curtis Roads	Alvise Vidolin and Nicoletta Polo, editors: Sollettino 1	THE COMPUTER MUSIC JOURNAL Volume 7 No. 1	Spring 1983
68-70		Publication Reviews	E. Amelia Rogers	James Dashow and Paul Lansky: Computer Directions	THE COMPUTER MUSIC JOURNAL Volume 7 No. 1	Spring 1983
70-71		Records Reviews	W. Holden	Melby, Perera, Grippe, and Johnson: International Electronic Music	THE COMPUTER MUSIC JOURNAL Volume 7 No. 1	Spring 1983
71.		Records Reviews	David F. Place	Conlon Nancarrow: Complete Studies for Player Piano-The Music of Conlon Nancarrow	THE COMPUTER MUSIC JOURNAL Volume 7 No. 1	Spring 1983
72-73		Records Reviews	Kimball P. Stickney	Columbia-Princeton Electronic Music Center: Tenth Anniversary Celebration	THE COMPUTER MUSIC JOURNAL Volume 7 No. 1	Spring 1983
73-76		Records Reviews	Curtis Roads	Louis and Bebe Barron: Forbidden Planet; Pierre Henry: Le Microphone Bien Tempere	THE COMPUTER MUSIC JOURNAL Volume 7 No. 1	Spring 1983
76-77		Records Reviews	Curtis Abbott	David Rosenboom: Future Travel	THE COMPUTER MUSIC JOURNAL Volume 7 No. 1	Spring 1983
78-79		Products of Interest		High Performance Review; epsilon Music Software; Disc Instruments Inc. 200 Series Low-Cost Trackball Controller; 360 Systems Digital Keyboard; Analogic Corporation AP500 Array Processor; Digital Equipment Corporation VAX 1 1 / 730.	THE COMPUTER MUSIC JOURNAL Volume 7 No. 1	Spring 1983
80-81		Soundsheet	Johan Sundberg, Anders Askenfelt, and Lars Fryden	Sound Examples	THE COMPUTER MUSIC JOURNAL Volume 7 No. 1	Spring 1983
80-81		Soundsheet	Johan Sundberg, Anders Askenfelt, and Lars Fryden	Charles Dodge: Any Resemblance Is Purely Coincidental Excerpts	THE COMPUTER MUSIC JOURNAL Volume 7 No. 1	Spring 1983
80-81		Soundsheet	Johan Sundberg, Anders Askenfelt, and Lars Fryden	Jean-Claude Risset : Songs Three Excerpts	THE COMPUTER MUSIC JOURNAL Volume 7 No. 1	Spring 1983
8-35		Conference Reports	Thomas Blum, Curtis Abbott, Carry Austin, Marc Battier, James Beaucham, James Dashow, Wesley	Report on the 1982 International Computer Music Conference, Venice, Italy	THE COMPUTER MUSIC JOURNAL Volume 7 No. 2	Summer 1983

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			Fuller, Dorothy Gross, E. Hargs, Gary S. Kendall, Otto Laske, Gareth D. Loy, Joseph Marc, Bruce Pennycook, Stephen Pope, John Strawn			
36-42	Algorithmic Composition	Conference Reports	Curtis Roads	Report on the International Conference on Musical Grammars and Computer Analysis, Modena, Italy	THE COMPUTER MUSIC JOURNAL Volume 7 No. 2	Summer 1983
43-55	Karplus-Strong Plucked String and Drum Timbres Synthesis	Article	Kevin Karplus and Alex Strong	Digital Synthesis of Plucked-String and Drum Timbres	THE COMPUTER MUSIC JOURNAL Volume 7 No. 2	Summer 1983
56-69	Karplus-Strong Plucked String and Drum Timbres Synthesis	Article	David A. Jaffe and Julius Orion III Smith	Extensions of the Karplus-Strong, Plucked-String Algorithm	THE COMPUTER MUSIC JOURNAL Volume 7 No. 2	Summer 1983
70-74	Digital Signal Processing	Article	Curtis Roads	A Report on SPIRE: An Interactive Audio Processing Environment	THE COMPUTER MUSIC JOURNAL Volume 7 No. 2	Summer 1983
75-76		Publication Reviews	Curtis Roads	Manfred Clynes, editor: Music, Mind, and Brain: The Neuropsychology of Music	THE COMPUTER MUSIC JOURNAL Volume 7 No. 2	Summer 1983
76-77		Publication Reviews	David Horowitz	Diana Deutsch, editor: The Psychology of Music	THE COMPUTER MUSIC JOURNAL Volume 7 No. 2	Summer 1983
77-78		Record Reviews	Laurie Spiegel	Jon Appleton: Four Fantasies for Synclavier	THE COMPUTER MUSIC JOURNAL Volume 7 No. 2	Summer 1983
78-79		Record Reviews	John P. Stautner	Dennis Smalley: The Pulse of Time	THE COMPUTER MUSIC JOURNAL Volume 7 No. 2	Summer 1983
79-80		Record Reviews	David F. Place	Michael Redolfi: Immersion; Pacific Tubular Waves	THE COMPUTER MUSIC JOURNAL Volume 7 No. 2	Summer 1983
80.		Record Reviews	Horace M. Dixon	Larry Austin, et al.: Computer Music	THE COMPUTER MUSIC JOURNAL Volume 7 No. 2	Summer 1983
80.		Record Reviews	George Stetten	Francois Bayle: Tremblement de Terre Tres Doux	THE COMPUTER MUSIC JOURNAL Volume 7 No. 2	Summer 1983
81-85		Products of Interest		Opus One Catalog; American Music Discography; Apple Macintosh; 3Com Corp. Multibus Ethernet Controller; Syntauri Scoring Aid; Mouse Systems M-1 Mice; Audix	THE COMPUTER MUSIC JOURNAL Volume 7 No. 2	Summer 1983

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				Assignable Audio Console; Soundstream Digital Audio Editing; Lexicon PCM-42 Digital Delay Processor; American Music Journal; Lisp Machines-LMI, Symbolics, and Xerox.		
6-15	Digital Signal Processing ; Sound Spatialization and Reverberation	Article	Francis Richard Moore	A General Model for Spatial Processing of Sounds	THE COMPUTER MUSIC JOURNAL Volume 7 No. 3	Fall 1983
16-24	History of Computer Music	Interview	Curtis Roads	Interview with Paul Lansky	THE COMPUTER MUSIC JOURNAL Volume 7 No. 3	Fall 1983
25-30	Interactive Composition	Conference Reports	James McConkey	The Second Annual Symposium on Small Computers in the Arts, Philadelphia, USA	THE COMPUTER MUSIC JOURNAL Volume 7 No. 3	Fall 1983
31-36	Computer Graphics	Article	Goffredo Haus	EMPS: A System for Graphic Transcription of Electronic Music Scores	THE COMPUTER MUSIC JOURNAL Volume 7 No. 3	Fall 1983
37-38		Publication Reviews	Joel Chadabe	Paul Griffiths: Cage	THE COMPUTER MUSIC JOURNAL Volume 7 No. 3	Fall 1983
38-39		Publication Reviews	R. L. Blevins	Ear Magazine East	THE COMPUTER MUSIC JOURNAL Volume 7 No. 3	Fall 1983
39.		Record Reviews	Ernest Lee Hammer	Karlheinz Stockhausen: Der Jahreslauf	THE COMPUTER MUSIC JOURNAL Volume 7 No. 3	Fall 1983
39-40		Record Reviews	Curtis Roads	Oskar Sala: Elektronische Impressionen	THE COMPUTER MUSIC JOURNAL Volume 7 No. 3	Fall 1983
40-41		Record Reviews	David F. Place	Barry Truax: Androgynous-Electroacoustic and Computer Music	THE COMPUTER MUSIC JOURNAL Volume 7 No. 3	Fall 1983
41-42		Record Reviews	Edward LePoulin	Joel Chadabe: Rhythms	THE COMPUTER MUSIC JOURNAL Volume 7 No. 3	Fall 1983
42.		Record Reviews	Curtis Roads	Electronic Art Ensemble	THE COMPUTER MUSIC JOURNAL Volume 7 No. 3	Fall 1983
43-47		Products of Interest		Digital Multi-Media Control SBASS-2 DAC Controller System; Pixel Inc. 80 Workstation; Xerox Corp. Mockingbird Report; Digital Audio Recorders for Home Use; EMT 540 Digiphon; Denon Corp. DN-036ED Random Access PCM Editing System; DBX 700 Digital Audio Processor; Buchla & Associates 406 Digital Synthesizer; Roland CMU-800R Compu Music Sound Synthesizer; Larking Movement Drum Computer; Burr-Brown PCMS2JG-V and PCMS3JG-V DACs; F. V Hunt's	THE COMPUTER MUSIC JOURNAL Volume 7 No. 3	Fall 1983

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				Electroacoustics Book; Datatronic Ltd./EMS Synthi 100 Update.		
8-26	Digital Signal Processing ; Tutorial on Sound-Synthesis Techniques	Article	Giovanni DePolis	A Tutorial on Digital Sound Synthesis Techniques	THE COMPUTER MUSIC JOURNAL Volume 7 No. 4	Winter 1983
27-32	Aesthetic of Computer Music ; Algorithmic Composition ; Artificial Intelligence and Music	Article	Gottfried Michael Koenig	Aesthetic Integration of Computer-Composed Scores	THE COMPUTER MUSIC JOURNAL Volume 7 No. 4	Winter 1983
33-39	Digital Audio Editors	Article	Colin Banger and Bruce Pennycook	Gcomp: Graphic Control of Mixing and Processing	THE COMPUTER MUSIC JOURNAL Volume 7 No. 4	Winter 1983
40-44	Algorithmic Composition	Interview	Larry Polansky	Interview with David Rosenboom	THE COMPUTER MUSIC JOURNAL Volume 7 No. 4	Winter 1983
45-56	Algorithmic Composition ; Analysis of Computer Music Composition	Article	Charles Ames	Stylistic Automata in Gradient	THE COMPUTER MUSIC JOURNAL Volume 7 No. 4	Winter 1983
57-58		Publication Reviews	Curtis Roads	A. W J. G. Ord-Hume, guest editor: Early Music	THE COMPUTER MUSIC JOURNAL Volume 7 No. 4	Winter 1983
58-60		Publication Reviews	John Strawn	Ronald Pellegrino: The Electronic Arts of Sound and Light	THE COMPUTER MUSIC JOURNAL Volume 7 No. 4	Winter 1983
60-61		Publication Reviews	Gareth D. Loy	Allen Strange: Electronic Music-Svstems, Techniques, and Controls, 2nd ed	THE COMPUTER MUSIC JOURNAL Volume 7 No. 4	Winter 1983
61-62		Publication Reviews	Ernest Lee Hammer	Edward C. Carterette and Morton P. Friedman, editors: Handbook of Perception	THE COMPUTER MUSIC JOURNAL Volume 7 No. 4	Winter 1983
62-63		Publication Reviews	David F. Place	Myron Krueger: Artificial Reality	THE COMPUTER MUSIC JOURNAL Volume 7 No. 4	Winter 1983
63-66		Record Reviews	Gary S. Kendall	Jean Piche: Heliograms	THE COMPUTER MUSIC JOURNAL Volume 7 No. 4	Winter 1983
66-70		Record Reviews	Curtis Abbott	Clarence Barlow: "ogluotob_sisletmesi	THE COMPUTER MUSIC JOURNAL Volume 7 No. 4	Winter 1983

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70-72		Record Reviews	Gregory Patrick Garvey	Ivan Tcherepnin: Electric Flowers	THE COMPUTER MUSIC JOURNAL Volume 7 No. 4	Winter 1983
73-78		Products of Interest		TMS32O Software; The MIDI Standard; YAHAMA DX Series Digital Synthesizers; Marice Stith Recording Services; Magnavox/Philips Compact Audio Disk Players; Ariel RTA 331 Spectrum Analyzer and Sound Recorder for the IBM PC; Excelsior s.p.a. Digisyzzy Digital Accordion; E-mu Systems Drumulator Drum Computer; Tandy Corp. CGP-115 Low-Cost Printer; Matsushita Erasable Optical Disk; TEAC FXZ-100 Digital Tape Recorder; Professional Audio Buyers Guide; Tab Books; Kurzweil 250 Digital Keyboard Instrument; Digital Multiplier Chips.	THE COMPUTER MUSIC JOURNAL Volume 7 No. 4	Winter 1983
9-21	Programming Language Constraint Language	Article	David Levitt	Machine Tongues X: Constraint Languages	THE COMPUTER MUSIC JOURNAL Volume 8 No. 1	Spring 1984
22-27	Algorithmic Composition ; Input Devices for Digital Synthesizers ; Interactive Composition	Article	Joel Chadabe	Interactive Composing: An Overview	THE COMPUTER MUSIC JOURNAL Volume 8 No. 1	Spring 1984
28-42	Additive Synthesis ; Signal Processing Hardware and Synthesizers	Article	Keith Shindler	Dynamic Timbre Control for Real-Time Digital Synthesis	THE COMPUTER MUSIC JOURNAL Volume 8 No. 1	Spring 1984
43-47		Conference Reports	Julie [Kathleen J.] White	Digicon 1983, Vancouver, Canada	THE COMPUTER MUSIC JOURNAL Volume 8 No. 1	Spring 1984
48-51	Algorithmic Composition ; Input Devices for Digital Synthesizers ; Interactive Composition	Article	Jon Appleton	Live and in Concert: Composer/Performer Views of Real-Time Performance Systems	THE COMPUTER MUSIC JOURNAL Volume 8 No. 1	Spring 1984
52.		Publication Reviews	Curtis Roads	H. Nakajima, T. Doi, J. Fukuda, and A. Iga: Digital Audio Technology	THE COMPUTER MUSIC JOURNAL Volume 8 No. 1	Spring 1984
53.		Publication Reviews	Curtis Roads	Jonathan Dunsby, editor: Music Analysis	THE COMPUTER MUSIC JOURNAL Volume 8 No. 1	Spring 1984

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53-55		Record Reviews	Paul Wieneke	IRCAM, Un Portrait	THE COMPUTER MUSIC JOURNAL Volume 8 No. 1	Spring 1984
56.		Record Reviews	Curtis Roads	Zoltán Pongrácz: 144 Sounds, Electronic Music	THE COMPUTER MUSIC JOURNAL Volume 8 No. 1	Spring 1984
57-58		Record Reviews	Gregory Patrick Garvey	Elliott Schwartz: Extended Piano	THE COMPUTER MUSIC JOURNAL Volume 8 No. 1	Spring 1984
59-60		Record Reviews	Barry Truax	Pietro Grossi: 24 Capricci by Niccolò Paganini	THE COMPUTER MUSIC JOURNAL Volume 8 No. 1	Spring 1984
61-64		Products of Interest		Motorola 68020 32-bit Microprocessor; DSP Systems AP-4 Multibus Array Processor; Softsearch International Software-Locator Service; Intelligent Software Systems C Graphics Software Package; Electronic Arts Research DACs and Interface Buffer; Agfa-Gevaert PEM297D Digital Audio Tape; Crown International, Inc. Delta Omega 2000 Power Amplifier; Mark Williams Company Coherent Unix-Compatible OS for IBM PC; , William Kaufmann, Inc. Artificial Intelligence Coloring Book; Microsoft Corp. Xenix 3.0 OS for IBM PC, Radio Shack 5000 and Apple Lisa; Electro-Harmonix 64-Second Digital Looping Recorder; ADCs and DACs for Microcomputers; Decillionix DX-1 Sound Processor for Apple; Intech ADC and DAC Boards for Digital Audio; Measurement Systems Inc. 531 Joystick with Push-Button Handle; Digital Equipment Corp. MicroVAX and VAX-11 / 725; Academic Press Paperback Edition of The Psychology of Music; Soft Stuff Music Set Analysis; UMI Research Press Studies in Musicology Book Series.	THE COMPUTER MUSIC JOURNAL Volume 8 No. 1	Spring 1984
7-23		Conference Reports	Robert Gross, Conrad Cummings, Deta Davis, Ruth Dreier, Craig Harris, Mark Kahrs, Stephan Kaske, Dexter Morrill, Bruce Pennycook, Stephen Pope and John Strawn	Report on the 1983 International Computer Music Conference, Rochester, USASAUSA	THE COMPUTER MUSIC JOURNAL Volume 8 No. 2	Summer 1984
24-40	Analogique Digital Analogique conversion	Article	Louis C. Barbeau and M. J. Corinthios	A Tutorial on the Construction and Operation of a High-Quality Audio Conversion System	THE COMPUTER MUSIC JOURNAL Volume 8 No. 2	Summer 1984
41-47	Interactive Composition	Conference Reports	James McConkey	Report on the Third Annual Symposium on Small Computers in the Arts, Philadelphia, USA	THE COMPUTER MUSIC JOURNAL Volume 8 No. 2	Summer 1984

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	Composition			Computers in the Arts, Philadelphia, USA	Volume 8 No. 2	1984
48-54	Algorithmic Composition ; Analysis of Computer Music Composition	Article	Horacio Vaggione	The Making of Octuor	THE COMPUTER MUSIC JOURNAL Volume 8 No. 2	Summer 1984
55-58		Conference Reports	Kathleen J. White	Report on the 74th Audio Engineering Society Convention, New York, USA	THE COMPUTER MUSIC JOURNAL Volume 8 No. 2	Summer 1984
59-60	Signal Processing Hardware and Synthesizers	Conference Reports	James McConkey	Report from the Synthesizer Explosion, New York, USA	THE COMPUTER MUSIC JOURNAL Volume 8 No. 2	Summer 1984
61.		Publication Reviews	Paul Demarinis	Jaron Lanier: Moondusi	THE COMPUTER MUSIC JOURNAL Volume 8 No. 2	Summer 1984
61-62		Publication Reviews	Curtis Roads	Musicworks	THE COMPUTER MUSIC JOURNAL Volume 8 No. 2	Summer 1984
62-63		Record Reviews	Jaron Lanier	Ron Kuivila and Nicolas Collins: Going Out with Slow Smoke	THE COMPUTER MUSIC JOURNAL Volume 8 No. 2	Summer 1984
63.		Record Reviews	R. H. Bales	Hans Werner Henze: Tristan	THE COMPUTER MUSIC JOURNAL Volume 8 No. 2	Summer 1984
64.		Record Reviews	Joel Chadabe	Giuseppe Englert: juralpyzoc ... GZ50	THE COMPUTER MUSIC JOURNAL Volume 8 No. 2	Summer 1984
64-65		Record Reviews	Ernest Lee Hammer	Pierre Henry and Gilbert Artman: Urban Sax/Paradise Lost	THE COMPUTER MUSIC JOURNAL Volume 8 No. 2	Summer 1984
65-68		Record Reviews	David Keane	Randall, Ceely, and Del Monaco: Electronic Music	THE COMPUTER MUSIC JOURNAL Volume 8 No. 2	Summer 1984
69-73	Products of Interest			1750 Arch Records Record by Michael McNabb; RolandCorp Piano Plus HP-400 Computer; LTX Corp. Testing PCM Audio Circuits Brochure; Electronic Arts Music Construction Set Software Package; Red Shift Magazine; Gold Line Digital Spectrum Analyzer; 1984 New Music Distribution Service Catalog; Passport Designs Polywriter Music Printing Option; Seiko Digital Synthesizers; Sequential Circuits Model 64 MIDI Sequencer; W H. Freeman and Co. The Science of Musical Sound Book; E-mu Systems Drumulator Options; Alice AS5 Audio Switching Matrix; Polhemus Navigational Sciences 3SPACE Digitizer and Tracker; Texas Instruments Nu Machine Computer System; The Alien Group Voicebox for Microcomputers.	THE COMPUTER MUSIC JOURNAL Volume 8 No. 2	Summer 1984

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9-14	Time-Domain Formant-Wave-Function Synthesis	Article	Xavier Rodet	Time-Domain Formant-Wave-Function Synthesis	THE COMPUTER MUSIC JOURNAL Volume 8 No. 3	Fall 1984
15-31	Music Languages CHANT ; Time-Domain Formant-Wave-Function Synthesis	Article	Xavier Rodet, Yves Potard, and Jean-Baptiste Barrière	The CHANT Project: From Synthesis of the Singing Voice to Synthesis in General	THE COMPUTER MUSIC JOURNAL Volume 8 No. 3	Fall 1984
32-50	Algorithmic Composition ; Computer Music Software Systems ; Music Languages FORMES	Article	Xavier Rodet and Pierre Cointe	FORMES: Composition and Scheduling of Processes	THE COMPUTER MUSIC JOURNAL Volume 8 No. 3	Fall 1984
51-59		Conference Reports	David Keane	The Bourges International Festival of Experimental Music: A Retrospective, Bourges, France	THE COMPUTER MUSIC JOURNAL Volume 8 No. 3	Fall 1984
60-73	Input Devices for Digital Synthesizers ; Interactive Composition	Article	Claude Cadoz, Annie Luciani, and Jean-Loup Florens	Responsive Input Devices and Sound Synthesis by Simulation of Instrumental Mechanisms: The Cordis System	THE COMPUTER MUSIC JOURNAL Volume 8 No. 3	Fall 1984
74-78	Analysis of Computer Music Composition	Article	Jonathan Harvey, Denis Lorrain, Jean-Baptiste Barrière, and Stanley Haynes	Notes on the Realization of Bhakti	THE COMPUTER MUSIC JOURNAL Volume 8 No. 3	Fall 1984
79-80		Publication Reviews	Leslie Heeter	Derek Bailey: Musical Improvisation	THE COMPUTER MUSIC JOURNAL Volume 8 No. 3	Fall 1984
80-82		Publication Reviews	Otto Laske	Psychomusicology	THE COMPUTER MUSIC JOURNAL Volume 8 No. 3	Fall 1984
82-84		Record Reviews	James Dashow	Ton Bruynel: Electronic Music	THE COMPUTER MUSIC JOURNAL Volume 8 No. 3	Fall 1984
84.		Record Reviews	William Schottstaedt	Charles Dodge: Cascando, and John Harbison: Full Moon in March	THE COMPUTER MUSIC JOURNAL Volume 8 No. 3	Fall 1984
84-85		Record Reviews	Stephan Kaske	Computer Music from the Outside In	THE COMPUTER MUSIC JOURNAL Volume 8 No. 3	Fall 1984
85-88		Record Reviews	Christopher Yavelow	Luc Ferrari: Presque Rien	THE COMPUTER MUSIC JOURNAL Volume 8 No. 3	Fall 1984

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88.		Record Reviews	Conrad Cummings	Marice Stith: Marice Stith Plays Contemporary Literature for Trumpet	THE COMPUTER MUSIC JOURNAL Volume 8 No. 3	Fall 1984
88-89		Record Reviews	R. L. Blevins	Elektronische Musik	THE COMPUTER MUSIC JOURNAL Volume 8 No. 3	Fall 1984
89-90		Concert Reviews	Curtis Roads	Berio and Scriabin: Two Cambridge Concerts	THE COMPUTER MUSIC JOURNAL Volume 8 No. 3	Fall 1984
90.		Concert Reviews	Curtis Roads	Earl Howard: The Music of Earl Howard	THE COMPUTER MUSIC JOURNAL Volume 8 No. 3	Fall 1984
91-98		Products of Interest		Altered Media Project Grand Canonical Ensemble Digital Synthesizer; IEEE Proceedings of the Symposium on Small Computers and the Arts; Mode Record Service; Canon LBP-CX Desktop Laser Printer; Fallen Leaf Press Index of Perspectives of New Music; Key Concepts Notebender Keyboard; NTP Elektronik A/S 582 Programmable Equalizer; Electronic Music Games and Toys; 1982/83 Composium Directory of New Music; RS-232 Made Easy Book; LIMB 3 Proceedings; Micro Technology Unlimited Digosound-16 A/D/A Converters; Matsushita 16-Track Digital Recorder; Whitesmiths Unix-Compatible Systems; RolandCorp MPU-401 MIDI Processing Unit; RolandCorp MSQ-700 Digital Keyboard Sequencer; Apple Macintosh Computer; U.S. Design DEC and Multibus-Compatible Mass-Storage System; Studer A810 Tape Recorder; SpringerVerlag Signal Processing and Computer Books; Revox B225 Compact Disk Player; RolandCorp BOSS DD-2 Foot Pedal Digital Delay; John Wiley & Sons Artificial Intelligence Books; AgfaGevaert PEM 428 One-mil Studio Mastering Tape; Vistar Corp. 620 Digitally Tunable Lowpass Filter; Digital Keyboards Inc. Synergy Plus Digital Synthesizer.	THE COMPUTER MUSIC JOURNAL Volume 8 No. 3	Fall 1984
99-100		Soundsheet	Xavier Rodet, Yves Potard, Alejandro Vinao, Jean-Baptiste Barrière	CHANT Examples	THE COMPUTER MUSIC JOURNAL Volume 8 No. 3	Fall 1984
99-100		Soundsheet	Jean-Baptiste Barrière	ChrÈode (Excerpts)	THE COMPUTER MUSIC JOURNAL Volume 8 No. 3	Fall 1984
99-100		Soundsheet	Kaija Saariaho	Vers le Blanc (Excerpt)	THE COMPUTER MUSIC JOURNAL Volume 8 No. 3	Fall 1984
99-100		Soundsheet	Jonathan Harvey	Bhakti for 15 Instruments and Tape (seven excerpts)	THE COMPUTER MUSIC JOURNAL Volume 8 No. 3	Fall 1984
13-19	Analogique Digital	Articles	Philip Greenspun	Audio Analysis I: Phase Correction for Digital Systems	THE COMPUTER MUSIC JOURNAL Volume 8 No. 4	Winter 1984

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	Analogique conversion ; Phase Correction in Digital Audio				Volume 8 No. 4	1984
20-34	Algorithmic Composition ; Music Languages Flavors Band	Articles	Christopher Fry	Flavors Band: A Language for Specifying Musical Style	THE COMPUTER MUSIC JOURNAL Volume 8 No. 4	Winter 1984
35-42	Music Composition, Music Theory, and Computers	Articles	Dorothy Gross	Computer Applications in Music Theory: A Retrospective	THE COMPUTER MUSIC JOURNAL Volume 8 No. 4	Winter 1984
43-44	Interactive Composition ; MIDI	Articles	Emile Tobenfeld	A General-Purpose Sequencer for MIDI Synthesizers	THE COMPUTER MUSIC JOURNAL Volume 8 No. 4	Winter 1984
45-54	Algorithmic Composition	Interview	Richard Boulanger	Interview with Roger Reynolds, Joji Yuasa, and Charles Wuoriner	THE COMPUTER MUSIC JOURNAL Volume 8 No. 4	Winter 1984
55.		Conference Reports	Otto Laske	Notes on the International Conference on Music, Reason, and Emotion, Ghent, Belgium	THE COMPUTER MUSIC JOURNAL Volume 8 No. 4	Winter 1984
56-64		Publication Reviews	Peter Child	Fred Lerdahl and Ray Jackendoff: A Generative Theory of Tonal Music	THE COMPUTER MUSIC JOURNAL Volume 8 No. 4	Winter 1984
65-66		Publication Reviews	Christopher Yavelow	Samuel Adler: The Study of Orchestration	THE COMPUTER MUSIC JOURNAL Volume 8 No. 4	Winter 1984
67.		Publication Reviews	Curtis Roads	John R. Pierce: The Science of Musical Sound	THE COMPUTER MUSIC JOURNAL Volume 8 No. 4	Winter 1984
68.		Record Reviews	David F. Place	James Dashow: Computer Music, Musica Elettronica	THE COMPUTER MUSIC JOURNAL Volume 8 No. 4	Winter 1984
69.		Record Reviews	Thomas Wells	Michael McNabb: Computer Music	THE COMPUTER MUSIC JOURNAL Volume 8 No. 4	Winter 1984
71-73		Record Reviews	Thomas Blum	Herbert Brün: Compositions	THE COMPUTER MUSIC JOURNAL Volume 8 No. 4	Winter 1984
74-75		Record Reviews	David Keane	Denis Smalley, Simon Emmerson, and Trevor Wishart: Mouth Music, Performed by Singcircle, Conducted by Gregory Rose	THE COMPUTER MUSIC JOURNAL Volume 8 No. 4	Winter 1984
76-78		Concert Reviews	Brooke Wentz	New Horizons	THE COMPUTER MUSIC JOURNAL Volume 8 No. 4	Winter 1984

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79-83		Products of Interest		Sound Composition Systems Serial-to-MIDI Converter; Software for Apple Macintosh Computers; Olschi Editore Musical Grammars and Computer Analysis Book; Audio+Design Recording Propack 2 Adapter for the Sony PCM-F1; YAMAHA Computer Music Products; Meyer Sound Laboratories Speakers; LehrWare Metawave Software Package for the alphaSyntauri; Compusonic DSPs; Apogee Acoustics Scintilla Speaker; Musicdata Musical Software; Sony and Studer Stereo Digital Tape Recorders; Sony Digital Audio Mixer; Ursa Major 323 Digital Reverberator; Eventide Spudsystem DSP; RolandCorp MM-4 MIDI Thru Box; Digital Reverberators; Meyer Sound Laboratories Time Correction Filter; Raad Instruments Electric Violins; Digital Press Inc. Common LISP Book; Melodian Songbird Synthesizer for the Commodore64; Micro Technology Unlimited DigiSound-16; ADA Signal Processor Digital Multi-Effects.	THE COMPUTER MUSIC JOURNAL Volume 8 No. 4	Winter 1984
11-18	History of Computer Music	Article	Jean-Claude Risset	Computer Music Experiments, 1964-....	THE COMPUTER MUSIC JOURNAL Volume 9 No. 1	Spring 1985
19-28	Algorithmic Composition	Interview	Stephan Kaske	A Conversation with Clarence Barlow	THE COMPUTER MUSIC JOURNAL Volume 9 No. 1	Spring 1985
29-38	Algorithmic Composition ; Computer Music Software Systems ; Interactive Composition	Article	Barry Truax	The PODX System: Interactive Compositional Software for the DMX-1000	THE COMPUTER MUSIC JOURNAL Volume 9 No. 1	Spring 1985
39-44	Aesthetic of Computer Music ; Algorithmic Composition	Article	Kenneth Gaburo	The Deterioration of an Ideal, Ideally Deteriorized: Reflections on Pietro Grossi's Paganini AI Computer	THE COMPUTER MUSIC JOURNAL Volume 9 No. 1	Spring 1985
45-58	Music Languages TUTOR ; Signal Processing Hardware and Synthesizers	Studio Reports	Carla Scaletti	The CERL Music Project at the University of Illinois	THE COMPUTER MUSIC JOURNAL Volume 9 No. 1	Spring 1985
59-60		Publication Reviews	Otto Laske	Johan Sundberg, editor: Studies in Musical Performance	THE COMPUTER MUSIC JOURNAL Volume 9 No. 1	Spring 1985
60-61		Publication Reviews	Martha Cotton	Kenneth Gaburo, editor: Allos	THE COMPUTER MUSIC JOURNAL Volume 9 No. 1	Spring 1985

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61.		Publication Reviews	Alexander Trask	Digital Audio Magazine	THE COMPUTER MUSIC JOURNAL Volume 9 No. 1	Spring 1985
61.		Publication Reviews	K. Tanawa	Blesser, Locanthi, and Stockman, Jr.: Digital Audio	THE COMPUTER MUSIC JOURNAL Volume 9 No. 1	Spring 1985
62.		Record Reviews	William Matthews	Conrad Cummings and Chinary Ung: Beast Songs/Tall Wind	THE COMPUTER MUSIC JOURNAL Volume 9 No. 1	Spring 1985
63-65		Record Reviews	Andrea Houtkin	Harrison et al.: Lukas Foss conducts the Brooklyn Philharmonic	THE COMPUTER MUSIC JOURNAL Volume 9 No. 1	Spring 1985
65-66		Record Reviews	Paul Lehrman	George Todd and Barry Schrader: Voicemask, Emergence I Trinity	THE COMPUTER MUSIC JOURNAL Volume 9 No. 1	Spring 1985
66.		Record Reviews	Ernest Lee Hammer	Ragnar Gripe: Ten Temperaments	THE COMPUTER MUSIC JOURNAL Volume 9 No. 1	Spring 1985
66-68		Record Reviews	Hubert S. Jr. Howe	Kreiger, Matthews, and Tanenbaum: Amezican Composers Alliance Recording Award	THE COMPUTER MUSIC JOURNAL Volume 9 No. 1	Spring 1985
68-71		Record Reviews	Gregory Patrick Garvey	Warren Burt: Foul Pieces for Synthesizer, Studies	THE COMPUTER MUSIC JOURNAL Volume 9 No. 1	Spring 1985
72-83		Products of Interest		Exploring MIDI Book; ExperTelligence LISP and LOGO for Apple Macintosh; Philips CD-Subcode Processor/Editor; Documenta Belgicae-Musique Book; LIMB 4 Proceedings; Kurzweil Applied Intelligence KSC2408 Digital Filter Chip; MIT Press Foundations of Computer Music Book; W H. Kaufmann Inc. Computer Music and Digital Audio Books; Sogitec-TNA 4X Real-Time Digital Signal Processor; Professional Modifications for Sony PCM 701 ES; CLUE Digital Audio for Sony PCM-F1/701; Harmonia Mundi Acustica BW 102 Professional Digital Audio Interface; PCS/Cad-mus Computer Music System; PPG Waveterm Synthesizer; Longman, Inc. Computer Music and Analog Music Books; Neotek Mixing Consoles; E-mu Systems Emulator II; Decillionix Operating System for Sound Sampling; Peavey Electronic Corp. DECA Series Digital Energy Conversion Amplifier; Beilfuss Performance Synthesizer; Sensors Journal of Machine Perception; Logical Microcomputer Co. Megamicro 32-bit Systems; AKG K-340 Headphones; Addison-Wesley Artificial Intelligence Books; Tektronic 4044 Artificial Intelligence System Computer; Acustica and Journal of the Acoustical Society of America Acoustics Journals; DIGI-ATOM 4800 Analog-toMIDI Interface; YAMAHA REV-1 Digital Reverberator; PAIA Catalog; Polhemus Price Cut; Publison Infernal Machine 90 Audio Computer System; Mark of the Unicorn Macintosh Music Editor; Audio and	THE COMPUTER MUSIC JOURNAL Volume 9 No. 1	Spring 1985

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				Design/Calrec XTXI29 Low Noise, High-Performance Preamplifier; University of Toronto Press Alternative Voices Book; Gaines Audio AD-1 Active Direct Box.		
84.		Soundsheet		Excerpts from the music of Jean-Claude Risset.	THE COMPUTER MUSIC JOURNAL Volume 9 No. 1	Spring 1985
84.				Excerpts from the music of Clarence Barlow.	THE COMPUTER MUSIC JOURNAL Volume 9 No. 1	Spring 1985
9-19	Optical Diss for Digital Audio	Article	Christopher Fry	Audio Analysis II: Read-Only Optical Disks	THE COMPUTER MUSIC JOURNAL Volume 9 No. 2	Summer 1985
20-40		Conference Reports	Goffredo Haus, Nicolas Bernardini, James Dashow, Giovanni DePoli, Eugenio Giordani, Mauro Graziani, Richard Karpen, Andrea Libretti, Curtis Roads, Maurizio Rubbazer, Nicola Sani, Sylviane Sapir, Daniele Torresan, Barry Truax, Elio Verdi	Report from the 1984 International Computer Music Conference, Paris, France	THE COMPUTER MUSIC JOURNAL Volume 9 No. 2	Summer 1985
41-48		Interview	Gareth D. Loy	About AUDIUM: A Conversation with Stanley Shaff	THE COMPUTER MUSIC JOURNAL Volume 9 No. 2	Summer 1985
49-52	Input Devices for Digital Synthesizers	Article	M. Yunik, M. Borys, and G. W Swift	A Digital Flute	THE COMPUTER MUSIC JOURNAL Volume 9 No. 2	Summer 1985
53-59	Interactive Composition	Conference Reports	James McConkey	Report on the Fourth Annual Symposium on Small Computers in the Arts, Philadelphia, USA	THE COMPUTER MUSIC JOURNAL Volume 9 No. 2	Summer 1985
60.	MIDI	Publication Reviews	Curtis Roads	David Dromon: Exploring MIDI	THE COMPUTER MUSIC JOURNAL Volume 9 No. 2	Summer 1985
60-61		Record Reviews	Joseph Paul Taylor	TM+, Trio Instrumental Electroacoustique	THE COMPUTER MUSIC JOURNAL Volume 9 No. 2	Summer 1985
62-63		Record Reviews	Leslie Heeter	Neil B. Rolnick: Solos	THE COMPUTER MUSIC JOURNAL Volume 9 No. 2	Summer 1985
63-64		Record Reviews	Paul Lehrman	Bruno Spoerri and Betha Sarasin	THE COMPUTER MUSIC JOURNAL Volume 9 No. 2	Summer 1985
64-66		Record Reviews	Robert J. Owens	Tod Machover: Light; Soft Morning, City!	THE COMPUTER MUSIC JOURNAL Volume 9 No. 2	Summer 1985

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66.	Record Reviews	Curtis Roads	Pierre Schaeffer: Parole et Musique	THE COMPUTER MUSIC JOURNAL Volume 9 No. 2	Summer 1985	
67.	Record Reviews	Ernest Lee Hammer	Gilbert Amy: Une Saison en Enfer	THE COMPUTER MUSIC JOURNAL Volume 9 No. 2	Summer 1985	
67-68	Record Reviews	Andrea Houtkin	New Music from Iowa	THE COMPUTER MUSIC JOURNAL Volume 9 No. 2	Summer 1985	
68-70	Concert Reviews	Paul D. Lehrman	Boston Musica Viva: Music for Instruments and Electronics	THE COMPUTER MUSIC JOURNAL Volume 9 No. 2	Summer 1985	
71-79	Products of Interest		Hinton Instruments MIDIC Computer-to-MIDI Interface; Epsilon MProlog; Mimetics Corp. Data/7 Software for the DX7; Houghton-Mifflin Passion for the Piano Book; Franz Inc. Franz LISP; The Journal of Logic Programming; Synergy II Plus Update; Studer DASH Format Audio Recorder; Audio Kinetics Inc. Q.LOCK Audio/ Video synchronizer; Garfield Electronics Mini Doc Instrument Synchronizer; GEM G30 Portable Keyboard Instrument; Eventide H969 ProPitch Harmonizer; Hayden Software Company MusicWorks for the Apple Macintosh; RolandCorp SBX-80 SMPTE/MIDI Synchronizer Box; WERSI Condor DX-100 Digital Keyboard Instrument; Digital Sound Effects; LehrWare Sound Library for the alphaSyntauri; Synchronous Technologies ; SMPL System Low-Cost SMPTE Timecode System; Ensoniq Mirage Digital Sampling Keyboard; Hybrid Arts MIDITRACK Atari/MIDI Sequencer; Personal Composer Software for the IBM PC/XT; Octave-Plateau Electronics IBM PC Interface for Voyetra Synthesizer.	THE COMPUTER MUSIC JOURNAL Volume 9 No. 2	Summer 1985	
7-12	Digital Signal Processing ; Programming Language Prolog	Article	Mira Balaban and Neil V. Murray	Machine Tongues X: Prolog	THE COMPUTER MUSIC JOURNAL Volume 9 No. 3	Fall 1985
13-23	Digital Filters and Subtractive Synthesis ; Digital Signal Processing ; Tutorial on Sound-Synthesis Techniques	Article	Julius Orion III Smith	Fundamentals of Digital Filter Theory	THE COMPUTER MUSIC JOURNAL Volume 9 No. 3	Fall 1985
24-38	Architecture for Digital Sound Synthesizers .	Article	Anthony Agnello and Steve Hoge	A Development System for Real-Time Digital Audio Signal Processing	THE COMPUTER MUSIC JOURNAL Volume 9 No. 3	Fall 1985

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	Synthesizers ; Signal Processing Hardware and Synthesizers					
39-51	Algorithmic Composition ; Computer Music Systems ; Interactive Composition ; Music Languages FM Music Macro ; Signal Processing Hardware and Synthesizers	Article	John Duesenberry	The Yamaha CXSM Music Computer: An Evaluation	THE COMPUTER MUSIC JOURNAL Volume 9 No. 3	Fall 1985
52-67	Computer Music Software Systems ; Interactive Composition ; MIDI	Article	Christopher Yavelow	Music Software for the Apple Macintosh	THE COMPUTER MUSIC JOURNAL Volume 9 No. 3	Fall 1985
68-79	Video Recorders	Article	Philip Greenspun	Audio Analysis III: Hi-Fi Video Recorders	THE COMPUTER MUSIC JOURNAL Volume 9 No. 3	Fall 1985
80-81		Publication Reviews	Gareth D. Loy	Curtis Roads and John Strawn, editors: Foundations of Computer Music	THE COMPUTER MUSIC JOURNAL Volume 9 No. 3	Fall 1985
81-84		Publication Reviews	Christopher Fry	Harold Abelson, Gerald Sussman, and Julie Sussman: Structure and Interpretation of Computer Programs	THE COMPUTER MUSIC JOURNAL Volume 9 No. 3	Fall 1985
84.		Publication Reviews	Ernest Lee Hammer	William J. Strong and George R. Plitnick: Music, Speech, High Fidelity	THE COMPUTER MUSIC JOURNAL Volume 9 No. 3	Fall 1985
85-86		Record Reviews	Andrea Houtkin	Branchi, Mollia, Baggiani-Nottoli, Giordani: INSOUND 1; and Razzi, Doati, Graziani, Rampazzi: INSOUND 2	THE COMPUTER MUSIC JOURNAL Volume 9 No. 3	Fall 1985
87-93		Products of Interest		4X from Digital Music Systems; Sony Digital Audio Products; Yamaha Computer Music Products; EMT-Gotham Systex Computerized Audio Retrieval System; Roland Standard MIDI Song Format; Technos 16-pi Digital Synthesizer; Nakamichi MR-1 Professional Cassette Recorder; Expertelligence Experlisp and Experlogo Languages for Macintosh; Kurzweil Music Systems MacAttach for Kurzweil 250; E-mu Systems Sound Designer for Emulator II and Macintosh; Apple Computer Macintosh Laserwriter; MusPrint for	THE COMPUTER MUSIC JOURNAL Volume 9 No. 3	Fall 1985

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				Macintosh; Eidco Resources Film Music Tool Kit for Apple Computers; Grandmaster Inc. MusicEase Automatic Bass Accompaniment for IBM PC; Hafler P505 Power Amplifier; Micro Networks MN5420 Floating-Point ADC; La Ma de Guido Computerized Music Printing Service; Editing Services Timecode Software for Apple II Computers; RolandCorp SBX-80 SMPTE Synthesizer Box; Kurzweil Music Systems KSC2048 Digital Filter Chip; Spanta Inc. ATR-1 Real-Time Analyzer.		
8-26	Computer Music Systems Interfacing ; MIDI	Articles	Gareth D. Loy	Musicians Make a Standard: The MIDI Phenomenon	THE COMPUTER MUSIC JOURNAL Volume 9 No. 4	Winter 1985
27-37		Articles	Jim Miller	Personal Composer	THE COMPUTER MUSIC JOURNAL Volume 9 No. 4	Winter 1985
38-48		Articles	David A. Jaffe	Ensemble Timing in Computer Music	THE COMPUTER MUSIC JOURNAL Volume 9 No. 4	Winter 1985
49-61		Articles	Steven R. Newcomb	LASSO: An Intelligent Computer-based Tutorial in Sixteenth-Century Counterpoint	THE COMPUTER MUSIC JOURNAL Volume 9 No. 4	Winter 1985
62-65		Interview	Henning Lohner	Interview with Robert Moog	THE COMPUTER MUSIC JOURNAL Volume 9 No. 4	Winter 1985
66.		Publication Reviews	Curtis Roads	Nicola Sani, editor: <i>Musica Informatica I Industria</i>	THE COMPUTER MUSIC JOURNAL Volume 9 No. 4	Winter 1985
66-67		Publication Reviews	S. W Cooper	Bonaventura Anthony Paturzo: Making Music with Microprocessors	THE COMPUTER MUSIC JOURNAL Volume 9 No. 4	Winter 1985
67-69		Publication Reviews	Joseph Paul Taylor	Musicworks: The Music of James Tenney	THE COMPUTER MUSIC JOURNAL Volume 9 No. 4	Winter 1985
69-70		Publication Reviews	Otto Laske	Nouritza Matossian: Iannis Xenakis	THE COMPUTER MUSIC JOURNAL Volume 9 No. 4	Winter 1985
70-71		Record Reviews	Richard L. Swank	Experimental Music Studios, University of Illinois: In Celebration of the 25th Anniversary of the Experimental Music Studios	THE COMPUTER MUSIC JOURNAL Volume 9 No. 4	Winter 1985
71-72		Record Reviews	Joseph Paul Taylor	David Tudor: <i>Pulsersl Untitled</i>	THE COMPUTER MUSIC JOURNAL Volume 9 No. 4	Winter 1985
72-73		Record Reviews	Roscoe Farmer	Elliot Mazer and Loren Rush, producers: <i>The Digital Domain</i>	THE COMPUTER MUSIC JOURNAL Volume 9 No. 4	Winter 1985
74-85		Products of Interest		The Droid Works SoundDroid; MIDI Interface for the Apple Macintosh; MIDI Interface for the Radio Shack	THE COMPUTER MUSIC JOURNAL Volume 9 No. 4	Winter 1985

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				Color Computer; Total Music Software; MIDIMAC Interface from Opcode Systems; Denon Digital 4-Track Recording System; Micro-computer-controlled Audio Performance System; Monster Alpha Two Cartridge and CD Cable; IEEE Publications, VLSI Signal Processing; Favorite Music Systems Audio Cable and Minimonitors; Sound Choice Magazine; Lync Performance Keyboard; MIDI Support for Decillionix Sampler; Michael McNabb Computer Music Compact Disk; Forte MIDI-MOD for Acoustic Pianos; Fairlight CMI Series III; Korg Digital MIDI Recorder with Disk; Korg DW8000 Digital Synthesizer; EMT 448 Digital Audio Spot Recorder; ExperOPSS for the Apple Macintosh; Octave-Plateau Sequencer Plus for the IBM PC; Moog Song Producer for Commodore Computers; Synclavier II Updates; Programmable Metronome/ Synthesizer; Professional Audio Cassette Decks; Yamaha QX7, DXS, DX2I, KX88, TX7, RX2I.	Volume 9 No. 4	1985
13-16		Articles	Curtis Roads and John Snell, with Curtis Abbott and John Strawn	A History of Computer Music Journal	THE COMPUTER MUSIC JOURNAL Volume 10 No. 1	Spring 1986
17-36		Articles	Nicola Bernardini	Contents of Computer Music Journal Volumes 1-9, 1977-1985	THE COMPUTER MUSIC JOURNAL Volume 10 No. 1	Spring 1986
37-39		Articles	Nicola Bernardini	Author Index of Computer Music Journal Volumes 1-9, 1977-1985	THE COMPUTER MUSIC JOURNAL Volume 10 No. 1	Spring 1986
40-63		Articles	Curtis Roads	Symposium on Computer Music Composition	THE COMPUTER MUSIC JOURNAL Volume 10 No. 1	Spring 1986
64-86		Articles	Donald Byrd and Christopher Yavelow	The Kurzweil 250 Digital Synthesizer	THE COMPUTER MUSIC JOURNAL Volume 10 No. 1	Spring 1986
87-94		Articles	Philip Greenspun and Charles F. Stromeyer III	Audio Analysis IV Compact Disk Players	THE COMPUTER MUSIC JOURNAL Volume 10 No. 1	Spring 1986
95-96		Articles	Jon Appleton	Report on the Stockholm Electronic Music Festival VII and the ICEM Conference on Electroacoustic Music	THE COMPUTER MUSIC JOURNAL Volume 10 No. 1	Spring 1986
97-99		Publication Reviews	John Strawn	Robert Cogan: New Images of Musical Sound	THE COMPUTER MUSIC JOURNAL Volume 10 No. 1	Spring 1986
99-100		Publication Reviews	H. Wiley Hitchcock	Curtis Roads, editor: Composers and the Computer	THE COMPUTER MUSIC JOURNAL Volume 10 No. 1	Spring 1986
100-102		Publication Reviews	Marco Stroppa	Goffredo Haus: Elementi di Informatica Musicale	THE COMPUTER MUSIC JOURNAL Volume 10 No. 1	Spring 1986

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102.		Publication Reviews	Andrew L. Webern	Goffredo Haus and Gianni Orlandi, editors : Atti del Quinto Colloquio di Informatica Musicale (Proceedings of the fifth Colloquium on Computer Music)	THE COMPUTER MUSIC JOURNAL Volume 10 No. 1	Spring 1986
102-103		Record Reviews	Conrad Cummings	Stephen Montague : Slow dance on a burial ground	THE COMPUTER MUSIC JOURNAL Volume 10 No. 1	Spring 1986
103-104		Record Reviews	Andrea Houtkin	Wendy Carlos : Digital moonscapes	THE COMPUTER MUSIC JOURNAL Volume 10 No. 1	Spring 1986
104-105		Record Reviews	Tom Plsek	Nicolas Collins : Let the state make the selection	THE COMPUTER MUSIC JOURNAL Volume 10 No. 1	Spring 1986
106-117		Products of interest		Image and audio systems ; Grove dictionary of musical instruments ; IVL pitchrider products ; Linn 32-track MIDI sequencer ; Prophet 2000 digital sampling keyboard ; 8-mm digital audio and video format ; Sony DAT digital audio cassette standard ; Cherry lane technologies MIDI software : Fairlight voicetracker ; Deluxe music construction set for the macintosh ; STAX electrostatic headphones ; Rayna systems synth-in-a-box ; Morel mini-monitors ; Computers and music ; Electro acoustic music ; Wendel jr high-quality digital drum machine ; audio research SP11 preamplifier ; Nakamichi PA-7 Amplifier ; PRODIGI format for digital audio ; Proceedings of the fifth symposium on small computers in the arts ; Digital reverberator / Processor ; Digital audio synchronizer ; Sony CD mastering system ; Low-cost alesis digital reverberator ; LISP for PC-DOS/MS-DOS ; Octace-plateau MIDI interface for IBM PC ; DX/TX for IBM PC ; MIDI Ensemble for IBM PC ; Soundlab dynastat loudspeaker ; David Keane : AURORA AND Barry Truax : Sequence of Earlier heaven ; Armonyx digital synthesizer for IBM PC ; Music processing system for IBM PC ; Mirage macintosh software ; Smalltalk for IBM-PC/AT ; CD-ROM Development stations ; CD-ROM for the emulator II		
10-32		Articles	Craig Harris Vaughn D'Alia, Paul Berg, Nicola Bernardini, Thomas Blum, Michael Century, Roger Dannenberg, Denis l'Espérance, John Free, JoAnn Kuchera-Morin, Paul Lansky, Ira Mowitz, Curtis Roads, Alan Schindler and John	Report on the 1985 International Computer Music Conference	THE COMPUTER MUSIC JOURNAL Volume 10 No. 2	Summer 1986

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		Strawn				
33-38	Articles	Curtis Roads	Musica e Tecnologia: Report on the Sixth Italian Computer Music Conference	THE COMPUTER MUSIC JOURNAL Volume 10 No. 2	Summer 1986	
39-43	Articles	Curtis Roads	The Tsukuba Musical Robot	THE COMPUTER MUSIC JOURNAL Volume 10 No. 2	Summer 1986	
44-50	Articles	Curtis Roads	The Second STEIM Symposium on Interactive Composition in Live Electronic Music	THE COMPUTER MUSIC JOURNAL Volume 10 No. 2	Summer 1986	
51-55	Articles	Nicola Bernardini	Subject Index of Computer Music Journal Volumes 1-9, 1977-1985	THE COMPUTER MUSIC JOURNAL Volume 10 No. 2	Summer 1986	
56-68	Articles	David Keane	The 1985 Bourges Festival: A Report	THE COMPUTER MUSIC JOURNAL Volume 10 No. 2	Summer 1986	
69-74	Articles	James F. McConkey and Ruth Dreier	Report on the Fifth Annual Symposium on Small Computers in the Arts	THE COMPUTER MUSIC JOURNAL Volume 10 No. 2	Summer 1986	
75.	Publication Reviews	Otto Laske	Barry Truax: Acoustic Communication	THE COMPUTER MUSIC JOURNAL Volume 10 No. 2	Summer 1986	
76-77	Publication Reviews	John Gordon	Anders Askenfelt, S. Felicetti, E. Jansson and J. Sunberg, editors: SMAC 83	THE COMPUTER MUSIC JOURNAL Volume 10 No. 2	Summer 1986	
77-80	Publication Reviews	Jm Snyder	John Strawn, editor : Digital Audio Signal Processing : An anthology	THE COMPUTER MUSIC JOURNAL Volume 10 No. 2	Summer 1986	
80-81	Publication Reviews	Ernest Lee Hammer	Friedrich Hommel, editor : Algorithmus, Klang, Nature : Abkehr von Materialdenken ?	THE COMPUTER MUSIC JOURNAL Volume 10 No. 2	Summer 1986	
81-82	Record reviews	David Poyourow	Joel Chadabe : Settings for Spirituals, Solo	THE COMPUTER MUSIC JOURNAL Volume 10 No. 2	Summer 1986	
82-85	Record reviews	Donald Byrd	Richard Teitelbaum : Blends and the Digital Pianos	THE COMPUTER MUSIC JOURNAL Volume 10 No. 2	Summer 1986	
86-94	Products of interest		The DCS Audio Products DAP-1 Signal Processor ; Promidi Studio System for the IBM PC ; The Mitsubishi X-850 32-track Digital Tape Recorder ; The Sequential Circuits Prophet VS Synthesizer ; The prophet 2002 Rack-mount Digital Sampling Synthesizer ; Roland MKS-20 Digital Piano Sound Module ; Prophet 200 Expander ; The 16-bit A/D/A Converters for IBM PC ; Sound Designer 2000 for Apple Macintosh ; The 16-bit DACs for \$11 from BurrBrown ; Sound Designer 1.1 ; Korg DVP-1 Digital Voice Processor ; Korg SG-1 Sampling Grand ; Hugh Le Caine record ; Greengale Productions DS :3 Synthesizer for Apple II ; Mirage Digital Multi-Sampler ; Trevor Wishart : on sonic art ; Korg DSS-1	THE COMPUTER MUSIC JOURNAL Volume 10 No. 2	Summer 1986	

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				Sampling synthesizer and updates ; Sony Writable Optical Disk Drive ; Musica Digitale ; Publications on computer Music from Standford ; Personal Composer Version 2.0 ; Tecmar Music Synthesizer for IBM PC ; Casio Digital Synthesizers ; Syntec Keyboard Controller for Commodore 64 ; Roland Digital Drum Set.		
11-47		Articles	Christopher Yavelow	MIDI and the Apple Macintosh	THE COMPUTER MUSIC JOURNAL Volume 10 No. 3	Fall 1986
48-56		Articles	David P. Anderson and Ron Kuivila	Accurately Timed Generation of Discrete Musical Events	THE COMPUTER MUSIC JOURNAL Volume 10 No. 3	Fall 1986
57-71		Articles	Aldo Borgonovo and Goffredo Haus	Sound Synthesis by Means of Two-Variable Functions	THE COMPUTER MUSIC JOURNAL Volume 10 No. 3	Fall 1986
72-78		Articles	Clifford A. Pickover	Representation of Melody Patterns Using Topographic Spectral Distribution Functions	THE COMPUTER MUSIC JOURNAL Volume 10 No. 3	Fall 1986
79-82		Articles	D. M. Gaultieri	MIDI Output Interface to a Parallel Printer Port	THE COMPUTER MUSIC JOURNAL Volume 10 No. 3	Fall 1986
83-88		Articles	Thomas E. Janzen	Aesthetic Appeal in Computer Music	THE COMPUTER MUSIC JOURNAL Volume 10 No. 3	Fall 1986
89.		Publication Reviews	John Strawn	Ken C. Pohlmann: Principles of Digital Audio	THE COMPUTER MUSIC JOURNAL Volume 10 No. 3	Fall 1986
90.		Publication Reviews	Dean Wallraff	John Strawn, editor: Digital Audio Engineering, An Anthology	THE COMPUTER MUSIC JOURNAL Volume 10 No. 3	Fall 1986
91.		Publication Reviews	Ernest Lee Hammer	Hal Chamberlin: Musical Applications of Microprocessors, 2nd ed.	THE COMPUTER MUSIC JOURNAL Volume 10 No. 3	Fall 1986
91.		Publication Reviews	Ohkii Ichigo	Robert M. White, editor: Introduction to Magnetic Recording	THE COMPUTER MUSIC JOURNAL Volume 10 No. 3	Fall 1986
92.		Publication Reviews	Leslie Heeter	Stanley Jungleib : Music possible	THE COMPUTER MUSIC JOURNAL Volume 10 No. 3	Fall 1986
93-94		Publication Reviews	Paul D. Lehrman	Thomas B. Holmes : Electronic and experimental music	THE COMPUTER MUSIC JOURNAL Volume 10 No. 3	Fall 1986
95.		Recording Reviews	Conrad Cummings	Christopher Light : One-man Band, and Diamanda Galas : Diamanda Galas	THE COMPUTER MUSIC JOURNAL Volume 10 No. 3	Fall 1986
96.		Recording Reviews	Neil Rolnick	Ron Kuivila : Fidelity	THE COMPUTER MUSIC JOURNAL Volume 10 No. 3	Fall 1986
97.		Recording Reviews	Craig Harris	David Keane : Aurora, and David Keane : Lyra	THE COMPUTER MUSIC JOURNAL Volume 10 No. 3	Fall 1986

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98-100		Recording Reviews	Christopher Yavelow	Alejandro Viñao and Richard Attree : Hendrix Haze/Dun-Dun	THE COMPUTER MUSIC JOURNAL Volume 10 No. 3	Fall 1986
101-114		Products of interest			THE COMPUTER MUSIC JOURNAL Volume 10 No. 3	Fall 1986
14-27		Articles	Mark Dolson	The Phase Vocoder: A Tutorial	THE COMPUTER MUSIC JOURNAL Volume 10 No. 4	Winter 1986
28-41		Articles	Shawn Decker, Gary S. Kendall, Brian Schmidt, M. Derek Ludwig, and Daniel I. Freed	A Modular Environment for Sound Synthesis and Composition	THE COMPUTER MUSIC JOURNAL Volume 10 No. 4	Winter 1986
42-49		Articles	Henning Lohner	The UPIC System: A User's Report	THE COMPUTER MUSIC JOURNAL Volume 10 No. 4	Winter 1986
50-55		Interview	Henning Lohner	Interview with Iannis Xenakis	THE COMPUTER MUSIC JOURNAL Volume 10 No. 4	Winter 1986
56-66		Articles	James Dashow	New Approaches to Digital Sound Synthesis and Transformation	THE COMPUTER MUSIC JOURNAL Volume 10 No. 4	Winter 1986
67-78		Articles	Roger B. Dannenberg, Paul McAvinney, and Dean Rubine	Arctic: A Functional Language for Real-Time Systems	THE COMPUTER MUSIC JOURNAL Volume 10 No. 4	Winter 1986
79-88		Articles	Philip Greenspun	Audio Analysis V: Time- and Frequency-Domain Distortion in Digital Signal Processing Systems	THE COMPUTER MUSIC JOURNAL Volume 10 No. 4	Winter 1986
89-90		Articles	Andrew Schloss	Report on the Second International Conference of Electroacoustic Music, Varadero, Cuba	THE COMPUTER MUSIC JOURNAL Volume 10 No. 4	Winter 1986
91-92		Publication Reviews	Robert J. Owens	Iannis Xenakis: Arts/Sciences: Alloys	THE COMPUTER MUSIC JOURNAL Volume 10 No. 4	Winter 1986
92.		Publication Reviews	Alan West	Charles Dodge and Thomas Jerse: Computer Music	THE COMPUTER MUSIC JOURNAL Volume 10 No. 4	Winter 1986
93.		Publication Reviews	Curtis Roads	A. W. J. G. Ord-Hume: Pianola	THE COMPUTER MUSIC JOURNAL Volume 10 No. 4	Winter 1986
93-94		Publication Reviews	John Strawn	Yoichiro Kawaguchi: Growth Morphogenesis	THE COMPUTER MUSIC JOURNAL Volume 10 No. 4	Winter 1986
95-106		Products of interest		Nakamichi MR-1 ; Sony PCM-601 ESD Digital audio processor ; Casio CZ-1 and AZ-1 synthesizers ; Sampler	THE COMPUTER MUSIC JOURNAL Volume 10 No. 4	Winter 1986

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				for commodore 64 and 128 computers ; Mitsubishi X-86 with 96 Mhz sampling rate ; Dalando spry signal processor for IBM PCs ; PPG realizer and HDU ; Threshold S/500 amplifier ; New grove dictionary of american music ; Theme music editor ; Sony AES/EBU chips ; Tecmar synthesizer for the IBM PC ; Otari 32-track digital tape recorder ; Yamaha MIDI products ; Southwork jambox 4 ; Kurzweil K150MIDI expander and MIDIboard ; Kurzweil sample exchange ; Rythm stick MIDI controller ; The grasp glove ; the MKH40 P48 Studio condenser microphone ; QuPlay autococator ; Time conversion calculator ; integrated mixer/recorder ; Intelligent music software	Volume 10 No. 4	1986
18-28		Articles	Douglas Keislar	History and Principles of Microtonal Keyboards	THE COMPUTER MUSIC JOURNAL Volume 11 No. 1	Spring 1987
29-43		Articles	Wendy Carlos	Tuning: At the Crossroads	THE COMPUTER MUSIC JOURNAL Volume 11 No. 1	Spring 1987
44-60		Articles	Clarence Barlow	Two Essays on Theory	THE COMPUTER MUSIC JOURNAL Volume 11 No. 1	Spring 1987
61-68		Articles	Larry Polansky	Paratactical Tuning: An Agenda for the Use of Computers in Experimental Intonation	THE COMPUTER MUSIC JOURNAL Volume 11 No. 1	Spring 1987
69-75		Articles	George T. Kirck	Computer Realization of Extended Just Intonation Compositions	THE COMPUTER MUSIC JOURNAL Volume 11 No. 1	Spring 1987
76.		Soundsheet Examples	Wendy Carlos	Exemples excerpted from Beauty in the Beast and Secret of Synthesis	THE COMPUTER MUSIC JOURNAL Volume 11 No. 1	Spring 1987
77-78		Recording Reviews	Kimball P. Stickney	Thomas Delio, Shirish Korde, Wesley Fuller, and Wes York: The Computer Spectrum	THE COMPUTER MUSIC JOURNAL Volume 11 No. 1	Spring 1987
78-79		Recording Reviews	Kimball P. Stickney	Audiooptics: IBM Stock Music	THE COMPUTER MUSIC JOURNAL Volume 11 No. 1	Spring 1987
79-82		Recording Reviews	Gregory Patrick Garvey	Kaija Saariaho: Verblendungen, Jardin Secret I, Laconisme de l'aile, . . . sah den Vögeln	THE COMPUTER MUSIC JOURNAL Volume 11 No. 1	Spring 1987
82-83		Recording Reviews	N. Plinth	Groupe de Recherches Musicales: Concert Imaginaire	THE COMPUTER MUSIC JOURNAL Volume 11 No. 1	Spring 1987
83-84		Recording Reviews	Susan Frykberg	Denis Smalley, Jonty Harrison, and Tim Souster: Interpenetrations	THE COMPUTER MUSIC JOURNAL Volume 11 No. 1	Spring 1987
84-85		Recording Reviews	Michael Bate	Visual Pathfinders: The World of John Whitney	THE COMPUTER MUSIC JOURNAL Volume 11 No. 1	Spring 1987

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86-106		Products of interrest		Casio CZ-1 digital synthesizer ; New symbolics computers, BEL sampler ; Emax sampling keyboard and rack sampler ; digital signal processing chips ; MOSCODE 600 amplifier ; Sonus music products ; Tinkertune for Atari home computers ; synthbank ; Digidesign EPROM burner for Apple Macintosh ; Sound lab update for Apple Macintosh plus ; Studio 440 from sequential ; Softsynth for the Appkle macintosh ; Catalog of music software for Apple II Computers ; Tempest : A vacuum tube compack disk player ; Electric valve editing coprocessor for song PCM-F1 Tapes ; Set analysis software for apple II computers motorola MC68030 microprocessor and MC68882 coprocessor ; 16-bit sampler for Atari 520ST and 1040ST computers ; Audio-Technica AT-RMX64 ; Audio source automation controller ; Altec Lansing loudspeakers designer for digital recordings ; simultaneous effects processor from Roland ; Dolby "special recording" process ; ART industrial digital delay system ; Soundfield speacker system ; Yamaha FB01 FM Sound Generator supports microtonal music ; CMU MIDI toolkit for IBM PC ; Music printer for the Apple II media distribution Co-op	THE COMPUTER MUSIC JOURNAL Volume 11 No. 1	Spring 1987
9-24		Articles	David A. Jaffe	Spectrum Analysis Tutorial, Part 1: The Discrete Fourier Transform	THE COMPUTER MUSIC JOURNAL Volume 11 No. 2	Summer 1987
25-34		Articles	Brian L. Schmidt	A Natural Language System for Music	THE COMPUTER MUSIC JOURNAL Volume 11 No. 2	Summer 1987
35-48		Articles	Gary S. Kendall et al.	Essays on the 19&6 International Computer Music Conference	THE COMPUTER MUSIC JOURNAL Volume 11 No. 2	Summer 1987
49-58		Articles	Sever Tipei	Maiden Voyages: A Score Produced with MP1	THE COMPUTER MUSIC JOURNAL Volume 11 No. 2	Summer 1987
59-64		Articles	Leonello Tarabella	The Primula Machine	THE COMPUTER MUSIC JOURNAL Volume 11 No. 2	Summer 1987
65-70		Articles	Christopher Yavelow	A Report on the Workshop for Music Notation by Computer	THE COMPUTER MUSIC JOURNAL Volume 11 No. 2	Summer 1987
71-72		Recording Reviews	David Rosenboom	Barry Truax: Sequence of Earlier Heaven	THE COMPUTER MUSIC JOURNAL Volume 11 No. 2	Summer 1987
72-73		Recording Reviews	Andrea Houtkin	Susan Frykberg: Transonances	THE COMPUTER MUSIC JOURNAL Volume 11 No. 2	Summer 1987
74-88		Products of interrest		Yamaha chips , stereophonic techniques ; Paperback edition of foundations of computer music ; Prophet VS ; B & W 808 Loudspeakers ; handbook for acoustic ecology ; AKAI professional X7000 sampling keyboard ;	THE COMPUTER MUSIC JOURNAL Volume 11 No. 2	Summer 1987

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				sound designer software for the AKAI S900 ; Synclavier music printing ; MIDI control for the eventi de SP2016 effects processor/reverberator ; MINIX : a UNIX clone with source code available ; Le Lisp ; New England digital multitrack direct-to-disk digital recording ; book on computer-assisted music composition ; new version of studer CD player ; Csound synthesis software ; AKG digitalreverberation and effects unit ; Smalltalk-80 from parc place ; J. L. Cooper MIDI control devices ; ART DR1 digital reverberator ; Studio monitor loudspeacker selection ; The soundzs of just intonation ; Yamaha digital multieffects processor		
11-16		Articles	Curtis Roads	Interview with Dexter Morrill	THE COMPUTER MUSIC JOURNAL Volume 11 No. 3	Fall 1987
17-35		Articles	David A. Jaffe	Spectrum Analysis Tutorial, Part 2: Properties and Applications of the Discrete Fourier Transform	THE COMPUTER MUSIC JOURNAL Volume 11 No. 3	Fall 1987
36-43		Articles	Craig Harris	A Composer's Computer Music System: Practical Considerations	THE COMPUTER MUSIC JOURNAL Volume 11 No. 3	Fall 1987
44-47		Articles	G. W. Logemann	Report on the Last STEIM Symposium on Interactive Composing in Live Electronic Music	THE COMPUTER MUSIC JOURNAL Volume 11 No. 3	Fall 1987
48-49		Exhibition Reviews	Nicola Bernardini	Venice Biennale: Nuova Atlantide, I1 Continente della Musica Electronica 1900-1986	THE COMPUTER MUSIC JOURNAL Volume 11 No. 3	Fall 1987
49-50		Publication Reviews	Vera Belaise	Aivise Vidolin and Roberto Doati. editors: Nuova Atlantide	THE COMPUTER MUSIC JOURNAL Volume 11 No. 3	Fall 1987
50-52		Publication Reviews	Douglass Keislar	Easley Blackwood: The Structure of Recognizable Diatonic Tunings	THE COMPUTER MUSIC JOURNAL Volume 11 No. 3	Fall 1987
52-54		Publication Reviews	Curtis Roads	Craig Anderton: MIDI for Musicians	THE COMPUTER MUSIC JOURNAL Volume 11 No. 3	Fall 1987
53-54		Recording Reviews	Adriano Abbado	Yves Daoust, Takayuki Rai, Tohn Stanley Body, Tommy Zwedberg, Ivan Patachich, Ricardio Mandolini: Cultures Electroniques	THE COMPUTER MUSIC JOURNAL Volume 11 No. 3	Fall 1987
54-55		Recording Reviews	Robert J. Owens	Boguslaw Schaeffer, Ricardo Mandolini, Sukhi Kang: Inventionen 1; Takehito Shimazu, Boguslaw Schaeffer, Rolf Enstrom: Inventionen2	THE COMPUTER MUSIC JOURNAL Volume 11 No. 3	Fall 1987
55-56		Recording Reviews	O.M.Mbundo	Oskar Saa : Electronic Kaleidoscope	THE COMPUTER MUSIC JOURNAL Volume 11 No. 3	Fall 1987
57-71		Products of interest		Computer-assisted tuning books ; Yamaha REV-7 and SPX-90 ; Mitsubishi subwoofers ; IBM PC Music Feature ; Keller sequencer for IBM PC ; Mitsubishi 18+2	THE COMPUTER MUSIC JOURNAL Volume 11 No. 3	Fall 1987

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				converters ; New Ensoniq products ; Recordings from the standard center for computer research in music and acoustics ; FM theory and applications ; Oxford music printing software for IBM PC ; Korg New products ; Korg DSS-1 ; R-DAT update ; music mouse updates ; Dyaxis digital audio processor from IMS ; Compusonics digital audio products ; Casio SS-1 sound sticks ; Ariel DSP-16 signal processor for IBM PC ; IBM PC graphic editor for Yamaha QX5 MIDI sequencer ; Music education software ; transform music software for the Arari ST ; Midisoft studio sequencer for the Atari ST ; T. C. Electronic delay and effects unit ; Sennheiser MKH40 P48 Microphone ; Studer system controller ; ADA programmable pitch transposer ; Revox B226 compact disk player with digital outputs ; dbx 14-band computerized equalizer ; Lexicon 480L digital effects system ; Crown power base-1 power amplifier		
13-29		Articles	David Zicarelli	M and Jam Factory	THE COMPUTER MUSIC JOURNAL Volume 11 No. 4	Winter 1987
30-46		Articles	David Cope	An Expert System for Computer-assisted Composition	THE COMPUTER MUSIC JOURNAL Volume 11 No. 4	Winter 1987
47.		Conference Reviews	Julie Villon	Report on the Audio Engineering Society Conference on Music and Digital Technology	THE COMPUTER MUSIC JOURNAL Volume 11 No. 4	Winter 1987
48-49		Publication Reviews	Marc Locascio	John Chowning and David Bristow: FM Theory and Applications	THE COMPUTER MUSIC JOURNAL Volume 11 No. 4	Winter 1987
49-50		Publication Reviews	Ernest Lee Hammer	Simon Emmerson, editor: The Language of Electroacoustic Music	THE COMPUTER MUSIC JOURNAL Volume 11 No. 4	Winter 1987
50-52		Publication Reviews	John Strawn	James Tenney: Meta + Hodos and META Meta + Hodos	THE COMPUTER MUSIC JOURNAL Volume 11 No. 4	Winter 1987
52-54		Publication Reviews	Marc Leman	Otto Laske: Music, Memory, and Thought	THE COMPUTER MUSIC JOURNAL Volume 11 No. 4	Winter 1987
54.		Publication Reviews	Curtis Roads	Luigi Russolo: The Art of Noises	THE COMPUTER MUSIC JOURNAL Volume 11 No. 4	Winter 1987
54-55		Recording Reviews	Willie Hegel	Harald Genzmer: Trautonium-Konzerte	THE COMPUTER MUSIC JOURNAL Volume 11 No. 4	Winter 1987
55-56		Recording Reviews	Thomas Blum	Larry Polansky, Jane Wilkinson, and C. Bryan Rulon: Compositions	THE COMPUTER MUSIC JOURNAL Volume 11 No. 4	Winter 1987
56-58		Recording Reviews	David Keane	Bernard Parmegiani: Pour en finir avec le pouvoir d'orphée	THE COMPUTER MUSIC JOURNAL Volume 11 No. 4	Winter 1987

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59-72		Products of interest		Sequential prophet 300 16-bit sampler ; big briar multiply-touch-sensitive keyboards ; Yamaha digital synthesis and controller products ; Score-Desktop music publishing ; UpBeat rhythm programmer software ; Airdrums MIDI controller ; Daxis digital audio system for the Apple macintosh ; sound model program for Kurzweil 150 ; CZ-Editor and MIDI write ; Composer's resources, Atlanta ; Rowland Research model 7 amplifier ; Synclavier optical disk system ; The Yamaha DX7 IIFD ; Kay DSP sonograph ; Q-sheet SMPTE/MIDI software ; Korg DSM-1 digital sampling module ; Canetics 16-bit converter systems for IBM PCs ; Lyre FDSS Synthesizer ; Design Science 16-bit converter systems for the IBM PC ; Cakewalk : an IBM PC MIDI recorder/editor ; The Yamaha TX812 FM tone generator ; E-MU Emax HD sampler ; Korg digital delay-based effects processor ; Digitech 7.6-second digital delay/sampler ; Yamaha DMP-7, a low-cost digital mixing processor ; Oberheim DXP-1 digital sample player ; version 3.0 software for AKG digital reverberation ; Tascam tape synchronizer and control unit ; R-DAT update ; Emulator III digital sampler	THE COMPUTER MUSIC JOURNAL Volume 11 No. 4	Winter 1987
9-18		Interview	Curtis Roads	Interview with Morton Subotnick	THE COMPUTER MUSIC JOURNAL Volume 12 No. 1	Spring 1988
19-28		Articles	Francis Richard Moore	The Dysfunctions of MIDI	THE COMPUTER MUSIC JOURNAL Volume 12 No. 1	Spring 1988
29-42		Articles	Sergio Cavaliele, Gianfranco Evangelista, and Aldo Piccialli	Synthesis by Phase Modulation and Its Implementation in Hardware	THE COMPUTER MUSIC JOURNAL Volume 12 No. 1	Spring 1988
43-57		Articles	Otto Laske	Introduction to Cognitive Musicology	THE COMPUTER MUSIC JOURNAL Volume 12 No. 1	Spring 1988
58-64		Articles	Philip Greenspun and Leigh Klotz	Audio Analysis VI: Testing Audio Cables	THE COMPUTER MUSIC JOURNAL Volume 12 No. 1	Spring 1988
65-69		Exhibition and Conference Reviews	David Keane	The 1987 Bourges International Festival of Experimental Music	THE COMPUTER MUSIC JOURNAL Volume 12 No. 1	Spring 1988
69-70		Publication Reviews	James Hearne	David Lewin: Generalized Musical Intervals and Transformations	THE COMPUTER MUSIC JOURNAL Volume 12 No. 1	Spring 1988
70-71		Publication Reviews	Ernest Lee Hammer	Roger F. Malina, editor: Leonardo 20(2) 1987	THE COMPUTER MUSIC JOURNAL Volume 12 No. 1	Spring 1988
71.		Publication Reviews	Tona Green	William Glock, editor: Boulez, A Symposium	THE COMPUTER MUSIC JOURNAL Volume 12 No. 1	Spring 1988

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72-73		Recording Reviews	Kimball P. Stickney	Chris Chafe, David A. Jaffe, William Schottstaedt: Dinosaur Music	THE COMPUTER MUSIC JOURNAL Volume 12 No. 1	Spring 1988
74-91		Products of interest		Cmusic ++ digital synthesis card for IBM PC ; Grey Matter response E! for the Yamaha DX7 ; Softsynth for the Atari ST ; Sonic Editor for Atari ST computers and Ensoniq synthesizers ; Colossus multitrack digital audio recording ; RPG diffuser panels for acoustic treatment of studio ; Buchla 700 synthesizer ; Akai electronic wind instruments ; Seiler showmaster MIDI piano ; synthophone MIDI controller ; SDX digital drums from Simmons ; NoNoise service from Sonic solutions ; FX designer for the Apple Macintosh and the Lexicon PCM 70 ; Midishare environment for the Apple macintosh ; HB music engraver for the Apple macintosh ; 1987 directory of computer assisted research in musicology ; this business of MIDI, A videocassette ; Digital soundscapes : Barry Truax CD ; Imagine voicing software for Yamaha synthesizers and IBM PCs ; Bang & Olufen CD player ; MIDI-manager 7 for IBM PC ; Oberon systems music publishing for IBM PC ; HMSL for Apple Macintosh and Commodore Amiga computers ; La Ma de Guido music printing software for IBM PC ; Roland voice processor/pitch-to-MIDI converter ; Forte sequencer for IBM PCs ; MIDI rhythmic pattern generator for IBM PCs ; Kurzweil Rack-mounted expander synthesizers ; audio-technica MIDI THRU box ; ADA MIDI tube preamplifier ; Voyetra software-sequencer plus MKI, MKII and MKIII, conversion plus and patch master for IBM PCs ; Soundforms acoustic control panels ; Artisyn saxophone MIDI controller ; Cakewalk sequencer for IBM PCs ; OP-4001 MIDI interface for IBM PCs	THE COMPUTER MUSIC JOURNAL Volume 12 No. 1	Spring 1988
11-13		Articles	Curtis Roads	Introduction to Granular Synthesis	THE COMPUTER MUSIC JOURNAL Volume 12 No. 2	Summer 1988
14-26		Articles	Barry Truax	Real-Time Granular Synthesis with a Digital Signal Processing Computer	THE COMPUTER MUSIC JOURNAL Volume 12 No. 2	Summer 1988
27-34		Articles	Douglas Jones and Thomas W. Parks	Generation and Combination of Grains for Music Synthesis	THE COMPUTER MUSIC JOURNAL Volume 12 No. 2	Summer 1988
35-46		Articles	Jeff Pressing	Nonlinear Maps as Generators of Musical Design	THE COMPUTER MUSIC JOURNAL Volume 12 No. 2	Summer 1988
47-53		Articles	Alan Belkin	Orchestration, Perception, and Musical Time	THE COMPUTER MUSIC JOURNAL Volume 12 No. 2	Summer 1988
54-55		Publication Reviews	Ernest Lee Hammer	Peter Manning: Electronic and Computer Music	THE COMPUTER MUSIC JOURNAL Volume 12 No. 2	Summer 1988

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55.		Publication Reviews	Curtis Roads	Kevin Austin, editor: Bulletin CEC Newsletter	THE COMPUTER MUSIC JOURNAL Volume 12 No. 2	Summer 1988
55-58		Publication Reviews	Judy Backman	John Borwick, editor: Sound Recording Practice	THE COMPUTER MUSIC JOURNAL Volume 12 No. 2	Summer 1988
58.		Publication Reviews	R.L. Blevins	Barton Bartle: Computer Software in Music and Music Education	THE COMPUTER MUSIC JOURNAL Volume 12 No. 2	Summer 1988
58-60		Recording Reviews	Andrea Houtkin	Wendy Carlos: Beauty in the Beast	THE COMPUTER MUSIC JOURNAL Volume 12 No. 2	Summer 1988
60-62		Recording Reviews	John Duesenberry	Riccardo Sinigaglia: Riflessi	THE COMPUTER MUSIC JOURNAL Volume 12 No. 2	Summer 1988
63-82		Products of interest		Directory of computer assisted research in musicology ; Free fall-ACD from the Minnesota Composers forum ; McGill university Master samples ; Audio + Design sound maestro hard disk recording system for Atari computers ; Fairlight computer music instrument series III in expandable configurations ; Ariel SDI Signal-to-disk interface for IBM PCs ; Intelligent music's M for Atari computers ; Audio + Design DIGI-4 four-channel digital recording ; Soundfiler waveform editing for Atari computers and Akai samplers ; Publison Infernal machine ; Harmonia mundi acustica BW102 digital audio processor ; Sony PCM-2500 professional DAT recorder ; New England digital offers standalone digital recording and optical disk storage and retrieval system ; Synergy one digital mixing console ; Turtle beach visual editors for IBM computers and Akai and Casio samplers ; Opcode systems timecode machine and Roland Librarian software ; Datafilter for the Commodore Amiga computer and Yamaha FB01 synthesizer ; soundstation II from digital audio research ; Roland equalizers and reverberators with digital Inputs and Outputs ; CMA Source book ; Eventide H3000 Ultraharmonizer ; forte mentor MIDI Network controller ; Two sequencers for the IBM PC ; Digidesign's sound Designer, universal version ; Digitech DSP-128 digital effects signal processor ; The Yamaha DMP7 digital mixing console ; Using superpaint in conjunction with professional composer ; Atari Mega computers introduced ; Casio digital guitar, digital horn, and portable DAT recorder ; Alchemy sound editing software ; Waveframe Audioframe	THE COMPUTER MUSIC JOURNAL Volume 12 No. 2	Summer 1988
10-14		Articles	Charles Dodge	Profile: A Musical Fractal	THE COMPUTER MUSIC JOURNAL Volume 12 No. 3	Fall 1988
15-29		Articles	John Rahn	Computer Music: A View from Seattle	THE COMPUTER MUSIC JOURNAL Volume 12 No. 2	Fall 1988

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30-42		Articles	Peter Desain and Henkjan Honing	LOCO: A Composition Microworld in Logo	THE COMPUTER MUSIC JOURNAL Volume 12 No. 3	Fall 1988
43-51		Articles	Kemal Ebcioglu	An Expert System for Harmonizing Four-part Chorales	THE COMPUTER MUSIC JOURNAL Volume 12 No. 3	Fall 1988
52-57		Articles	Philip Greenspun	Audio Analysis VII: Digital Copying of Compact Disks	THE COMPUTER MUSIC JOURNAL Volume 12 No. 3	Fall 1988
58-59		Performance, Exhibition and Conference Reviews	Curtis Roads	Clarence Barlow, Lois Vierk: Concert in the Imaginary Landscapes Series at The Kitchen, New York City, 27 February 1988	THE COMPUTER MUSIC JOURNAL Volume 12 No. 3	Fall 1988
59-63		Publication Reviews	Thomas L. Rhea	Reynold Weidenaar: The Telharmonium: A History of the First Music Synthesizer, 1893-1918	THE COMPUTER MUSIC JOURNAL Volume 12 No. 3	Fall 1988
63-64		Publication Reviews	Tona Green	Mya Tannenbaum: Conversations with Stockhausen	THE COMPUTER MUSIC JOURNAL Volume 12 No. 3	Fall 1988
64-69		Publication Reviews	John Duesenberry	John Strawn, editor: The Proceeding of the AES Fifth International Conference: Music and Digital Technology	THE COMPUTER MUSIC JOURNAL Volume 12 No. 3	Fall 1988
69.		Publication Reviews	Claude Dubois	Serena Tamburini, and Mauro Bagella, editors: I profili del suono	THE COMPUTER MUSIC JOURNAL Volume 12 No. 3	Fall 1988
69-70		recording Reviews	Robert Rowe	Jean-Claude Risset : Songs, Passages, Computer Suite from the Little Boy, Sud	THE COMPUTER MUSIC JOURNAL Volume 12 No. 3	Fall 1988
70-71		recording Reviews	Robert J. Owens	Roberto Laneri : Two views of the Amazon	THE COMPUTER MUSIC JOURNAL Volume 12 No. 3	Fall 1988
71-72		recording Reviews	Tomo Suzuki	Nicolas Collins : Devil's Music	THE COMPUTER MUSIC JOURNAL Volume 12 No. 3	Fall 1988
72-74		recording Reviews	Esther Hargs	Neil Rolnik : A la mode / real time	THE COMPUTER MUSIC JOURNAL Volume 12 No. 3	Fall 1988
74-75		recording Reviews	Jonathan Harvey	Tod Machover : Spectres	THE COMPUTER MUSIC JOURNAL Volume 12 No. 3	Fall 1988
76-90		Products of interest			THE COMPUTER MUSIC JOURNAL Volume 12 No. 3	Fall 1988
11-20		Articles	Richard Kronland-Martinet	The Wavelet Transform for Analysis, Synthesis, and Processing of Speech and Music Sounds	THE COMPUTER MUSIC JOURNAL Volume 12 No. 4	Winter 1988
21-27		Articles	Trevor Wishart	The Composition of Vox-5	THE COMPUTER MUSIC JOURNAL Volume 12 No. 4	Winter 1988

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28-45		Articles	Ezra Sims	Yet Another 72-Noter	THE COMPUTER MUSIC JOURNAL Volume 12 No. 4	Winter 1988
46.		Studio Reviews	Joseph B. Rothstein	Yamaha Communication Center, New York	THE COMPUTER MUSIC JOURNAL Volume 12 No. 4	Winter 1988
47-49		Publication Reviews	Curtis Roads	Richard Kostelanetz, editor: Conversations with Cage	THE COMPUTER MUSIC JOURNAL Volume 12 No. 4	Winter 1988
47-49		Publication Reviews	Curtis Roads	Peter Gena and Jonathan Brendt, editors: A John Cage Reader	THE COMPUTER MUSIC JOURNAL Volume 12 No. 4	Winter 1988
51.		Publication Reviews	Robert J. Owens	Jeff Rona: MIDI, The Ins, Outs, and Thrus	THE COMPUTER MUSIC JOURNAL Volume 12 No. 4	Winter 1988
49-50		Publication Reviews	Joseph B. Rothstein	Wayne Wadhams: Dictionary of Music Production and Engineering	THE COMPUTER MUSIC JOURNAL Volume 12 No. 4	Winter 1988
50-51		Publication Reviews	Joseph B. Rothstein	Dean Friedman: The Yamaha DX7-II(FD/D) Video Manual	THE COMPUTER MUSIC JOURNAL Volume 12 No. 4	Winter 1988
51-52		Recording Reviews	Tona Green	John Chowning: Turenas, Stria.Phoné, Sabelithe	THE COMPUTER MUSIC JOURNAL Volume 12 No. 4	Winter 1988
52-53		Recording Reviews	Vincent Mello	Wendy Carlos: Secrets of Synthesis	THE COMPUTER MUSIC JOURNAL Volume 12 No. 4	Winter 1988
53-54		Recording Reviews	Robert J. Owens	Ricardo Dal Farra: Musica Electroacustica en Tempo Real	THE COMPUTER MUSIC JOURNAL Volume 12 No. 4	Winter 1988
54.		Recording Reviews	Kimball P. Stickney	Michael William Gilbert : point of views	THE COMPUTER MUSIC JOURNAL Volume 12 No. 4	Winter 1988
55-68		Products of interest			THE COMPUTER MUSIC JOURNAL Volume 12 No. 4	Winter 1988
12-20		Articles	Piotr Kleczkowski	Group Additive Synthesis	THE COMPUTER MUSIC JOURNAL Volume 13 No. 1, Clara Rockmore	Spring 1989
21-35		Articles	Thomas Clark	Interview with Larry Austin	THE COMPUTER MUSIC JOURNAL Volume 13 No. 1, Clara Rockmore	Spring 1989
36-46		Articles	Bill Lowe and Robert Currie	Digidesign's Sound Accelerator Lessons Lived and Learned	THE COMPUTER MUSIC JOURNAL Volume 13 No. 1, Clara Rockmore	Spring 1989
47-56		Articles	RogerB. Dannenberg	The Canon Score Language	THE COMPUTER MUSIC JOURNAL Volume 13 No. 1, Clara Rockmore	Spring 1989
57-60		Exhibition and Conference Reviews	Lelio Camilleri	Computers and Music Research, University of Lancaster 11-14 April 1988	THE COMPUTER MUSIC JOURNAL Volume 13 No. 1, Clara Rockmore	Spring 1989

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61-63		Recording Reviews	Thomas Rhea	Clara Rockmore: The Art of the Theremin	THE COMPUTER MUSIC JOURNAL Volume 13 No. 1, Clara Rockmore	Spring 1989
63-64		Recording Reviews	Tomas Wendt	Bernard Parrégiani: La Création du Monde	THE COMPUTER MUSIC JOURNAL Volume 13 No. 1, Clara Rockmore	Spring 1989
64-65		Recording Reviews	Tona Green	Lejaren Hiller: Computer Music Retrospective (1957-1985)	THE COMPUTER MUSIC JOURNAL Volume 13 No. 1, Clara Rockmore	Spring 1989
65-66		Recording Reviews	Robert J. Owens	László Dubrovay, Ricardo Mandolini, and Tamás Ungvary: Computer Music	THE COMPUTER MUSIC JOURNAL Volume 13 No. 1, Clara Rockmore	Spring 1989
66-67		Recording Reviews	Robert J. Owens	Jane Brockman and George Todd: Music for Kurzweil and Synclavier	THE COMPUTER MUSIC JOURNAL Volume 13 No. 1, Clara Rockmore	Spring 1989
68-69		User's Reports	Robert Rich	Tuning Facilities in the Ensoniq EPS Sampling Keyboard	THE COMPUTER MUSIC JOURNAL Volume 13 No. 1, Clara Rockmore	Spring 1989
69-70		User's Reports	Curtis Roads	Dynacord DRP-20 Reverberator and Effects Processor	THE COMPUTER MUSIC JOURNAL Volume 13 No. 1, Clara Rockmore	Spring 1989
70-72		User's Reports	Harry G. Greenspun	IBM PC Music Software: LTA Productions FORTE II Sequencer, FWAPI!, and TrackGenie	THE COMPUTER MUSIC JOURNAL Volume 13 No. 1, Clara Rockmore	Spring 1989
72.		User's Reports	Joseph B. Rothstein	ProSonus CodeDisc	THE COMPUTER MUSIC JOURNAL Volume 13 No. 1, Clara Rockmore	Spring 1989
73-74		User's Reports	Joseph B. Rothstein	Vaccine Computer Virus Immunization Software	THE COMPUTER MUSIC JOURNAL Volume 13 No. 1, Clara Rockmore	Spring 1989
85.		Product Announcements	Clara Rockwore, Richard Kronland-Martinet, Trevor Wishart	Soundsheet Examples	THE COMPUTER MUSIC JOURNAL Volume 13 No. 1, Clara Rockmore	Spring 1989
9-22		Articles	Stephen Travis Pope	Machine Tongues XI: Object-Oriented Software Design	THE COMPUTER MUSIC JOURNAL Volume 13 No. 2, Object-Oriented Software	Summer 1989
23-38		Articles	Carla Scaletti	The Kyma/Platypus Computer Music Workstation	THE COMPUTER MUSIC JOURNAL Volume 13 No. 2, Object-Oriented Software	Summer 1989
39-47		Articles	Kurt J. Hebel	Javelina: An Environment for Digital Signal Processing Software Development	THE COMPUTER MUSIC JOURNAL Volume 13 No. 2, Object-Oriented Software	Summer 1989

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48-55		Articles	David A. Jaffe and Lee Boynton	An Overview of the Sound and Music Kits for the NeXT Computer	THE COMPUTER MUSIC JOURNAL Volume 13 No. 2, Object-Oriented Software	Summer 1989
56-70		Articles	Henry S. Flurry	An Introduction to the Creation Station	THE COMPUTER MUSIC JOURNAL Volume 13 No. 2, Object-Oriented Software	Summer 1989
71-76		Articles	David K. Mellinger, Guy E. Garnett, and Bernard Mont-Reynaud	Virtual Digital Signal Processing in an Object-Oriented System	THE COMPUTER MUSIC JOURNAL Volume 13 No. 2, Object-Oriented Software	Summer 1989
77-85		Articles	Glendon Diener	TTrees: A Tool for the Compositional Environment	THE COMPUTER MUSIC JOURNAL Volume 13 No. 2, Object-Oriented Software	Summer 1989
86-89		Performance, Exhibitions, and Conference Reviews	Thomas Blum	ICMC '88 Concerts	THE COMPUTER MUSIC JOURNAL Volume 13 No. 2, Object-Oriented Software	Summer 1989
90-92		Performance, Exhibitions, and Conference Reviews	Curtis Roads	International Workshop on Models of the Singing Voice and Musical Sounds, Sorrento, Italy, 28-30 October 1988	THE COMPUTER MUSIC JOURNAL Volume 13 No. 2, Object-Oriented Software	Summer 1989
92-93		Recording Reviews	Robert Rowe	Joel Chadabe and Jan Williams: After Some Songs (Tape)	THE COMPUTER MUSIC JOURNAL Volume 13 No. 2, Object-Oriented Software	Summer 1989
94-95		User's Reports	Joseph Rothstein	Grandmaster MusicEase Notation Software	THE COMPUTER MUSIC JOURNAL Volume 13 No. 2, Object-Oriented Software	Summer 1989
96-98		User's Reports	Joseph Rothstein	Twelve Tone Systems Cakewalk Sequencer Software	THE COMPUTER MUSIC JOURNAL Volume 13 No. 2, Object-Oriented Software	Summer 1989
98-99		User's Reports	Curtis Roads	The Eventide Ultra-Harmonizer H3000	THE COMPUTER MUSIC JOURNAL Volume 13 No. 2, Object-Oriented Software	Summer 1989
11-23		Articles	David Anderson and Ron Kuivila	Continuous Abstractions for Discrete Event Languages	THE COMPUTER MUSIC JOURNAL Volume 13 No. 3, Neural Nets and Connectionism 1	Fall 1989
24-27		Articles	Gareth D. Loy	Preface to the Special Issue on Parallel Distributed Processing and Neural Networks	THE COMPUTER MUSIC JOURNAL Volume 13 No. 3, Neural Nets and Connectionism 1	Fall 1989
28-40		Articles	Mark Dolson	Machine Tongues XII: Neural Networks	THE COMPUTER MUSIC JOURNAL Volume 13 No. 3, Neural Nets and Connectionism 1	Fall 1989

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41-48		Articles	Hajime Sano and B. Keith Jenkins	A Neural Net Model for Pitch Perception	THE COMPUTER MUSIC JOURNAL Volume 13 No. 3, Neural Nets and Connectionism 1	Fall 1989
49-55		Articles	Don Scarborough, Ben Miller and Jacqueline Jones	Connectionist Models for Tonal Analysis	THE COMPUTER MUSIC JOURNAL Volume 13 No. 3, Neural Nets and Connectionism 1	Fall 1989
56-66		Articles	Peter Desain and Henkjan Honing	The Quantization of Musical Time: A Connectionist Approach	THE COMPUTER MUSIC JOURNAL Volume 13 No. 3, Neural Nets and Connectionism 1	Fall 1989
67-75		Articles	Robert Gjerdingen	Using Connectionist Models to Explore Complex Musical Patterns	THE COMPUTER MUSIC JOURNAL Volume 13 No. 3, Neural Nets and Connectionism 1	Fall 1989
76-84		Articles	Samir Sayegh	Fingering for String Instruments with the Optimum Path Paradigm, Performance, Exhibition, and Conference Reviews	THE COMPUTER MUSIC JOURNAL Volume 13 No. 3, Neural Nets and Connectionism 1	Fall 1989
85-87		Articles	Agostino Di Scipio	The Eleventh Musica Verticale Festival, Rome Italy, December, 1988	THE COMPUTER MUSIC JOURNAL Volume 13 No. 3, Neural Nets and Connectionism 1	Fall 1989
87-90		Articles	Robert J. Owens	National Association of Music Merchants Convention, Winter 1989, Anaheim, California USA	THE COMPUTER MUSIC JOURNAL Volume 13 No. 3, Neural Nets and Connectionism 1	Fall 1989
90-92		Publication Reviews	Robert Rowe	Alf Gabrielsson, editor: Action and Perception in Rhythm and Music	THE COMPUTER MUSIC JOURNAL Volume 13 No. 3, Neural Nets and Connectionism 1	Fall 1989
92-93		Publication Reviews	Alfred Shabda Owens	Scott Wilkinson: Tuning In: Microtonality in Electronic Music	THE COMPUTER MUSIC JOURNAL Volume 13 No. 3, Neural Nets and Connectionism 1	Fall 1989
93-94		Publication Reviews	Erling Wold	Johan Sundberg, editor: Harmony and Tonality	THE COMPUTER MUSIC JOURNAL Volume 13 No. 3, Neural Nets and Connectionism 1	Fall 1989
94-95		Publication Reviews	Erling Wold	James Tenney: A History of Consonance and Dissonance	THE COMPUTER MUSIC JOURNAL Volume 13 No. 3, Neural Nets and Connectionism 1	Fall 1989
95-96		Publication Reviews	Rodolfo Giassone	Lindoro Massimo Del Duca: Musica Digitale	THE COMPUTER MUSIC JOURNAL Volume 13 No. 3, Neural Nets and Connectionism 1	Fall 1989

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96-97		Recording Reviews	Robert Rowe	Neuma Records New Music Series Vol. 1	THE COMPUTER MUSIC JOURNAL Volume 13 No. 3, Neural Nets and Connectionism 1	Fall 1989
97-98		Recording Reviews	Benjamin Taylor	Jukka Tiensuu: The Fantastic Clavecin	THE COMPUTER MUSIC JOURNAL Volume 13 No. 3, Neural Nets and Connectionism 1	Fall 1989
98.		Interactive Videodisc Reviews	Craig Harris	Instruction in Music: Videodisc Music Series	THE COMPUTER MUSIC JOURNAL Volume 13 No. 3, Neural Nets and Connectionism 1	Fall 1989
99-105		User's reports	Robert J. Owens	Keller designs sequencers for IBM PCs	THE COMPUTER MUSIC JOURNAL Volume 13 No. 3, Neural Nets and Connectionism 1	Fall 1989
105-106		User's reports	Joseph Rothstein	MusicEase notation software for IBM PCs	THE COMPUTER MUSIC JOURNAL Volume 13 No. 3, Neural Nets and Connectionism 1	Fall 1989
106-107		User's reports	Vincent Mello	Kawai K1 Synthesizer	THE COMPUTER MUSIC JOURNAL Volume 13 No. 3, Neural Nets and Connectionism 1	Fall 1989
107-109		User's reports	Curtis Roads	Integrated media digital dyaxis : a digital audio workstation	THE COMPUTER MUSIC JOURNAL Volume 13 No. 3, Neural Nets and Connectionism 1	Fall 1989
109-111		User's reports	Joseph Rothstein	Tascam 238 multitrack cassette recorder	THE COMPUTER MUSIC JOURNAL Volume 13 No. 3, Neural Nets and Connectionism 1	Fall 1989
112-121		User's reports	Products anouncements		THE COMPUTER MUSIC JOURNAL Volume 13 No. 3, Neural Nets and Connectionism 1	Fall 1989
10-11		Articles	Gareth D. Loy	Preface to the Second Special Issue on parallel distributed processing and Neural Networks	THE COMPUTER MUSIC JOURNAL Volume 13 No. 4, Neural Nets and Connectionism 2	Winter 1989
12-26		Articles	Bernice Laden ,and Douglas H. Keefe	The Representation of Pitch in a Neural Net Model of Chord Classification	THE COMPUTER MUSIC JOURNAL Volume 13 No. 4, Neural Nets and Connectionism 2	Winter 1989
27-43		Articles	Peter M. Todd	A Connectionist Approach to Algorithmic Composition	THE COMPUTER MUSIC JOURNAL Volume 13 No. 4, Neural Nets and Connectionism 2	Winter 1989
44-53		Articles	Jamshed J. Bharucha and Peter M. Todd	Modeling the Perception of Tonal Structure with Neural Nets	THE COMPUTER MUSIC JOURNAL Volume 13 No. 4, Neural Nets and Connectionism 2	Winter 1989

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54-64	Articles	Keith Lent, Russell Pinkston and Peter Silsbee	Accelerando: A Real-Time, General Purpose Computer Music System	THE COMPUTER MUSIC JOURNAL Volume 13 No. 4, Neural Nets and Connectionism 2	Winter 1989
65-71	Articles	Keith Lent	An Efficient Method for Pitch Shifting Digitally Sampled Sounds	THE COMPUTER MUSIC JOURNAL Volume 13 No. 4, Neural Nets and Connectionism 2	Winter 1989
72-77	Articles	Haruhiro Katayose and Seiji Inokuchi	The Kansei Music System	THE COMPUTER MUSIC JOURNAL Volume 13 No. 4, Neural Nets and Connectionism 2	Winter 1989
78-82	Performance, Exhibition, and Conference Reviews	Stephen Travis Pope and Elizabeth Gibson	ACM SIGCHI89 Conference on Computer-Human Interaction, Austin, Texas, 30 April -5 May 1989	THE COMPUTER MUSIC JOURNAL Volume 13 No. 4, Neural Nets and Connectionism 2	Winter 1989
82-85	Performance, Exhibition, and Conference Reviews	David Johnson	Concert Series with Computer Music, Zurich, Switzerland, 9-12 December 1988	THE COMPUTER MUSIC JOURNAL Volume 13 No. 4, Neural Nets and Connectionism 2	Winter 1989
86-88	Publication Reviews	Thomas Blum	David Rosenboom, Editor: Biofeedback and the Arts	THE COMPUTER MUSIC JOURNAL Volume 13 No. 4, Neural Nets and Connectionism 2	Winter 1989
88-89	Publication Reviews	Robert Rowe	Richard Teitelbaum: Concerto Grosso	THE COMPUTER MUSIC JOURNAL Volume 13 No. 4, Neural Nets and Connectionism 2	Winter 1989
89-90	Publication Reviews	Robert Rowe	Rick Baitz, Martin Bresnick, Scott Lindroth, Neil B. Rolnick, and Richard Teitelbaum: CDCM-Computer Music Series, Vol. 2	THE COMPUTER MUSIC JOURNAL Volume 13 No. 4, Neural Nets and Connectionism 2	Winter 1989
90-91	Publication Reviews	Craig Harris	Roberto Laneri: Anadyomene	THE COMPUTER MUSIC JOURNAL Volume 13 No. 4, Neural Nets and Connectionism 2	Winter 1989
92-93	Users' Reports	Joseph Rothstein	Prosonus Studio Reference Disk and Sample Library Compact Disks	THE COMPUTER MUSIC JOURNAL Volume 13 No. 4, Neural Nets and Connectionism 2	Winter 1989
93-95	Users' Reports	Joseph Rothstein	Yamaha C1 Music Computer	THE COMPUTER MUSIC JOURNAL Volume 13 No. 4, Neural Nets and Connectionism 2	Winter 1989
95-98	Users' Reports	R. L. Blevins	Blank Software Alchemy 2.0 Sound Editor for Apple Macintosh	THE COMPUTER MUSIC JOURNAL Volume 13 No. 4, Neural Nets and Connectionism 2	Winter 1989

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12-25		Special Focus on New Performance Interfaces	Jeff Pressing	Cybernetic Issues in Interactive Performance Systems	THE COMPUTER MUSIC JOURNAL Volume 14 No. 1, New Performance Interfaces 1	Spring 1990
26-41		Special Focus on New Performance Interfaces	Dean Rubine and Paul McAvinney	Programmable Finger-tracking Instrument Controllers	THE COMPUTER MUSIC JOURNAL Volume 14 No. 1, New Performance Interfaces 1	Spring 1990
42-47		Special Focus on New Performance Interfaces	R. Benjamin Knapp and Hugh Lusted	A Bioelectric Controller for Computer Music Applications	THE COMPUTER MUSIC JOURNAL Volume 14 No. 1, New Performance Interfaces 1	Spring 1990
48-66		Special Focus on New Performance Interfaces	David Rosenboom	The Performing Brain	THE COMPUTER MUSIC JOURNAL Volume 14 No. 1, New Performance Interfaces 1	Spring 1990
67-73		Performance, Exhibition, And Conference Reviews	Thomas Rhea	Electronic Music Plus Seventeenth International Festival	THE COMPUTER MUSIC JOURNAL Volume 14 No. 1, New Performance Interfaces 1	Spring 1990
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80-81		Recording Reviews	Robert Rowe	Cultures Electroniques Serie GMEB UNESCO CIME Bourges 1988 Magisterium 16th International Electroacoustic Music Competition	THE COMPUTER MUSIC JOURNAL Volume 14 No. 1, New Performance Interfaces 1	Spring 1990
82-85		Users' Repots	R. L. Blevins	Opcode Vision Sequencer for Apple Macintosh Computers	THE COMPUTER MUSIC JOURNAL Volume 14 No. 1, New Performance Interfaces 1	Spring 1990
85-86		Users' Repots	Robert J. Owens and Ed Pollard	Ballade, Patch and Sequence Editor for the Roland MT-32 Tone Generator and IBM PC	THE COMPUTER MUSIC JOURNAL Volume 14 No. 1, New Performance Interfaces 1	Spring 1990
86-87		Users' Repots	Joseph Rothstein	Sound Quest DX11/TX81Z Master Editor/Librarian for IBM PCs	THE COMPUTER MUSIC JOURNAL Volume 14 No. 1, New Performance Interfaces 1	Spring 1990

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87-88		Users' Repots	Joseph Rothstein	Key Connection Audiocassette on the Kurzweil K1000 Synthesizer	THE COMPUTER MUSIC JOURNAL Volume 14 No. 1, New Performance Interfaces 1	Spring 1990
100.		Soundsheet Examples	David Rosenboom		THE COMPUTER MUSIC JOURNAL Volume 14 No. 1, New Performance Interfaces 1	Spring 1990
15-27		Articles	Xavier Chabot	Gesture Interfaces and a Software Toolkit for Performance with Electronics	THE COMPUTER MUSIC JOURNAL Volume 14 No. 2, New Performance Interfaces 2	Summer 1990
28-33		Articles	Volker Krefeld	The Hand in the Web: An Interview with Michel Waisvisz	THE COMPUTER MUSIC JOURNAL Volume 14 No. 2, New Performance Interfaces 2	Summer 1990
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52-60		Articles	Robert Moog and Thomas Rhea	Evolution of the Keyboard Interface: The Bösendorfer 290 SE Recording Piano and the Moog Multiply-Touch-Sensitive Keyboards	THE COMPUTER MUSIC JOURNAL Volume 14 No. 2, New Performance Interfaces 2	Summer 1990
61-64		Performance Reviews	Thomas Blum	Concerts at the 1989 International Computer Music Conference in: Columbus. Ohio, November 2-5, 1989	THE COMPUTER MUSIC JOURNAL Volume 14 No. 2, New Performance Interfaces 2	Summer 1990
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71-72		Recording Reviews	Thomas DeLio	James Dashow: Archimedes, Mnemonics, Oro, Argento and Legno	THE COMPUTER MUSIC JOURNAL Volume 14 No. 2, New Performance Interfaces 2	Summer 1990
73-83		Users' Reports	Michael Metlay	The Musician-Machine Interface to MIDI	THE COMPUTER MUSIC JOURNAL Volume 14 No. 2, New Performance Interfaces 2	Summer 1990
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87-97		Products anouncement			THE COMPUTER MUSIC JOURNAL Volume 14 No. 2, New Performance Interfaces 2	Summer 1990
12-25		Articles	Peter Kugel	Myhill's Thesis: There's More than Computing in Musical Thinking	THE COMPUTER MUSIC JOURNAL Volume 14 No. 3, Analysis/Synthesis, Pitch Detection 1	Fall 1990
26-37		Articles	Charles Sullivan	Topic: Extended Synthesis Techniques and Pitch Detection Extending the Karplus-Strong Algorithm to Synthesize Electric Guitar Timbres with Distortion and Feedback	THE COMPUTER MUSIC JOURNAL Volume 14 No. 3, Analysis/Synthesis, Pitch Detection 1	Fall 1990
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78-79		Performance, Exhibition, and Conference Reviews	Craig Harris	Third Annual Computer Music Concert, Palo Alto	THE COMPUTER MUSIC JOURNAL Volume 14 No. 3, Analysis/Synthesis, Pitch Detection 1	Fall 1990
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84-85		Recording Reviews	Robert Rowe	David Rosenboom: Systems of Judgment	THE COMPUTER MUSIC JOURNAL Volume 14 No. 3, Analysis/Synthesis, Pitch Detection 1	Fall 1990
86-89		User's Reports	Alan Belkin	Coda Finale, Version 2.0 for Apple Macintosh Computers	THE COMPUTER MUSIC JOURNAL Volume 14 No. 3, Analysis/Synthesis, Pitch Detection 1	Fall 1990
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14-19		Articles	Tona Green	Interview with Jean-Claude Eloy	THE COMPUTER MUSIC JOURNAL Volume 15 No. 1, Interactive Algorithmic Composition	Spring 1991
20-27		Articles	W. F. McGee and Paul Merkley	A Real-Time Logarithmic-Frequency Phase Vocoder	THE COMPUTER MUSIC JOURNAL Volume 15 No. 1, Interactive Algorithmic Composition	Spring 1991
28-39	Interactive Algorithmic Composition	Articles	Peter S. Langston	IMG/1: An Incidental Music Generator	THE COMPUTER MUSIC JOURNAL Volume 15 No. 1, Interactive Algorithmic Composition	Spring 1991
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58-60		Recording Reviews	Brad Garton	CDCM Computer Music Series, Computer Music Journal, vol. 1: Larry Austin, Thomas Clark, Jerry Hunt, Phil Winsor	THE COMPUTER MUSIC JOURNAL Volume 15 No. 1, Interactive Algorithmic Composition	Spring 1991
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63-66		Recording Reviews	Kevin Austin	Empreintes DIGITALes CDs: Christian Calon: Ligne de vie en récits électriques, Vol. 1; Robert Normandeau: Lieux inouïs, Vol. 2	THE COMPUTER MUSIC JOURNAL Volume 15 No. 1, Interactive Algorithmic Composition	Spring 1991
67-68		User's reports	Don Bedos	Yamaha SY22 Music Synthesizer	THE COMPUTER MUSIC JOURNAL Volume 15 No. 1, Interactive Algorithmic Composition	Spring 1991
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86-87		Soundsheet Examples	Charles R.Sullivan; Xavier Serra and Julius Orion III Smith; Peter S. Langston ; Michael Gogins		THE COMPUTER MUSIC JOURNAL Volume 15 No. 1, Interactive Algorithmic Composition	Spring 1991
12-20		Articles	Roger Johnson	Machine Songs I: Music and the Electronic Media	THE COMPUTER MUSIC JOURNAL Volume 15 No. 2, Performance Rules and the CAMP Project	Summer 1991
21-32	Lisp Programming Environments	Articles	Heinrich Taube	Common Music: A Music Composition Language in Common Lisp and CLOS	THE COMPUTER MUSIC JOURNAL Volume 15 No. 2, Performance Rules and the CAMP Project	Summer 1991
33-40	The CAMP Project	Articles	Rupert C. Nieberle, Stefan Koschorrek, Lutz Kosentzy and Markus Freericks	CAMP: Computer-Aided Music Processing	THE COMPUTER MUSIC JOURNAL Volume 15 No. 2, Performance Rules and the CAMP Project	Summer 1991
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56-71	Performance Rules	Articles	Anders Friberg	Generative Rules for Music Performance	THE COMPUTER MUSIC JOURNAL Volume 15 No. 2, Performance Rules and the CAMP Project	Summer 1991
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80-81		Recording Reviews	Albert Mailer	M.Bagella, N.Sami, S.Tamburini, G.Nottoli and F.Galante : Computer Music Concerto	THE COMPUTER MUSIC JOURNAL Volume 15 No. 2, Performance Rules and the CAMP Project	Summer 1991
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88.		User's reports	Robert J. Owens	Sennheiser HD25 Monitoring Headphones	THE COMPUTER MUSIC JOURNAL Volume 15 No. 2, Performance Rules and the CAMP Project	Summer 1991
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50-57	The Ircam musical workstation	Articles	Eric Viara	CPOS: A Real-Time Operating System for the IRCAM Musical Workstation	THE COMPUTER MUSIC JOURNAL Volume 15 No. 3, IRCAM Musical Workstation	Fall 1991
58-67	The Ircam musical workstation	Articles	Miller Puckette	FTS: A Real-time Monitor for Multiprocessor Music Synthesis	THE COMPUTER MUSIC JOURNAL Volume 15 No. 3, IRCAM Musical Workstation	Fall 1991
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101-105		Performance, Exhibition, and Conference Reviews	Joseph Rothstein and Robert J. Owens	Two Views of the 1991 National Association of Music Merchants (NAMM) Convention	THE COMPUTER MUSIC JOURNAL Volume 15 No. 3, IRCAM Musical Workstation	Fall 1991
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122-124		User's reports	Joseph Rothstein	Play It By Ear : Ear Training Software for IBM PCs	THE COMPUTER MUSIC JOURNAL Volume 15 No. 3, IRCAM Musical Workstation	Fall 1991
124-126		User's reports	Joseph Rothstein	Voyetra Sequencer Plus Gold for IBM PCs	THE COMPUTER MUSIC JOURNAL Volume 15 No. 3, IRCAM Musical Workstation	Fall 1991
17-28	Dream Machines for Computer Music ; In Honor of John R. Pierce's 80 th birthday	Article	- Recollections with John Robinson Pierce		THE COMPUTER MUSIC JOURNAL Volume 15 No. 4, Dream Machines: John Pierce at 80	Winter 1991
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51-54	Dream Machines for Computer Music ; In Honor of John R. Pierce's 80 th birthday	Article	Xavier Rodet	What Would We like to See Our Music Machines Capable of Doing?	THE COMPUTER MUSIC JOURNAL Volume 15 No. 4, Dream Machines: John Pierce at 80	Winter 1991
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82-86	Dream Machines for Computer Music ; In Honor of John R. Pierce's 80 th birthday	Article	David L. Wessel	Instruments That Learn, Refined Controllers, Source Model Loudspeakers	THE COMPUTER MUSIC JOURNAL Volume 15 No. 4, Dream Machines: John Pierce at 80	Winter 1991
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88-89		Performance, Exhibition, and Conference Reviews	Arvid O.Vollsnes	Computers in Music Research : Queen's University, Belfast, Northern Ireland	THE COMPUTER MUSIC JOURNAL Volume 15 No. 4, Dream Machines: John Pierce at 80	Winter 1991
89-94		Performance, Exhibition, and Conference Reviews	Brian Reinbolt	Electronic Music Plus : Mills College, Oakland, California, USA	THE COMPUTER MUSIC JOURNAL Volume 15 No. 4, Dream Machines: John Pierce at 80	Winter 1991
94-96		Performance, Exhibition, and Conference Reviews	Otto Laske	Third Biennial Arts and Technology Symposium : connecticut College, New London, Connecticut, USA	THE COMPUTER MUSIC JOURNAL Volume 15 No. 4, Dream Machines: John Pierce at 80	Winter 1991
96-98		Performance, Exhibition, and Conference Reviews	Gary Don and Graig Weston	Music and Power : University of Washington, Seattle, Washington, USA	THE COMPUTER MUSIC JOURNAL Volume 15 No. 4, Dream Machines: John Pierce at 80	Winter 1991
98-99		Performance, Exhibition, and Conference Reviews	Craig Harris	Computer Music Concert : New Performance Gallery, San Francisco, California, USA	THE COMPUTER MUSIC JOURNAL Volume 15 No. 4, Dream Machines: John Pierce at 80	Winter 1991
99-100		Recording Reviews	John Bischoff	Erling World : I Weep	THE COMPUTER MUSIC JOURNAL Volume 15 No. 4, Dream Machines: John Pierce at 80	Winter 1991
100.		Recording Reviews	Erling World	Tim Perkis and John Bischoff : Artificial Horizon	THE COMPUTER MUSIC JOURNAL Volume 15 No. 4, Dream Machines: John Pierce at 80	Winter 1991
102-110		User's reports	Pelz-Sherman	Mark of the Unicorn Performer 3.61 for the Apple Macintosh	THE COMPUTER MUSIC JOURNAL Volume 15 No. 4, Dream Machines: John Pierce at 80	Winter 1991
110-112		User's reports	Joseph Rothstein	Mark of the Unicorn MIDI Mixer 7s	THE COMPUTER MUSIC JOURNAL Volume 15 No. 4, Dream Machines: John Pierce at 80	Winter 1991

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128.		User's reports	Arthur Roberts	Steinberg-Jones CUBASE Sequencer for Atari ST Computers	THE COMPUTER MUSIC JOURNAL Volume 15 No. 4, Dream Machines: John Pierce at 80	Winter 1991
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89-91	User's Reports	Curtis Roads	The Lexicon 300 Spatial Processor	THE COMPUTER MUSIC JOURNAL Volume 17 No. 4, Music Representation and Scoring 2	Winter 1993	
17-20	Music representation and scoring	Articles	Donald Byrd	Music Notation Software and Intelligence	THE COMPUTER MUSIC JOURNAL Volume 18 No. 1, Music Representation and Scoring 3	Spring 1994
21-29	Music representation and scoring	Articles	John Wm. Schaffer	Threader : A Computer Interface for the Graphical Entry, Encoding, and Analysis of Musical Scores	THE COMPUTER MUSIC JOURNAL Volume 18 No. 1, Music Representation and Scoring 3	Spring 1994
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70-80		Articles	Ian H. Witten, Leonard C. Manzara, and Darrell Conklin	Comparing Human and Computational Models of Music Prediction	THE COMPUTER MUSIC JOURNAL Volume 18 No. 1, Music Representation and Scoring 3	Spring 1994
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21-29	Music Representation	Article	Roel Vertegaal and Ernst Bonis	ISEE: An Intuitive Sound Editing Environment	THE COMPUTER MUSIC JOURNAL Volume 18 No. 2, Composition and Performance in the 1990s 1	Summer 1994
30-37	Machine Tongues	Article	William Schottstaedt	Machine Tongues XVII: CLM - Music V meets Common Lisp	THE COMPUTER MUSIC JOURNAL Volume 18 No. 2, Composition and Performance in the 1990s 1	Summer 1994
38-48	Synthesis and Transformation	Article	Barry Truax	Discovering Inner Complexity: Time-Shifting and Transposition with a Real-Time Granulation Technique	THE COMPUTER MUSIC JOURNAL Volume 18 No. 2, Composition and Performance in the 1990s 1	Summer 1994

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49-58	Composition and performance in the 1990s	Article	Leigh Landy	Composition and Performance in the 1990s	THE COMPUTER MUSIC JOURNAL Volume 18 No. 2, Composition and Performance in the 1990s 1	Summer 1994
59-77	Composition and performance in the 1990s	Article	Larry Polansky	Live Interactive Computer Music in HMSL 1984-1992	THE COMPUTER MUSIC JOURNAL Volume 18 No. 2, Composition and Performance in the 1990s 1	Summer 1994
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87-96		Event Reviews	Robin Bargar, Insook Choi, Brad Garton, and Takebumi Itagaki	Four Views of the 1993 International Computer Music Conference - 10-15 September, 1993, Tokyo, Japan	THE COMPUTER MUSIC JOURNAL Volume 18 No. 2, Composition and Performance in the 1990s 1	Summer 1994
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17-24		Interview	Toru Iwatake	An Interview with Barry Truax	THE COMPUTER MUSIC JOURNAL Volume 18 No. 3, Composition and Performance in the 1990s 2	Fall 1994
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33-44	Composition and performance in the 1990s	Article	Edited by Stephen Travis Pope	Music and Computers: Composers Panel Discussion from the 1992 NEMO Festival	THE COMPUTER MUSIC JOURNAL Volume 18 No. 3, Composition and Performance in the 1990s 2	Fall 1994
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19-25		Interview	Laurent Fourier	Jean-Jacques Perrey and the Ondioline	THE COMPUTER MUSIC JOURNAL Volume 18 No. 4, The ZIPI Music Interface Language	Winter 1994
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47-51	The ZIPI Music Interface Language	Article	Keith McMillen	ZIPI: Origins and Motivations	THE COMPUTER MUSIC JOURNAL Volume 18 No. 4, The ZIPI Music Interface Language	Winter 1994
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97-98		Event Reviews	Myriam Desainte-Catherine	Journees d'Informatique Musical (JIM'94)	THE COMPUTER MUSIC JOURNAL Volume 18 No. 4, The ZIPI Music Interface Language	Winter 1994
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110-111		Recording Reviews	Elizabeth Hinkle-Turner	Music from SEAMUS (Vol. 1)	THE COMPUTER MUSIC JOURNAL Volume 18 No. 4, The ZIPI Music Interface Language	Winter 1994
111-113		Product Reviews	Joseph Rothstein	Mark of the Unicorn Multiport MIDI Interface and Processor for PCs	THE COMPUTER MUSIC JOURNAL Volume 18 No. 4, The ZIPI Music Interface Language	Winter 1994
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11-24		Interview	Ed M. Thieberger	An Interview with Charles Dodge	THE COMPUTER MUSIC JOURNAL Volume 19 No. 1, Synthesis and Transformation	Spring 1995
25-63	Machine Tongues	Article	Stephen Travis Pope and Guido Van Rossum	Machine Tongues XVIII. A Child's Garden of Sound File Formats	THE COMPUTER MUSIC JOURNAL Volume 19 No. 1, Synthesis and Transformation	Spring 1995
64-75	Composition and performance in the 1990s	Article	Mari Kimura	Performance Practice in Computer Music	THE COMPUTER MUSIC JOURNAL Volume 19 No. 1, Synthesis and Transformation	Spring 1995
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88-98		Article	Gordon Monro	Fractal Interpolation Waveforms	THE COMPUTER MUSIC JOURNAL Volume 19 No. 1, Synthesis and Transformation	Spring 1995
99-102		Event Reviews	David Keane	Synthese 1994: The 1994 Bourges Festival International de Musique Electroacoustique -Bourges, France, 3-11 June 1994	THE COMPUTER MUSIC JOURNAL Volume 19 No. 1, Synthesis and Transformation	Spring 1995
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23-33	Algorithmic Composition	Article	Jeremy Leach and John Fitch	Nature, Music, and Algorithmic Composition	THE COMPUTER MUSIC JOURNAL Volume 19 No. 2, Artificial Intelligence and Music	Summer 1995
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93-94		Event Reviews	Karl Reichmann	Press RETURN: The Palindrome Dance Company-Nuremberg, Germany, 25-27 May 1995	THE COMPUTER MUSIC JOURNAL Volume 19 No. 4, Sound Spatialization and Spatial Perception	Winter 1995
94-96		Event Reviews	Jim McManus	Richard Aldag, Brian Belet, Pablo Furman, Brent Heisinger, Theodore Lucas, Allen Strange, and Daniel Wyman: San Jose State University Faculty Concert-San Jose, California, USA, 27 April 1995	THE COMPUTER MUSIC JOURNAL Volume 19 No. 4, Sound Spatialization and Spatial Perception	Winter 1995
96-99		Publication Reviews	Tom Rhea	Gayle Young: The Sackbut Blues-Hugh Le Caine: Pioneer in Electronic Music	THE COMPUTER MUSIC JOURNAL Volume 19 No. 4, Sound Spatialization and Spatial Perception	Winter 1995
99-101		Publication Reviews	Dave Madole	Durand Begault: 3-D Sound for Virtual Reality	THE COMPUTER MUSIC JOURNAL Volume 19 No. 4, Sound Spatialization and Spatial Perception	Winter 1995
101-103		Publication Reviews	Tom Daugerty	Stephen McAdams and Emmanuel Bigand, editors: Thinking in Sound-The Cognitive Psychology of Human Audition	THE COMPUTER MUSIC JOURNAL Volume 19 No. 4, Sound Spatialization and Spatial Perception	Winter 1995
103-104		Recording Reviews	Stephen David Beck	Larry Austin, Rick Chatham, Eugene De Lisa, Cort Lippe, Michael Matthews, and Rodney Waschka II: CDCM Computer Music Series, Vol. 16-The Composer in the Computer Age-II	THE COMPUTER MUSIC JOURNAL Volume 19 No. 4, Sound Spatialization and Spatial Perception	Winter 1995
105-109		Products announcements			THE COMPUTER MUSIC JOURNAL Volume 19 No. 4, Sound Spatialization and Spatial Perception	Winter 1995
19-24		Articles	Joshua Cody	An Interview with Paul Lansky	THE COMPUTER MUSIC JOURNAL Volume 20 No. 1, 20th Anniversary Issue: The State of the Art	Spring 1996
25-41	The history of computer music	Articles	Francis Richard Moore	Dreams of Computer Music - Then and Now	THE COMPUTER MUSIC JOURNAL Volume 20 No. 1, 20th Anniversary Issue: The State of the Art	Spring 1996
42-45	The state of art in computer music	Articles	Laurie Spiegel	That was Then -This is Now	THE COMPUTER MUSIC JOURNAL Volume 20 No. 1, 20th Anniversary Issue: The State of the Art	Spring 1996
46-48	The state of art in computer music	Articles	Johannes Goebel	"Freedom and Precision of Control"	THE COMPUTER MUSIC JOURNAL Volume 20 No. 1, 20th Anniversary Issue: The State of the Art	Spring 1996
49-51	The state of art in computer music	Articles	John R. Pierce	Computer Music, Coming and Going	THE COMPUTER MUSIC JOURNAL Volume 20 No. 1, 20th Anniversary Issue: The State of the Art	Spring 1996

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52-56	The state of art in computer music	Articles	Roger B. Dannenberg	A Perspective on Computer Music	THE COMPUTER MUSIC JOURNAL Volume 20 No. 1, 20th Anniversary Issue: The State of the Art	Spring 1996
57-61	The state of art in computer music	Articles	Xavier Rodet	Recent Developments in Computer Sound Analysis and Synthesis	THE COMPUTER MUSIC JOURNAL Volume 20 No. 1, 20th Anniversary Issue: The State of the Art	Spring 1996
62-75	Composition and performance in the 1990s	Articles	Jean-Claude Risset and Scott Van Duyne	Real-time Performance Interaction with a Computer-Controlled Acoustic Piano	THE COMPUTER MUSIC JOURNAL Volume 20 No. 1, 20th Anniversary Issue: The State of the Art	Spring 1996
76-91	Performance rules	Articles	Gunilla Berndtsson	The KTH Rule System for Singing Synthesis	THE COMPUTER MUSIC JOURNAL Volume 20 No. 1, 20th Anniversary Issue: The State of the Art	Spring 1996
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102-103		Event Reviews	Francois Pachet	JIM' 95: Journees d'Informatique Musicale, April 7-8, 1995, Paris, France	THE COMPUTER MUSIC JOURNAL Volume 20 No. 1, 20th Anniversary Issue: The State of the Art	Spring 1996
103-106		Event Reviews	Robert J. Owens	ACM SIGGRAPH 95, 6-11 August 1995, Los Angeles Convention Center, Los Angeles, California	THE COMPUTER MUSIC JOURNAL Volume 20 No. 1, 20th Anniversary Issue: The State of the Art	Spring 1996
106-108		Event Reviews	Anna Sofie Christiansen	Michael Alcorn, Nicky Hind, Peer Landa, Jorge Sad, alt.music.out: Center for Computer Research in Music and Acoustics (CCRMA) Summer Concert, Stanford, California USA, 20 July 1995	THE COMPUTER MUSIC JOURNAL Volume 20 No. 1, 20th Anniversary Issue: The State of the Art	Spring 1996
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113-115		Recording Reviews	Jonatas Manzolli	Wreckin' Ball: The Hub-Live Computer Network Music with guest artists Alvin Curran & The Rova Saxophone	THE COMPUTER MUSIC JOURNAL Volume 20 No. 1, 20th Anniversary	Spring 1996

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118-119		Product Reviews	Neil Leonard	Bliss Paint for the Apple Macintosh	THE COMPUTER MUSIC JOURNAL Volume 20 No. 1, 20th Anniversary Issue: The State of the Art	Spring 1996
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28-32	The State of Art in Computer Music	Article	Chris Brown, John Bischoff, and Tim Perkis	Bringing Digital Music to Life	THE COMPUTER MUSIC JOURNAL Volume 20 No. 2, Bringing Digital Music to Life	Summer 1996
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72-95	Synthesis and Transformation	Article	Andrew Horner and James Beauchamp	Piecewise Linear Approximation of Additive Synthesis Envelopes: A Comparison of Various Methods	THE COMPUTER MUSIC JOURNAL Volume 20 No. 2, Bringing Digital Music to Life	Summer 1996
96-111	Music Representation	Article	Mira Balaban	The Music Structures Approach to Knowledge Representation for Music Processing	THE COMPUTER MUSIC JOURNAL Volume 20 No. 2, Bringing Digital Music to Life	Summer 1996
112-120		Event Reviews	Peter Castine and Michael Hamman	Two Reports of the 1995 International Computer Music Conference (ICMC)-The Banff Centre for the Arts, Banff, Canada, 3-7 September 1995	THE COMPUTER MUSIC JOURNAL Volume 20 No. 2, Bringing Digital Music to Life	Summer 1996

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120-122		Event Reviews	Christiane Ten-Hoopen	The International Congress in Music and Artificial Intelligence-Edinburgh, UK, 15-17 September 1995	THE COMPUTER MUSIC JOURNAL Volume 20 No. 2, Bringing Digital Music to Life	Summer 1996
122-124		Event Reviews	Darren Otero and Lynn F. Kowal	Music Mobile in Concert-Peabody Conservatory of Music, The Johns Hopkins University, Baltimore, Maryland USA, 1 November 1995	THE COMPUTER MUSIC JOURNAL Volume 20 No. 2, Bringing Digital Music to Life	Summer 1996
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24-27	The State of Art in Computer Music	Article	Paul Berg	Abstracting the Future: The Search for Musical Constructs	THE COMPUTER MUSIC JOURNAL Volume 20 No. 3, The Search for Musical Constructs	Fall 1996
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31-35	The State of Art in Computer Music	Article	Carla Scaletti	The Last 20 Years	THE COMPUTER MUSIC JOURNAL Volume 20 No. 3, The Search for Musical Constructs	Fall 1996
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38-46	The State of Art in Computer Music	Article	Perry R. Cook	Singing Voice Synthesis: History, Current Work, and Future Directions	THE COMPUTER MUSIC JOURNAL Volume 20 No. 3, The Search for Musical Constructs	Fall 1996	
47-58	Music Representation	Article	Pierre-Yves Rolland and Francois Pachet	A Framework for Representing Knowledge about Synthesizer Programming	THE COMPUTER MUSIC JOURNAL Volume 20 No. 3, The Search for Musical Constructs	Fall 1996	
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81-82		Publication Reviews	Michael Czeiszperger	Stanley Jungleib: General MIDI	THE COMPUTER MUSIC JOURNAL Volume 20 No. 3, The Search for Musical Constructs	Fall 1996	
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84-85		Publication Reviews	Mary Simoni	Julie Anne Sadie and Rhian Samuel, Editors: The Norton/Grove Dictionary of Women Composers	THE COMPUTER MUSIC JOURNAL Volume 20 No. 3, The Search for Musical Constructs	Fall 1996	
85-86		Recording Reviews	Jason D. Vantomme	Brian Reinbolt: It's Not That Simple	THE COMPUTER MUSIC JOURNAL Volume 20 No. 3, The Search for Musical Constructs	Fall 1996	
86-88		Recording Reviews	James Bohn	Roger Reynolds: ElectroAcoustic Music	THE COMPUTER MUSIC JOURNAL Volume 20 No. 3, The Search for Musical Constructs	Fall 1996	
88-94		Product Reviews	Mike Metlay	The Technics WSA1 Acoustic Modeling Synthesizer	THE COMPUTER MUSIC JOURNAL Volume 20 No. 3, The Search for Musical Constructs	Fall 1996	

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96-97		Product Reviews	S. R. Weill	The Eternal Machine Plug-in Module for Sound Designer II on the Apple Macintosh	THE COMPUTER MUSIC JOURNAL Volume 20 No. 3, The Search for Musical Constructs	Fall 1996
98-100		Product Reviews	Joseph Rothstein	The Unisyn Patch Editor/Librarian Software for Windows	THE COMPUTER MUSIC JOURNAL Volume 20 No. 3, The Search for Musical Constructs	Fall 1996
11-16		Interview	Brigitte Robindore	Eskhaté Ereuna: Extending the Limits of Musical Thought, Comments on and by Iannis Xenakis	THE COMPUTER MUSIC JOURNAL Volume 20 No. 4, Accomplishments and Challenges	Winter 1996
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21-24	The State of the Art in Computer Music	Article	Cort Lippe	Real-Time Interactive Digital Signal Processing: A View of Computer Music	THE COMPUTER MUSIC JOURNAL Volume 20 No. 4, Accomplishments and Challenges	Winter 1996
25-26	The State of the Art in Computer Music	Article	Mari Kimura	Computers for Performers-Crossing the Boundaries for the Future	THE COMPUTER MUSIC JOURNAL Volume 20 No. 4, Accomplishments and Challenges	Winter 1996
27-28	The State of the Art in Computer Music	Article	Barry Truax	Corporate and Public Definitions of Culture	THE COMPUTER MUSIC JOURNAL Volume 20 No. 4, Accomplishments and Challenges	Winter 1996
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33-43	Music Representation	Article	Cindy Grande and Alan Belkin	The Development of the Notation Interchange File Format	THE COMPUTER MUSIC JOURNAL Volume 20 No. 4, Accomplishments and Challenges	Winter 1996
44-59	Synthesis and Transformation	Article	Kelly Fitz and Lippold Haken	Sinusoidal Modeling and Manipulation Using Lemur	THE COMPUTER MUSIC JOURNAL Volume 20 No. 4, Accomplishments and Challenges	Winter 1996
60.		Publication Reviews	Ralph Ames	Morton Subotnick's Making Music	THE COMPUTER MUSIC JOURNAL Volume 20 No. 4, Accomplishments and Challenges	Winter 1996

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69-71		Recording Reviews	Brad Garton	David A. Jaffe: XXIst Century Mandolin: Acoustic and Computer Music for the Mandolin	THE COMPUTER MUSIC JOURNAL Volume 20 No. 4, Accomplishments and Challenges	Winter 1996
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35-38	Winners of the first international	Article	Tom Erbe	SoundHack: A Brief Overview	THE COMPUTER MUSIC JOURNAL Volume 21 No. 1, Composition and	Spring 1997

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58-67	Music analysis and cognition	Article	Irene V. Bakhmutova, Vladimir D. Gusev, and Tatiana N. Titkova	The Search for Adaptations in Song Melodies	THE COMPUTER MUSIC JOURNAL Volume 21 No. 1, Composition and Performance in the 1990s 3	Spring 1997
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50-60	Machine tongues : Nyquist	Article	Roger B. Dannenberg	Machine Tongues XIX: Nyquist, a Language for Composition and Sound Synthesis	THE COMPUTER MUSIC JOURNAL Volume 21 No. 3, Machine Tongues: Nyquist	Fall 1997
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83-94	Machine tongues : Nyquist	Article	Roger B. Dannenberg and Nick Thompson	Real-Time Software Synthesis on Superscalar Architectures	THE COMPUTER MUSIC JOURNAL Volume 21 No. 3, Machine Tongues: Nyquist	Fall 1997
95-98		Event Reviews	Marc Chemillier and Gérard Assayag	JIM 96: Third Journées d'Informatique Musical, Tatihou Island, Normandy, France	THE COMPUTER MUSIC JOURNAL Volume 21 No. 3, Machine Tongues: Nyquist	Fall 1997
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103-104		Recording Reviews	Robert Cummings	Swiss Waves: Works from the Swiss Center for Computer Music 1985-1995	THE COMPUTER MUSIC JOURNAL Volume 21 No. 3, Machine Tongues: Nyquist	Fall 1997
104-105		Recording Reviews	Boris Schenker	Wesley Fuller and Thomas DeLio: 20th Century American Music for piano, violin, flute, percussion, and computer	THE COMPUTER MUSIC JOURNAL Volume 21 No. 3, Machine Tongues: Nyquist	Fall 1997
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11-22	Composition and performance	Article	Emmanuelle Loubet	The Beginnings of Electronic Music in Japan, with a Focus on the NHK Studio: The 1950s and 1960s	THE COMPUTER MUSIC JOURNAL Volume 21 No. 4, Modeling Analog Synthesis	Winter 1997
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86-87		Event Reviews	Joseph L. Anderson	Two Concerts at the 27th International Festival of Electroacoustic Music - Bourges, France	THE COMPUTER MUSIC JOURNAL Volume 21 No. 4, Modeling Analog Synthesis	Winter 1997
88-89		Publication Reviews	Carlos Palombini	Musica Electroacustica, edited by Florivaldo Menezes	THE COMPUTER MUSIC JOURNAL Volume 21 No. 4, Modeling Analog Synthesis	Winter 1997
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99-100		Product reviews	Alex Kousnetsov and Kenneth Fields	SonicWORX Artist for Mac OS	THE COMPUTER MUSIC JOURNAL Volume 21 No. 4, Modeling Analog Synthesis	Winter 1997
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25-29	New Performance Interfaces	Article	Serge de Laubier	The Meta-Instrument	THE COMPUTER MUSIC JOURNAL Volume 22 No. 1, New Performance Interfaces	Spring 1998
30-48	New Performance Interfaces	Article	Lippold Haken, Ed Tellman, and Patrick Wolfe	An Indiscrete Music Keyboard	THE COMPUTER MUSIC JOURNAL Volume 22 No. 1, New Performance Interfaces	Spring 1998
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86-88		Product Reviews	Neil Leonard III	Lexicon MPX 1 Multiple Processor FX	THE COMPUTER MUSIC JOURNAL Volume 22 No. 1, New Performance Interfaces	Spring 1998
12-19	Synthesis and transformation	Article	Dan Slater	Chaotic Sound Synthesis	THE COMPUTER MUSIC JOURNAL Volume 22 No. 2, Nonlinear Systems	Summer 1998
20-34	Sound representation	Article	Gordon Monro and Jeff Pressing	Sound Visualization Using Embedding: The Art and Science of Auditory Autocorrelation	THE COMPUTER MUSIC JOURNAL Volume 22 No. 2, Nonlinear Systems	Summer 1998
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71-73		Recording Reviews	Stéphane Roy	Francis Dhomont: Cycle des profondeurs and Mouvances, Métaphores	THE COMPUTER MUSIC JOURNAL Volume 22 No. 2, Nonlinear Systems	Summer 1998
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75-76		Recording Reviews	James Harley	Iannis Xenakis: Electronic Music, Diamorphoses, Concret PH, Orient-Occident, Bohor, Hibiki-Hana-Ma, S.709	THE COMPUTER MUSIC JOURNAL Volume 22 No. 2, Nonlinear Systems	Summer 1998
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8-16		Interview	Brigitte Robindoré	Luc Ferrari: Interview with an Intimate Iconoclast	THE COMPUTER MUSIC JOURNAL Volume 22 No. 3, Physical Modeling of Musical Instruments	Fall 1998
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62-63		Recording Reviews	Alcides Lanza	Jon Appleton: Contes de la mémoire	THE COMPUTER MUSIC JOURNAL Volume 22 No. 3, Physical Modeling of Musical Instruments	Fall 1998
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73-74		Product Reviews	Jack Garland	APB Tools Sigma1 Surround Matrix Mixer for ProTools TDM	THE COMPUTER MUSIC JOURNAL Volume 22 No. 3, Physical Modeling of Musical Instruments	Fall 1998
74.		Product Reviews	Chris DeGiere	Korg Z1 Synthesizer	THE COMPUTER MUSIC JOURNAL Volume 22 No. 3, Physical Modeling of Musical Instruments	Fall 1998
19-28		Interview	Mary Simoni	Profiles of Determination	THE COMPUTER MUSIC JOURNAL Volume 22 No. 4, Dancing the Music	Winter 1998

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29-43	New performance interfaces	Article	Wayne Siegel and Jens Jacobsen	The Challenges of Interactive Dance: An Overview and Case Study	THE COMPUTER MUSIC JOURNAL Volume 22 No. 4, Dancing the Music	Winter 1998
44-62	Machine recognition of music	Article	Dominik Hoernel and Wolfram Menzel	Learning Musical Structure and Style with Neural Networks	THE COMPUTER MUSIC JOURNAL Volume 22 No. 4, Dancing the Music	Winter 1998
63-75	Machine recognition of music	Article	Petri Toivainen	An Interactive MIDI Accompanist	THE COMPUTER MUSIC JOURNAL Volume 22 No. 4, Dancing the Music	Winter 1998
76-78		Event Reviews	Eric Marty	San Francisco Contemporary Chamber Players and CNMAT in Concert, Center of arts theater, San Francisco, California, USA, 9 february 1998	THE COMPUTER MUSIC JOURNAL Volume 22 No. 4, Dancing the Music	Winter 1998
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80-81		Recording Reviews	Laurie Radford	Jonty Harrison: Articles indéfinis	THE COMPUTER MUSIC JOURNAL Volume 22 No. 4, Dancing the Music	Winter 1998
81-82		Recording Reviews	James Bohn	Arne Nordheim: Electric	THE COMPUTER MUSIC JOURNAL Volume 22 No. 4, Dancing the Music	Winter 1998
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87-88		Recording Reviews	L. Roy Hubble	U&I/Arboretum Systems MetaSynth for Mac OS	THE COMPUTER MUSIC JOURNAL Volume 22 No. 4, Dancing the Music	Winter 1998
10-27	Music Analysis and cognition	Article	David Temperley and Daniel Sleator	Modeling Meter and Harmony: A Preference-Rule Approach	THE COMPUTER MUSIC JOURNAL Volume 23 No. 1, Modeling Meter and Harmony	Spring 1999

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41-48	The history and sociology of electroacoustic music	Article	Martín Alejandro Fumarola	Electroacoustic Music Practice in Latin America: An Interview with Juan Amenabar	THE COMPUTER MUSIC JOURNAL Volume 23 No. 1, Modeling Meter and Harmony	Spring 1999
49-56	The history and sociology of electroacoustic music	Article	Stephen Travis Pope	Web.La.Radia: Social, Economic, and Political Aspects of Music and Digital Media	THE COMPUTER MUSIC JOURNAL Volume 23 No. 1, Modeling Meter and Harmony	Spring 1999
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62-64	Winners of the third international music software Competition	Article	Thierry Carron and Dominique Fober	Modularing: A Suite of MIDI Applications Modelled on the Analog Studio	THE COMPUTER MUSIC JOURNAL Volume 23 No. 1, Modeling Meter and Harmony	Spring 1999
65-69		Event Reviews	Stephen Travis Pope and Alex Kouznetsov	The 1998 Home Theater and Specialty Audio Show (HiFi '98)	THE COMPUTER MUSIC JOURNAL Volume 23 No. 1, Modeling Meter and Harmony	Spring 1999
69-72		Event Reviews	Brian Belet	Second Santa Fe International Festival of Electroacoustic Music	THE COMPUTER MUSIC JOURNAL Volume 23 No. 1, Modeling Meter and Harmony	Spring 1999
72-75		Event Reviews	Ludger Bruemmer and Krzyztof Knittel	Two Reviews of Synthèse 98: The 28th International Festival of Electroacoustic Music	THE COMPUTER MUSIC JOURNAL Volume 23 No. 1, Modeling Meter and Harmony	Spring 1999
75-78		Event Reviews	Elainie Lillios	SEAMUS National Conference 1998	THE COMPUTER MUSIC JOURNAL Volume 23 No. 1, Modeling Meter and Harmony	Spring 1999
78-79		Event Reviews	Tim Perkis	Digital Music Under the Stars	THE COMPUTER MUSIC JOURNAL Volume 23 No. 1, Modeling Meter and Harmony	Spring 1999
79-82		Event Reviews	Ellen Waterman and James Harley	Open Ears Festival of Music and Sound	THE COMPUTER MUSIC JOURNAL Volume 23 No. 1, Modeling Meter and Harmony	Spring 1999

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82-84		Event Reviews	Carlos Palombini	Fifth Brazilian Symposium on Computer Music: Super and Parallel Computing Applied to Music	THE COMPUTER MUSIC JOURNAL Volume 23 No. 1, Modeling Meter and Harmony	Spring 1999
83-86		Publication Reviews	Ron Parks	Todd Winkler: Composing Interactive Music: Techniques and Ideas Using Max	THE COMPUTER MUSIC JOURNAL Volume 23 No. 1, Modeling Meter and Harmony	Spring 1999
86-87		Publication Reviews	James Bohn	David Cope: Classical Music Composed by Computer: Experiments in Musical Intelligence	THE COMPUTER MUSIC JOURNAL Volume 23 No. 1, Modeling Meter and Harmony	Spring 1999
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93-94		Product Reviews	L. Roy Hubble	Micromat SoundMaker with SoundMagic FX for MacOS	THE COMPUTER MUSIC JOURNAL Volume 23 No. 1, Modeling Meter and Harmony	Spring 1999
11-18	Composition and Performance	Article	Natasha Barrett	Little Animals: Compositional Structuring Processes	THE COMPUTER MUSIC JOURNAL Volume 23 No. 2, Compositional Processes	Summer 1999
19-30	Composition and Performance	Article	Kenneth Boyd McAlpine, Eduardo Reck Miranda, and Stuart Hoggar	Making Music with Algorithms: A Case-Study System	THE COMPUTER MUSIC JOURNAL Volume 23 No. 2, Compositional Processes	Summer 1999
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52-69	Synthesis and Transformation	Article	Giuseppe Cuzzucoli and Vincenzo	A Physical Model of the Classical Guitar, Including the Player's Touch	THE COMPUTER MUSIC JOURNAL Volume 23 No. 2, Compositional	Summer 1999

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80-86		Event Reviews	Guy E. Garnett and Camille Goudeseune	Two Reviews of the 1998 International Computer Music Conference	THE COMPUTER MUSIC JOURNAL Volume 23 No. 2, Compositional Processes	Summer 1999
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88-93		Event Reviews	Emmanuelle Loubet	International Computer Music Festival	THE COMPUTER MUSIC JOURNAL Volume 23 No. 2, Compositional Processes	Summer 1999
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112.		Film Reviews	Kim Cascone	Iara Lee: Modulations	THE COMPUTER MUSIC JOURNAL Volume 23 No. 2, Compositional Processes	Summer 1999
9-17	Recent Research and Development at IRCAM	Article	Hugues Vinet	Recent Research and Development at IRCAM	THE COMPUTER MUSIC JOURNAL Volume 23 No. 3, Research and Development at IRCAM	Fall 1999
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104-106		Recording Reviews	Louis Ferdinand	IRCAM: Les années 90	THE COMPUTER MUSIC JOURNAL Volume 23 No. 3, Research and Development at IRCAM	Fall 1999
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33-47	Synthesis and Transformation	Article	Eric Wallin, Ronald D. Williams, and Maximo H. Salinas	Delta-Sigma Waveguides for Music Synthesis	THE COMPUTER MUSIC JOURNAL Volume 23 No. 4, Tonal Analysis and Genetic Techniques	Winter 1999
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90.		Recording Reviews	Anna Rubin	FirstAvenue: Shreds of Evidence	THE COMPUTER MUSIC JOURNAL Volume 24 No. 1, Expressive Deviations	Spring 2000

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88-90	Event Reviews	Simone Tarsitani	Musica Scienza 1999, Centro Ricerche Musicali, Rome, Italy, 1-2 June 1999	THE COMPUTER MUSIC JOURNAL Volume 24 No. 2, New Implementations of Electroacoustic Classics	Summer 2000
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92-94	Event Reviews	William Hussey	Technology and Teaching Music, 1999 Annual Meeting for the Association for Technology in Music Instruction, Denver, Colorado USA, 14-17 October 1999	THE COMPUTER MUSIC JOURNAL Volume 24 No. 2, New Implementations of Electroacoustic Classics	Summer 2000
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					Illinois, Urbana-Champaign, Illinois, USA	
77-79		part 1 : Software synthesis techniques	Robin B. Lake and Ralph Cherubini	Orthonal transforms for sound synthesis	PROCEEDINGS OF THE SECOND ANNUAL MUSIC COMPUTATION CONFERENCE 1975, University of Illinois, Urbana-Champaign, Illinois, USA	1975
1-6		part 2 : Composition with computers	Sterling Beckwith	Towards a "computer composing instruments" for children	PROCEEDINGS OF THE SECOND ANNUAL MUSIC COMPUTATION CONFERENCE 1975, University of Illinois, Urbana-Champaign, Illinois, USA	1975
7-10		part 2 : Composition with computers	Joel Chadabe	System composing	PROCEEDINGS OF THE SECOND ANNUAL MUSIC COMPUTATION CONFERENCE 1975, University of Illinois, Urbana-Champaign, Illinois, USA	1975
11-30		part 2 : Composition with computers	Joel Gressel	Some rythmic applications of geometric series	PROCEEDINGS OF THE SECOND ANNUAL MUSIC COMPUTATION CONFERENCE 1975, University of Illinois, Urbana-Champaign, Illinois, USA	1975
31-36		part 2 : Composition with computers	Hubert S. Howe Jr.	Computer music and technology	PROCEEDINGS OF THE SECOND ANNUAL MUSIC COMPUTATION CONFERENCE 1975, University of Illinois, Urbana-Champaign, Illinois, USA	1975
37-67		part 2 : Composition with computers	David Rothenburg	A nonprocedual language for musical composition	PROCEEDINGS OF THE SECOND ANNUAL MUSIC COMPUTATION CONFERENCE 1975, University of Illinois, Urbana-Champaign, Illinois, USA	1975
68-82		part 2 : Composition with computers	Sever Tipei	MP1 : A computer program for music composition	PROCEEDINGS OF THE SECOND ANNUAL MUSIC COMPUTATION CONFERENCE 1975, University of Illinois, Urbana-Champaign, Illinois, USA	1975
1-36		part 3 : Hardware for computer-controlled sound synthesis	James Beauchamp, Ken Pohlmann and Lee Chapman	The TI 980A Computer-controlled music synthesizer	PROCEEDINGS OF THE SECOND ANNUAL MUSIC COMPUTATION CONFERENCE 1975, University of Illinois, Urbana-Champaign, Illinois, USA	1975
37-42		part 3 : Hardware for computer-controlled sound synthesis	Robert Gross	The CME synthesizer	PROCEEDINGS OF THE SECOND ANNUAL MUSIC COMPUTATION CONFERENCE 1975, University of Illinois, Urbana-Champaign, Illinois, USA	1975
43-48		part 3 : Hardware for computer-controlled sound synthesis	Stan Kriz	The specification of digital-to-analog converters for audio	PROCEEDINGS OF THE SECOND ANNUAL MUSIC COMPUTATION CONFERENCE 1975, University of Illinois, Urbana-Champaign, Illinois, USA	1975

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49-57		part 3 : Hardware for computer-controlled sound synthesis	John Roy	A digital sound synthesizer	PROCEEDINGS OF THE SECOND ANNUAL MUSIC COMPUTATION CONFERENCE 1975, University of Illinois, Urbana-Champaign, Illinois, USA	1975
1-12		part 4 : Information processing systems	Larry Austin and Larry Bryant	A computer-synchronized, multi-track recording system	PROCEEDINGS OF THE SECOND ANNUAL MUSIC COMPUTATION CONFERENCE 1975, University of Illinois, Urbana-Champaign, Illinois, USA	1975
13-27		part 4 : Information processing systems	Hélène Charnassé	La transcription automatique des tablatures : Le langage d'entrée	PROCEEDINGS OF THE SECOND ANNUAL MUSIC COMPUTATION CONFERENCE 1975, University of Illinois, Urbana-Champaign, Illinois, USA	1975
28-53		part 4 : Information processing systems	Armando Dal Molin	The X-Y Typewriters and their application as music input terminals for the computer	PROCEEDINGS OF THE SECOND ANNUAL MUSIC COMPUTATION CONFERENCE 1975, University of Illinois, Urbana-Champaign, Illinois, USA	1975
54-78		part 4 : Information processing systems	David Rosenboom	A model for detection and analysis of information processing modalities in the nervous system through an adaptative, interactive, computerized, electronic music instrument	PROCEEDINGS OF THE SECOND ANNUAL MUSIC COMPUTATION CONFERENCE 1975, University of Illinois, Urbana-Champaign, Illinois, USA	1975
79-94		part 4 : Information processing systems	G. David Peters	Audio interfacing of the plato computer-assisted instructional system for music performance judging	PROCEEDINGS OF THE SECOND ANNUAL MUSIC COMPUTATION CONFERENCE 1975, University of Illinois, Urbana-Champaign, Illinois, USA	1975
					PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1976, Massachussets Institute od Technology, Cambridge, Massachussets, USA	1976
1-4			D. Arfib	Digital synthesis of complex spectra by means of non-linear distortion of sin waves and amplitude modulation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1977, University of California at San Diego, San Diego, California, USA	1977
5-9			R. cann and K. Steiglitz	Towards improved analysis-synthesis using cepstral and pole-zero techniques	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1977, University of California at San Diego, San Diego, California, USA	1977
10-18			P. Dworak and A. Parker	Envelope control with an optical keyboard	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1977, University of	1977

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					California at San Diego, San Diego, California, USA	
19.			E. Ferretti	Nuances in the synthesis of "live sounds"	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1977, University of California at San Diego, San Diego, California, USA	1977
20-22			J. Gardner, B. Harvey, J. Lawson and J.C. Risset	Computer facilities for music at IRCAM	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1977, University of California at San Diego, San Diego, California, USA	1977
23-29			E. Ghent	Interactive compositional algorithms	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1977, University of California at San Diego, San Diego, California, USA	1977
30-34			Pisa , P.Grossi	Computer music studies and research at CNUCE, institute of the national research council (CNR)	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1977, University of California at San Diego, San Diego, California, USA	1977
35-40			J. Justice	A technique for time-variant filter design	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1977, University of California at San Diego, San Diego, California, USA	1977
41-51			A. Parker, R. Blum and P. Dworak	The Carnegie-Mellon computer music system digital hardware	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1977, University of California at San Diego, San Diego, California, USA	1977
52-53			T.L. Petersen	The composer as surgeon : Performing phase transplants	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1977, University of California at San Diego, San Diego, California, USA	1977
54-135			C. Roads	Composing Grammars	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1977, University of California at San Diego, San Diego, California, USA	1977

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136-168			G. Schwede	A fuzzy hierarchical systems model for real-time visual interpretation in musical experiences	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1977, University of California at San Diego, San Diego, California, USA	1977
169-186			J. C. Siddall and J. N. Siddall	New developments in stochastic computer music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1977, University of California at San Diego, San Diego, California, USA	1977
187-191			J. Walsh	Design considerations for computer music systems	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1977, University of California at San Diego, San Diego, California, USA	1977
192-194			D. Wessel and B. Smith	Psychoacoustic aids for the musician's exploration of new material	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1977, University of California at San Diego, San Diego, California, USA	1977
195-196			M. Yantis	A microprocessor-based live performance instrument	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1977, University of California at San Diego, San Diego, California, USA	1977
1.			Curtis Roads	Preface	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
2-4			Iannis Xenakis	Opening address	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
5-25		Synthesis Hardware	H.G.Alles	An inexpensive digital sound synthesizer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
26-28		Synthesis Hardware	J.F.Allouis	Use of high-speed microprocessors for digital synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978

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29-33		Synthesis Hardware	Martin Barlett	A microcomputer-controlled synthesis system for live performances	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
34-45		Synthesis Hardware	Richard Blum	A low-cost, real-time, frequency modulation hardware module for mini and micro computers	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
46-56		Synthesis Hardware	William Buxton, E.A.Fogels, Guy Fedorkow, Lawrence Sasaki, and K.C.Smith	An introduction to SSSP digital synthesizer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
57-69		Synthesis Hardware	Dean Walraff	The DMX-1000 signal processing computer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
70-84		Synthesis Software	Daniel Arfib	Digital synthesis of complex spectra by means of multiplication of non-linear distorted sine waves	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
85-107		Synthesis Software	James Beauchamp	Bass tone synthesis by spectrum evolution matching with non-linear functions...	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
108-118		Synthesis Software	Nelson Bridwell	Interactive synthesis without obscure diagnostics	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
119-129		Synthesis Software	William Buxton, William Reeves, Ronald Baeker and Leslie Mezei	The use of hierarchy and instance in a data structure for music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
130-141		Synthesis Software	Richard Cann	A musical view of analysis-synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
142-150		Synthesis Software	Ercolino Ferretti	Nuance blending for the synthesis of a brass choir	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978

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151-166		Synthesis Software	David Murray, James Beauchamp and Gary Loitz	Using the Plato/TI980A Music synthesis system : The PLACOMP language	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
167-174		Synthesis Software	Tracy Lind Petersen	Interactive digital composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
175-184		Synthesis Software	Neil Rolnick	A composer's notes on the development and implementation of software for a digital synthesizer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
185-191		Compositional Techniques	Emmanuel Ghent	Further studies in compositional algorithms	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
192-213		Compositional Techniques	Lejaren Hiller	Phrase structure in computer music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
214-224		Compositional Techniques	Hubert Howe Jr.	Timbral structures for computer music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
225-250		Compositional Techniques	Gerald Lefkoff	Tuned cyclic tone systems	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
251-271		Compositional Techniques	Justus Mathesws	MUSIC 3150, a Fortran program for composing music for conventional instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
272-317		Compositional Techniques	John Myhill	Some simplifications and improvements in the stochastic music program	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
318-331		Compositional Techniques	Gary Nelson	Reflections on my use of computers in composition 1970-1975	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978

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332-354		Compositional Techniques	John Rogers and John Rockstroh	Score-time and real-time	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
355-377		Compositional Techniques	Barry Truax	Polyphonic timbral construction in Androgeny	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
378-391		Compositional Techniques	Maurice Wright	Plucking, One aspect o plucked string synthesis and its realisation by a computer and a musical application	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
392-409		Computer Graphics and Music	William Reeves, William Buxton, Robert Pike and Ron Baecker	Ludwig : An exemple of interactive computer graphics in a score editor	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
410-449		Computer Graphics and Music	Dean Walraff	Nedit, A graphical editor for musical scores	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
450-470		Computer Graphics and Music	W.Kenton Bales, Richard Hamilton and Dan Scott	Computer-aided composition with AMUS	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
471-485		Computer Graphics and Music	W. Buxton, G. Fedorkow, R.Baecer, W. Reeves, K.C.Smith, G.Ciamaga and L.Mezei	An overview of the structures sound synthesis project	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
486-493		Computer Graphics and Music	James Dashow, Giovanni de Poli, Graziano Tisato and Alvise Vidolin	Computer music at the university of Padova	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
494-500		Computer Graphics and Music	Wayne Lawson	Studio Report : Computer music at the university of Pittsburgh	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
501-581		Analysis, Perception and Transcription of musical sound	Stephen E. McAdams and Albert Bregman	The perceptual factoring of acoustic sequences into musical streams	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978

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					University, Evanston, Illinois, USA	
582-584		Analysis, Perception and Transcription of musical sound	Tracy Lind Petersen	Time-Frequency analysis in the context of a perceptual model	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
585-618		Analysis, Perception and Transcription of musical sound	Martin Piszcalski and Bernard A. Galler	The analysis and transcription of musical sound	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
619-636		Music Encoding and Notation	C. Aperghis-Tramoni	Coding and drawing music scores	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
637-344		Music Encoding and Notation	Charles G.Boody	The microcomputer as an input device for music analysis or composition by computer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
645-688		Music Encoding and Notation	John A. Celona	Command-string notation - A new music notation system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
689-719		Computer-Aided Analysis and Musicology	Waren E. Hultberg	Computer-based processes for tablature transcription : Input language application and development ; analytical aspects	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
720-731		Computer-Aided Analysis and Musicology	Rosalee Nerheim	Current applications of a music representation and processing system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
732-760		Computer-Aided Analysis and Musicology	Alexander R. Brinkman	A computer-assisted analysis of melodic borrowing from the cantus firmus in the chorale preludes of Bach's Orgelbüchlein	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
761-774		Computer-Aided Analysis and Musicology	Sh.A.Gadgiev	Statistical analysis of Azerbaijan folk songs	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
775-783		Computer-Aided Analysis and Musicology	Istvan Halmos, Gyogy Koszegi and Gyorgy Mandler	Computational Ethnomusicology in Hungary in 1978	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978

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784-789		Computer-Aided Analysis and Musicology	Vladimir Hosovsky, Igor Mkrtoumian and Edward Hakopian	Armenian universal structural analytical catalogue of musical texts, UNSACAT	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
790-852		Computer-Aided Analysis and Musicology	Larry Polansky	A hierarchical analysis of Ruggles Portals	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
853-872		Computer-Aided Analysis and Musicology	Rosalie Sward	The computer assist in attempting to solve a problem of twentieth century music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978, Northwestern University, Evanston, Illinois, USA	1978
1.			Hubert S. Howe Jr.	Preface	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
2-21		Computer-assisted composition	Otto Laske	Subscore manipulation as a tool for compositional and sonic design	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
22-42		Computer-assisted composition	Kevin Jones	A space grammar for the stochastic generation of multi-dimentional structures	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
43-60		Computer-assisted composition	Barry Truax	Timbral construction as a stochastic process	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
61-73		Educational applications	Howard A. Peele and Stuart Smith	Instructional application of computer music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
74-85		The structured sound synthesis projet	W. Buxton, S. Patel, W. Reeves and R. Baecker	" OBJED " and the design of timbral resources	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
86-95		The structured sound synthesis projet	W. Buxton, S. Patel, W. Reeves and R. Baecker	On the specification of scope in interactive score editors	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980

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96-99		The structured sound synthesis projet	G. Federkow, W. Buxton, S. Patel and K. C. Smith	A microprocessor controlled clavier	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
100.		The structured sound synthesis projet	W. Reeves, W. Buxton, G. Federkow, K. C. Smith and R. Baecker	A microprocessor-based conducting system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
101-110		The structured sound synthesis projet	M. Green	PROD : A grammar based computer composition system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
111-115		The structured sound synthesis projet	Ames Montgomery	Using the SSSP sstem : Reflections on one composer's experience	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
116-137		Sound analysis and signal processing	John Strawn	Approximation and syntactic analysis of amplitude and frequency functions for digital sound synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
138-144		Sound analysis and signal processing	Charles E. Potter and Dale Teaney	Sonic transliteration applied to descriptive music notation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
145-158		Studio reports	Brad Albers	SYCOM's studio A, an integrated environment for electronic and computer music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
159-177		Studio reports	F. Richard Moore	Computer audio research laboratory report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
178-201		Studio reports	Goffredo Haus	Computer music at the institute of cybernetics of the university of Milan	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
202-210		Studio reports	Wayne Lawson	Composer-centered development - A studio report from Pittsburgh	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980

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211-225		Studio reports	Wesley Fuler	Omputer studio report : Tri-college group for electronic music and related research	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
226-230		Musical Data Structures and Input Languages	Laland Smith	The " SCORE " program for musical input to computers	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
231-244		Musical Data Structures and Input Languages	Peter J. Clements	Musical data structures in a multi-use environment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
245-245		Musical Data Structures and Input Languages	Alexander R. Brinkman	A binomial representation of the pitch parameter for computer proressing of musical data	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
246-264		Musical Data Structures and Input Languages	Bruce McLean	The design of a portable translator for DARMS	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
265-277		Software for interactive synthesis	Andrew S. Glassner	Musicbox in C : An interactive, graphic digital sound editor	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
278-304		Software for interactive synthesis	Curtis Abbott	The 4CED proram	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
305.		Music printing	Leland Smith	Printing music by computer : A 16 millimeter sound film	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
306-323		Music printing	Donald Byrd	Human engineering in a portable music notation system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
324-336		Microcomputers	Blair D. McKay and Barry L. Wills	Microprocessor-supervised digital synthetizers	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980

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337-354		Microcomputers	Raymond F. Jurgens	Algorithmic music language	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
355-361		Microcomputers	Scott Vance	Oprix : A new method of human coupling with electronic media in live performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
362-378		Synthesis hardware	Mark Kahrs	VLSI and the design of real-time digital sound processors	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
379-381		Compositional approaches	Paul Lansky	Imagination and linear prediction	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
382-403		Compositional approaches	Gary S. Kendall	Composing from a geometric model : Five-leaf rose	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
404-442		Compositional approaches	John Rogers, John Rockstroh, and Philip Norman Bastone	Music-Time and Clock-Time similarities under Tempo Change	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
443-456		Generative modeling of music	Paul E. Dworak and Philip C. Baczewski	Vectorfield model of compositional creativity	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
457-475		Generative modeling of music	Christopher Fry	Computer improvisation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
476-483		Generative modeling of music	Rosalee Nerheim and Wilber T. England	A rythm composing program for percussion ensemble	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
484-497		Sound synthesis	Tamas Ungvary	Sound image synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980

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498-511		Sound synthesis	Daniel Arfib	The musical uses of non linear distortion	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
512-524		Theory and philosophy of music	David Keane	Computer music : Some problems and objectives in applied aesthetics	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
525-533		Theory and philosophy of music	Dorothy Gross	A computer projectin harmonic analysis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
534-543		Theory and philosophy of music	Kemal Ebcioglu	Computer counterpoint	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
544-564		Theory and philosophy of music	C.G.Marillier	Computer assisted analysis of tonal structure in the classical symphony	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
565-573		Digital synthetizers	Steve Levine and J. William Mauchly	THE Fairlight computer musical instrument	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
574-576		Digital synthetizers	Michael Yantis	SBASS-1 features	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
577-582		Digital synthetizers	Don Lieberman	The ADS 200 advanced digital synthesizer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
583-594		Addendum	Blair D. McKay, Barry L. Wills and David W. Carr	Polyphonic velocity-sensitive keyboard interface	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
595-606		Addendum	Douglas J. Steele and Barry L. Wills	A microcomputer-based keyboard music system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980

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607-611		Addendum	Kimball P. Stickney	Music-11 and ST-10 : Classic stochastic concepts revisited	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
612-613		Addendum	Kimball P. Stickney	Inexpensive computer music scoring : newly available hardware	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
614-643		Addendum	Charles Ames	Crystals : recursive structures in computer music composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
644-652		Addendum	Helene Charnasse	Toward a data base in musicology : The computer processing of the Brigman file	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
653-783		Addendum	Deta S. Davis	Computer application in music : A bibliography	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980, Queens College, New York City, USA	1980
1.		Tutorials	Lejahren Hiller	Development of computer music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
1.		Tutorials	James Beauchamp	Review of acoustics research and sound analysis/synthesis technique	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
1.		Tutorials	Charles Dodge	Theory and technique of computer sound synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
3-18		Compositional approaches	David Keane	The quest of "musically interesting" structures in computer music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
19-28		Compositional approaches	Joel Chadabe	Paths to a point in a musical landscape	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981

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29.		Compositional approaches	Tod Machover	A survey of recent compositional and musical research at IRCAM	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
31-56		Compositional philosophy	Otto Laske	Toward a definition of computer music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
57-71		Compositional philosophy	Malgorzata Mikulska	Some remarks on computer-assisted composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
73.		Studio reports	Brad Alberts	Designing an integrated environment for the composer and teacher	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
74.		Studio reports	Alan Schindler, Robert Gross and Alexander Brinkman	The eastman school of music computer music studio	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
75-93		Studio reports	Bruce W. Pennycook	Department of computing & information science and department of music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
94-100		Studio reports	Wayne Lawson	Sound color and filters : the hybrid studio revisited	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
101-109		Computer-assisted composition	Sever Tipei	Solving specific compositional problems with MP1	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
110-117		Computer-assisted composition	Michael Matthews	Algorithms for harmonic pitch structure generation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
118-132		Computer-assisted composition	Jon Meinecke	Stochastic melody writing procedure : an analysis based approach	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981

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133-157		Computer-assisted composition	Charles Ames	Protocol : motivation, desgn, and implementation of a computer-assisted composition for solo piano	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
158-170		Computer-assisted composition	John Abel and Paul Barth	Computer composition of melodic deep structures	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
171.		Musical data structures	Bruce McLean	Current problems in score input methods	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
172-177		Musical data structures	Philip Baczewski and Dan W. Scott	An intuitive control structure for the generation of computer-synthesized musical sound	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
178-195		Musical data structures	Alexander Brinkman	Data structures for a music-11 preprocessor	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
196-212		Musical data structures	Colin Banger and Bruce Pennycook	GCOMP : graphic control of mixing and processing	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
213.		Computer-assisted instruction	Paul E. Dworak	Using hierarchical thinking strategies in creative behavior	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
214.		Computer-assisted instruction	Ikuo Kitagaki and Kunihiro Suetake	Piano training system on the use of a micro-computer of the caracteristic extraction of the learners' playing a fundamental etude	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
215-224		Added session	DanSenn	The white side program : the application of microcomputers to music composition both as a clerical tool and as a generative device	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
225-243		Added session	Gary S. Kendall and C. A. Puddie Rodgers	The simulation of three-dimentional localization cues for headphone listening	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981

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245.		Synthesis hardware and signal processing	James A. Moorer	The lucasfilm audio signal processing station	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
246-263		Synthesis hardware and signal processing	John Snell	Real-time console for live performance of computer music and for recording studios	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
264.		Synthesis hardware and signal processing	Curtis Abbott	Microprogramming a generalized signal processor architecture	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
265-279		Synthesis hardware and signal processing	John Stautner, Barry Vercoe and Miller Puckette	A four-channel reverberation network	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
280.		Synthesis hardware and signal processing	Alexandre Parodi	Low cost sound analysis/synthesis technique	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
281.		Synthesis hardware and signal processing	G. DiGlugno, Jean Kott and Andrew Geroz	Progress report on the 4X machine and its use	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
282.		Synthesis hardware and signal processing	J. B. Barrière, J. Holleville, Y. Potard and X. Rodet	Musical synthesis : evolution of the "Chant" project	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
283.		Real-time synthesis	Barton McLean	The Fairlight CMI and its uses in advanced laser graphics	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
284.		Real-time synthesis	Neil B. Rolnick	Idiomatic instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
285.		Real-time synthesis	Jeffrey S. Risberg	Evolution of interactive control and real-time synthesis in a digital music system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981

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286.		Real-time synthesis	M. V. Mathews and J. Pasquale	RTSKEO : a scheduled performance language for the Crumar general development system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
287-291		Real-time synthesis	Stanley Haynes	15 months of musical production using a real-time digital sound synthesis system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
292.		Real-time synthesis	Miller Puckette, Barry Vercoe and John Stautner	A real-time music 11 emulator	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
293-297		Real-time synthesis	L. Sasaki, G. Fedorkow, W. Buxton, C. Rettnerath and K. C. Smith	A touch-sensitive input device	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
299-307		Psychoacoustics and sound analysis	Martin Piszcalsk and B. A. Galler	Perceptual organization in music listening	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
308.		Psychoacoustics and sound analysis	Stephen McAdams and David Wessel	A general synthesis package based on principles of auditory perception	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
309-314		Psychoacoustics and sound analysis	David N. Stewart	Innovative programming method for sound waveform production : a plucked string sound	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
315.		Psychoacoustics and sound analysis	Dexter Morill	The dynamic aspects of trumpet phrases	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
316-323		Psychoacoustics and sound analysis	James W. Beauchamp	Data reduction and resynthesis of connected solo passages using frequency, amplitude, and "brightness" detection and the nonlinear synthesis technique	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
325-331		Computer-assisted analysis	J. Timothy Kolosick	Microcomputers and future work in computer-assisted music analysis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981

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332-347		Computer-assisted analysis	William F. Blair	A selection method for organization of proportions and musical intervals for composition and analytic purpose	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
348-362		Computer-assisted analysis	John H. Chalmers	Combination product sets and other harmonic and melodic structures	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
363-394		Computer-assisted analysis	Denise A. Lagasse	A model computer program for the parametral analysis of atonal music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
395-395		Added session	Caesar Castro		PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
396.		Added session	William Buxton		PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
397-413		Added session	Martin Lamb		PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
414-416		Added session	W. Buxton, S. Hull and A. Fournier		PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
417-421		Music notation and printing	David Crawford		PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
422.		Music notation and printing	John Maxwell		PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981
423-?		Concert programs			PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981, North Texas State University, Denton, Texas, USA	1981

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1-15		Studio reports	B. Truax	The new electronic and computer music studio at Simon Fraser university	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
16-19		Studio reports	F. R. Moore and D. G. Loy	Computer audio research laboratory studio report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
20-25		Studio reports	B. Maillard, J. F. Allouis and Y. Geslin	The GRM digital studio for treating natural sounds : Its aims and methods	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
26-32		Studio reports	J. Celona and M. Longton	Real-time synthesis at the university of Victoria	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
33-39		Studio reports	S. Petrarca and N. Sani	Studio report S.I.M./Rome (Use of advanced digital technology for musical purpose	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
40-53		Studio reports	C. Turco	Studio report IASM Napoli	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
54-65		Computer music systems	T. Blum	Phthong - An interactive system for music composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
66-72		Computer music systems	S. Sapir and R. Kronland-Martinet	Use of microprocessor in real-time synthesis of sounds	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
73-91		Computer music systems	C. Cadoz, A.L Luciani, J. L. Florens and T. Berberyan	The control channels of instrumental playing in computer music, real time in computer music incidence on the choice of the basic models	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
92-99		Computer music systems	L. Kleen	A generalized orchestra compiler for Z80 micorprocessor	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982

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100-115		Computer music systems	A. Marr and B. Pennicook	Alternative software for DMX-1000	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
116-132		Computer music systems	G. Haus and M. Malcangi	A portable 'Walsh' synthesizer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
133-153		Computer music systems	S. Cavaliere, I. Ortosecco, P. Parascandolo and A Piccialli	An efficient method to implement amplitude modulation in hardware	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
154-161		Computer music systems with emphasis on UNIX	L.Tarabelle	A microprocessor-based system for music production	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
162-171		Computer music systems with emphasis on UNIX	D. G. Loy	Asound file system for UNIX	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
172-187		Computer music systems with emphasis on UNIX	V. Asta and A. Freed	The AXIS digital polyphonic digital music synthesizer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
188-193		Computer music systems with emphasis on UNIX	C. Abbott	Remembering performance gestures	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
194-201		Computer music systems with emphasis on UNIX	S. T. Pope	Introduction to the Mshell	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
202-216		Computer music systems with emphasis on UNIX	B. W. Pennicook	The audio composition system of the defense and civil institute for environmental medicine, Downsview Canada	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
217-224		Synthesis hardware	A. Noetzel	A multi-microprocessor system for real-time music synthesis : design and implementation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982

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225-231		Synthesis hardware	G. B. Debiasi and M. Rubazzer	Architercture for a digital sound synthesis processor	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
232-240		Synthesis hardware	J. F. Allouis and J. Y. Bernier	The SYTER project : sound processor design and software overview	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
241-244		Synthesis hardware	M. De Loyer	Real-time control system for digital synthesizer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
245-278		Languages and input data structures	A. Andronico and A. Campia	On automatic pattern recognition and acquisition of printed music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
279-296		Languages and input data structures	G . Degli Antoni and G. Haus	Music and causality	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
297-07		Languages and input data structures	M. Santojemma	Formal representation of basic blocks for sound synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
308-340		Analysis and synthesis techniques 1	J. O. Smith	Synthesis of bowed strings	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
341-349		Analysis and synthesis techniques 1	D. Arfid	Is MUSIC V a real-time program ? (Oldies but Goodies)	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
350-353		Analysis and synthesis techniques 1	J. C. Risset	Computer synthesis of sound applied to composition with sonic processes	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
354-357		Analysis and synthesis techniques 1	J. Beauchamp	A computer orchestra	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982

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358-366		Analysis and synthesis techniques 2	J. Rogers	Digital simulation of the piano	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
367-374		Analysis and synthesis techniques 2	A. De Santis	A microprocessor oriented toward the frequency synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
375-385		Analysis and synthesis techniques 2	M. Battier and T. Lancino	The simulation and extrapolation of instrumental sounds using direct synthesis at IRCAM	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
386-397		Analysis and synthesis techniques 2	J. P. Stautner and R. L. Hale	A flexible acoustic ambience simulator	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
398-408		Analysis and synthesis techniques 2	X. Rodet, J. B. Barriere, P. Cointe and Y. Potard	The CHANT project : Modelization and production, an environment for composers including the FORMES language for describing and controlling sound and musical processes	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
409-425		Analysis and synthesis techniques 2	P. Grossi, G. Bertini and R. Andreoni	Computer music as a permanent service - Toward musical telematics	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
426-436		Psychoacoustics	L. Friden, J. Sunberg and A. Askenfeld	A rule system for converting melodies from musical notation into sound	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
437-465		Psychoacoustics	J. Strawn	Research on timbre and musical context at CCRMA	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
466-478		Psychoacoustics	J. P. Stautner	Analysis and synthesis of music using a model of the auditory transform	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
479-510		Computer-assisted instruction	R. Upitis	A computer assisted instruction approach to music for junior-age children : Using ALF for teaching music composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982

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511-533		Computer-assisted instruction	P. J. Clements	Design considerations for computer-assisted music instruction	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
534-555		Computer-assisted research in theory and musicology	J. H. Chalmers	Construction and harmonization of microtonal scales in non-twelve-tone equal temperaments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
556-562		Computer-assisted research in theory and musicology	E. Gagliardo and M. Ghislardi	Did Beethoven use the enneadecaphonic algorithm ?	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
563-576		Computer-assisted research in theory and musicology	P. Grossi and G. Bertini	A program of tomographic analysis of musical texts	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
577-587		Computer-assisted research in theory and musicology	H. Charnasse	The automatic transcription of german lute tablature : Researches concerning algorithms polyphonic structures	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
588-600		Tools for live performance	G. W. Swift and M. Yunik	A microprocessor based keyboard instrument for microtonal music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
601-605		Tools for live performance	R. Moog	A multiply touch-sensitive clavier for computer music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
606-609		Composition and live performance	J. Marc	Computer music language Aids interaction between composer and choreographer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
610-612		Composition and live performance	L. Austin	PHANTASMAGORIA : A chronicle of computer-assisted composition/performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
613-622		Computer composition 1	G. M. Koenig	Esthetic integration of computer-composed scores	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982

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623-652		Computer composition 1	L. Hiller	Stochastic generation of note parameters for music composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
653-681		Computer composition 1	W. Branchi	To compose within sound (an introduction)	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
682-692		Computer composition 2	J. S. Dydo	Surface control of computer music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
693-702		Computer composition 2	A. Belfiore	ALGOMUSIC : An algorithm for the genesis of musical structures	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
703-718		Computer composition 2	C. Roads	Interactive orchestration based on score analysis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
719-721		Computer composition 2	G. Malzi and V. Ozzola	A neural theory of music and derived composition techniques	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
722-748		Computer composition 2	C. Ames	About GRADIENT	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982, Bienalle Venice, Venedig, Italy	1982
1-6		Music language and language structures	Gareth Loy	An experimental music composition language with real-time capabilities	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1983, Eastman School of Music, Rochester, New York, USA	1983
7-30		Music language and language structures	Alexander Brinkman	A design for a single pass scanner for the DARMS music coding language	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1983, Eastman School of Music, Rochester, New York, USA	1983
31-54		Music language and language structures	Christopher Fry	Flavor band : Beyond computer improvisation. A Meta-composition language	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1983, Eastman School of Music, Rochester, New York, USA	1983

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55-56		Music language and language structures	John Strawn	eMerge : Toward a knowledge-based improvisation.	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1983, Eastman School of Music, Rochester, New York, USA	1983
57.		Acoustics and psychoacoustics	John Strawn	Spectre and timbre	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1983, Eastman School of Music, Rochester, New York, USA	1983
58-80		Acoustics and psychoacoustics	Julius Smith	Principals of audio digital filter design	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1983, Eastman School of Music, Rochester, New York, USA	1983
81-90		Acoustics and psychoacoustics	Roger Dannenber and Arthur Benade	An automated approach to tuning	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1983, Eastman School of Music, Rochester, New York, USA	1983
91-99		Acoustics and psychoacoustics	Manfred Clynes	The code of musicality incorporated into real computer performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1983, Eastman School of Music, Rochester, New York, USA	1983
100-103		Analysis and synthesis procedures	Mark Dolson	Musical applications of the phase vocoder	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1983, Eastman School of Music, Rochester, New York, USA	1983
104-110		Real-time performance systems	Gary Nelson and John Talbert	The alles machine revisited	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1983, Eastman School of Music, Rochester, New York, USA	1983
111-113		Real-time performance systems	David Jaffe	A synthesizer debugger	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1983, Eastman School of Music, Rochester, New York, USA	1983
114-127		Real-time performance systems	John Snell	Sensor for playing compute music with expression	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1983, Eastman School of Music, Rochester, New York, USA	1983
128-137		Real-time performance systems	M. Yunik, M. Borys and G. W. SWift	A microprocessor based digital flute	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1983, Eastman School of Music, Rochester, New York, USA	1983

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138-160		Computer assisted instruction and research	Mira Balaban	Towards a computer research of tonal music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1983, Eastman School of Music, Rochester, New York, USA	1983
161-173		Computer assisted instruction and research	Richard Ashley	Production systems : Three applications in music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1983, Eastman School of Music, Rochester, New York, USA	1983
174-193		Computer assisted instruction and research	Paul Dworak	Computer pitch recognition : A new approach	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1983, Eastman School of Music, Rochester, New York, USA	1983
194-235		Synthesis techniques	Daniel Freed	Waveshaping analysis and implementation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1983, Eastman School of Music, Rochester, New York, USA	1983
236-252		Synthesis techniques	Charles Dierbach	Some initial ideas on the control of digital sound synthesis through AI techniques	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1983, Eastman School of Music, Rochester, New York, USA	1983
253-261		Synthesis techniques	Werner Kaegi	The MIDIM system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1983, Eastman School of Music, Rochester, New York, USA	1983
262-269		Compositional strategies	Bary Truax	The compositional organization of timbre in a binaural space	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1983, Eastman School of Music, Rochester, New York, USA	1983
270-274		Compositional strategies	Kaija Saariaho	Using the computer in a search for new aspects of timbre organization and composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1983, Eastman School of Music, Rochester, New York, USA	1983
275-298		Appendix	Bruce Pennycook	Music languages and preprocessors : A tutorial	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1983, Eastman School of Music, Rochester, New York, USA	1983
299-306		Appendix	Joel Chadabe	Interactive composing	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1983, Eastman School of Music, Rochester, New York, USA	1983

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1-4		Software	P. Berg	A procedural control language for a digital signal processor	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
5-16		Software	R. B. Dannenberg and P. Avinney	A functional approach to real-time control	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
17-20		Software	M. Puckette	The " M " orchestra language	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
21-24		Software	R. Rowe	Recur : Composition and synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
25-34		Software	F. Azzolini and S. Sapir	Score and/or gesture : The system RTI4I for real-time control of the processor 4I	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
35-42		Signal processing	A. Borgonovo and G. Haus	Musical sound synthesis by means of two-variable functions	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
43-52		Signal processing	A. Riotte	Un modèle informatique pour la transformation continue de sons harmoniques	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
53-64		Signal processing	I.Wawrynek, C. Mead, L. Tzu-Mu, L. Hsui-Lin and L. Dyer	A VLSI approach to sound synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
65-66		Signal processing	M. Dolson	Refinements in phase-vocoder-based modification of music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984

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67-82		Signal processing	G. A. Mian and G. Tisato	Sound structuring techniques utilizing parameters derived from a voice analysis/synthesis system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
83-86		Signal processing	J. Zera, J. Gauffin and J. Sundberg	Synthesis of selected VCV-syllables in singing	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
87-90		Signal processing	Angeloni, Gabrielli, Giordani and Danti	Research on morphological similarities in sound signals originating from instrumental sounds	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
91-102		Signal processing	G. de Poli	Frequency dependent waveshaping	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
103-110		Signal processing	J. Smith	An allpass approach to digital phasing and flanging	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
111-126		Signal processing	G. S. Kendall and W. L. Martens	Simulating the cues of spacial hearing in natural environments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
127-130		Signal processing	E. Favreau, A. Gerzso and P. Potacsek	Programmation du processeur numérique temps réel, 4X	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
131-134		Signal processing	J. P. Stautner	Musical recording, editing and producton using the compusonic DSP-2000	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984

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135-142		Composition and research	K. Ebcioglu	An expert system for Schenkerian synthesis in the style of J. S. Bach	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
143-162		Composition and research	S. McAdams, S. Gladkoff and J. P. Keller	AISE : A prototype laboratory for musical research and the development of conceptual tools	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
163-166		Composition and research	K. Saariaho	Shaping a compositional network with computer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
167-172		Composition and research	W. Slawson	Operations on timbre : Perceptives and problems	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
173-178		Composition and research	Barry Truax	Models of interactive composition with the DMX-1000 digital signal processor	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
179-184		Composition and research	D. Cross	An intelligent-ear training lesson	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
185-192		Control in live performance	D. A. Jaffe	Ensemble timing in computer music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
193-198		Control in live performance	R. B. Dannenberg	An on-line algorithm for real-time accompaniment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
199-200		Control in live performance	B. Vercoe	The synthetic performer in the context of live performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984

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201-202		Control in live performance	P. Jaffrennou, P. Jaubert and L. Champenois	SINFONIE : numerical process command with gestural input control	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
203-212		Expressive control	G. Young	Hugh Le Caine's 1948 sackbut synthesizer : performance mode of electronic instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
213-216		Expressive control	R. Teitelbaum	The digital piano and the patch control language system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
217-220		Expressive control	D. J. Collinge	Moxie : A language for computer music performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
221-224		Expressive control	L. Friden and J. Sundberg	Performance rules for melodies. Origin, functions, purposes	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
225-232		Expressive control	M. Clynes	Secrets of live in music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
233-242		Music printing and data structures	A. Brinkman	A data structure for computer analysis of musical scores	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
243-250		Music printing and data structures	D. Decker and G. Kendall	A modular approach to sound synthesis software	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984

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251-256		Music printing and data structures	L. Dyer	Toward a device independent representation of music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
257-272		Music printing and data structures	M Minciachchi and D. Minciachchi	Music editing and graphics (MEG 1.00) : a personal computer based operative system for editing and printing musical scores	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
273-274		Music printing and data structures	Yann Orlarey	MILOGO : Un langage de programmation orienté composition musicale	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
275-280		Music printing and data structures	P. Pruzinkiewicz	Time management in interactive score editing	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
281-286		Studio reports	R. B. Dannenberg, P. Mc Avinney and M. T. Thomas	Carnegie-Melln university studio report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
287-298		Studio reports	G. B. Debiasi, G. de Poli, G. Tisato and A. Vidolin	Centro di sonologia computazionale C. S. C. university of Padua	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
299-302		Studio reports	L. Del Luca, F. Galante, M. Lupone, G. Nottoli and N. Sani	Societa' di informatica musicale	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
303-310		Studio reports	J. Gerbrich, R. Ruzicka and J. Stehlík	The computer musical composition in Czechoslovakia	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
311-315		Studio reports	T. Cary	Quarts in pint pots	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984

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265-276		Studio reports	Jean Marie Adrien, René Causse, Eric Ducasse	Audio Analysis and Synthesis Techniques Digital Signal Processing Dynamic Modeling of Stringed and Wind Instruments, Sound Synthesis by Physical Models	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984, IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France	1984
1-4		Keynote paper	Herbert Brun	The Premise Is That There Be Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
5-8		Synthesis and signal processing	F. Richard Moore	The CARL Computer Music Workstations : An Overview	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
9-13		Synthesis and signal processing	Gareth D. Loy	Designing an Operating Environment for a Realtime Performance Processing System	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
15-17		Synthesis and signal processing	Andrew Voelkel	A Cost Effective Input Processor-pitch Detector for Electronic Violin	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
19-23		Synthesis and signal processing	Xavier Chabot	User Software for Realtime Input by a Musical Instrument	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
25-31		Synthesis and signal processing	Timothy A. Wilson	Data Reduction of Musical Signals	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
33-38		Synthesis and signal processing	Gary Schwartz	Sound Synthesis by Hierarchic Sampling	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985

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39-46		Synthesis and signal processing	Erling Henry Wold, Mark A. Z. Dippé	Alias-Free Sound Synthesis by Stochastic Sampling	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
47-53		Synthesis and signal processing	Julius O. Smith	A New Approach to Digital Reverberation using Closed Waveguide Networks	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
55-60		Synthesis and signal processing	Mark Dolson	Recent Adventures in Musique Concrete at CARL	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
61-67		Synthesis and signal processing	James M. Roth, Gary S. Kendall and Shawn L. Decker	A Network Sound System for UNIX	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
69-77		Synthesis and signal processing	Shawn L. Decker, Gary S. Kendall	A Unified Approach to the Editing of Time-Oriented Events	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
79-84		Synthesis and signal processing	Ian Bowler,	The Synthesis of Complex Audio Spectra by Cheating Quite a Lot	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
85-89		Synthesis and signal processing	Jean-Marie Adrien, Xavier Rodet	Physical Models of Instruments : A Modular Approach Application to Strings	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
91-96		Synthesis and signal processing	Xavier Rodet, Philippe Depalle	High Quality Synthesis-by-rule of Consonants	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
97-102		Synthesis and signal processing	Jan Vandenheede, Jonathan Harvey	Identity and Ambiguity : The Construction and Use of Timbral Transitions and Hybrids	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia	1985

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					Simon Fraser University, Burnaby, Canada	
103-110		Hardware	Stephen, F. Hoge, Anthony Agnello	A Low-Cost Development System for Digital Audio Signal Processing	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
111-118		Hardware	Dana C. Massie	The Emulator II Computer Music Environment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
119-124		Hardware	Dave Rossum	Some Aspects of Sample Rate Conversion	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
125-127		Hardware	Kurt J. Hebel	A Machine-Independent Sound Conversion/Storage System	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
129-134		Hardware	Andrew Noetzel	The Use of Interpolating Memories for Music Processing by Microcomputer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
135-139		Hardware	L. Chouinard, L. N. Belanger	A Computer-Based Harmonic Analysis/Additive Synthesis System	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
141-144		Hardware	Mark Lentczner	Sound Kit : A Sound Manipulator	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
145-151		Hardware	Bruce Pennycook, Jeffrey Kulick, Dave Dove	The Image and Audio Systems Audio Workstation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985

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153-153		Hardware	M. Rubbuzzer, M. Sanoiemma, G. A. Patella	A New Architecture for a Digital Sound Synthesizer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
155-158		Hardware	John Kitamura, William Buxton, Martin Snelgrove, Kenneth C. Smith	Music Synthesis by Simulation using a General-Purpose Signal Processing System	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
159-163		Hardware	John W. Gordon	Music Applications for the MSSP System	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
165-168		Hardware	John W. Gordon, Julius O. Smith III	A Sine Generation Algorithm for VLSI Applications	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
169-184		Compositional processes and software	Nicola Bernardini,	Semiotics and Computer Music Composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
185-192		Compositional processes and software	Claudy Malherbe, Gerard Assayag, Michele Castellengo	Functional Integration of Complex Instrumental Sounds in Musical Writing	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
193-198		Compositional processes and software	J. B. Barriere, Y. Potard, P. F. Baisnée	Models of Continuity Between Synthesis and Processing for the Elaboration and Control of Timbre Structures	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
199-206		Compositional processes and software	David Keane,	Architecture and Aesthetics : The Construction and the Objectives of " Elektronikus Mozaik "	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
207-212		Compositional processes and software	alcides lanza	Exploring Language	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia	1985

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		software			Simon Fraser University, Burnaby, Canada	
213-215		Compositional processes and software	Denis Smalley	Digital Transformations in 'Tides'	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
217-224		Compositional processes and software	G. Grisey, J. B. Barriere, P. F. Baisnee	Les Chants de l'Amour, A Piece for Computer Generated Tape and Mixed Choir	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
225-232		Compositional processes and software	Frederick L. Malouf	A System for Interactive Music Composition Through Computer Graphics	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
233-236		Compositional processes and software	Theo Goldberg	The Prefiguration of a Musical Composition : Model of a Computer Graphics Program	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
237-242		Compositional processes and software	Morris, Stephen	A Personal Computer, Musical Knowledge-Based System Using Active Objects	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
243-250		Compositional processes and software	Larry Polansky, David Rosenboom	HMSL (Hierarchical Music Specification Language) A Real-Time Environment for Formal, Perceptual and Compositional Experimentation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
251-258		Compositional processes and software	Charles Ames	Applications of Linked Data Structures to Automated Composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
259-265		Compositional processes and software	Sever Tepei	"Maiden Voyages" A Score Produced with MP	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985

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267-274		Compositional processes and software	Marilyn Taft Thomas	Vivace : A Rule Based AI System for Composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
275-278		Real-time applications and personal systems	Barry Vercoe, Miller Puckette	Synthetic Rehearsal : Training the Synthetic Performer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
279-289		Real-time applications and personal systems	Joshua J. Bloch, Roger B. Dannenberg	Real-Time Computer Accompaniment of Keyboard Performances	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
291-295		Real-time applications and personal systems	Eric Johnstone	The ROLKY : A Poly-Touch Controller For Electronic Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
297-302		Real-time applications and personal systems	Martin Bartlett	The Development of a Practical Live-Performance Music Language	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
303-306		Real-time applications and personal systems	John Lifton	Some Technical and Aesthetic Considerations in Software for Live Interactive Performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
307-312		Real-time applications and personal systems	Scot Gresham-Lancaster	Macintosh as a Live Performance Tool	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
313-318		Real-time applications and personal systems	Michel Waisvisz	The HANDS, a Set of Remote MIDI-Controllers	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
319-324		Real-time applications and personal systems	Przemyslaw Prusinkiewicz	Graphics Interfaces for MIDI-Equipped Synthesizers	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia	1985

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		personal systems			Simon Fraser University, Burnaby, Canada	
325-328		Real-time applications and personal systems	Daniel Arfib	Man-Machine Dialog Using MIDI Files	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
329-330		Real-time applications and personal systems	Ross Gillett, Kenneth C. Smith, Bob Pritchard	MADDM - Dance-Directed Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
331-335		Real-time applications and personal systems	Giovanni B. Debiasi	M.I.N.I. (Musical Instruments Numerical Interface)	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
337-339		Real-time applications and personal systems	Ron Kuivila	Untitled : An Interactive Installation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
341-345		Real-time applications and personal systems	Brian L. Schmidt, James M. Roth	The Synchronization of Audio Production in Computer Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
347-353		Psychoacoustics and sound analysis	John Strawn	Orchestral Instruments : Analysis of Performed Transitions	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
355-365		Psychoacoustics and sound analysis	William L. Martens	Palette : An Environment for Developing an Individualized Set of Psychophysically Scaled Timbres	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
367-374		Psychoacoustics and sound analysis	Stephen McAdams, Kaija Saariaho	Qualities and Functions of Musical Timbre	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985

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375-382		Music theory and analysis	Mira Balaban	Foundations for Artificial Intelligence Research of Western Tonal Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
383-390		Music theory and analysis	Richard D. Ashley	KSM : An Essay in Knowledge Representation in Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
391-397		Music theory and analysis	Bernard Mont-Reynaud, Mark Goldstein	On Finding Rhythmic Patterns in Musical Lines	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
399-405		Music theory and analysis	Chris Chafe, David Jaffe, Kyle Kashima, Bernard Mont-Reynaud, Julius Smith	Techniques for Note Identification in Polyphonic Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
407-414		Studio report	James Beauchamp, Scot Aurenz	New Computer Music Facilities at the University of Illinois at Urbana-Champaign	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
415-418		Studio report	M. Greenhough, I. Bowler, S. Morris	The Electronic Music Studio at University College, Cardiff	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
419-424		Studio report	David Rosenboom, Larry Polansky	Recent Developments at the Center for Contemporary Music (1981-Mills College)	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
425-428		Studio report	Geoffrey Wright	Electronic and Computer Music at the Peabody Conservatory	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985, British Columbia Simon Fraser University, Burnaby, Canada	1985
1-3		General presentation : Composition and research	Anders Friberg and Johan Sundberg	A LISP Environment for Creating and Applying Rules for Musical Performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal	1986

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		research			Conservatory, Den Haag, Netherlands	
5-10		General presentation : Composition and research	Jan Vandenheede	Musical Experiments with Prolog II	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
11-16		General presentation : Composition and research	Richard D. Ashley	A Knowledge-Based Approach to Assistance in Timbral Design	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
17-20		General presentation : Real-time applications and small systems	John Free, Paul Vytas and William Buxton	What Ever Happened to SSSP?	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
21-27		General presentation : Real-time applications and small systems	Christopher Yavelow	The Impact of MIDI upon Compositional Methodology	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
29-34		General presentation : Real-time applications and small systems	Neil B. Rolnick	A Performance Literature for Computer Music: Some Problems from Personal Experience	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
35-41		General presentation : Real-time applications and small systems	David P. Anderson and Ron Kuivila	A Model of Real-Time Computation for Computer Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
43-46		General presentation : Real-time applications and small systems	Miller Puckette	Interprocess Communication and Timing in Real-time Computer Music Performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
47-50		Lecture/Demonstrations	Leo Kupper	Space Perception in the Computer Age: Music and Psycho-Acoustic Experiences in Space Diffusion	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
51-52		Lecture/Demonstrations	Patrizio Barbieri and Lindoro Del Duca	Renaissance and Baroque Microtonal Music Research in Computer Real Time Performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
53-56		Lecture/Demonstrations	Roger B. Dannenberg	The CMU MIDI Toolkit	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986

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57-58		Lecture/Demonstrations	Xavier Chabot, Roger Dannenberg and Georges Bloch	A Workstation in Live Performance : Composed Improvisation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
61-62		Lecture/Demonstrations	P. Barbaud, F. Brown and R. Lengagne	The Biniou Machine	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
63-64		Special presentations	Rainer Boesch and Daniel Weiss	An Inexpensive Composer Work Station Featuring High Quality Real-Time Sound Synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
65-70		Special presentations	Jean-Loup Florens, Aime Razafindrakoto, Annie Luciani and Claude Cadoz	Optimized Real Time Simulation of Objects for Musical Synthesis and Animated Image Synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
71-72		Special presentations	Giorgio Nottoli and Lindoro Del Duca	MSYS-7 MIDI Control System	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
73-74		Special presentations	Giorgio Nottoli and Francesco Galante	SOFT MACHINE: A Real Time Fully Programmable Computer Music System	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
75-81		Special presentations	E. Amiot, G. Assayag, C. Malherbe and A. Riotte	Duration Structure Generation and Recognition in Musical Writing	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
83-85		Special presentations	Douglas Keislar	Software for Real-Time Microtonal Control	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
87-89		Special presentations	Aluizio Jr.Arcela	Time-Trees: The Inner Organization of Intervals	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
91-93		Special presentations	Michael Greenhough	A Microcomputer System for The Real-Time Exploration of Musical Structures	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986

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95-97		Special presentations	Philippe Prevot	Tele-detection and Large Dimension Gestual Control	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
99-100		Special presentations	J. C. Radier, Ch. Deforeit and D. Provost	A User Friendly Synthesizer by Means of a Touch Input Wide LCD Graphic Display	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
101-103		Special presentations	Itai Shelef, Uri Shimony and Itai Nehorai	A Modular Real-Time Digital Processor of Audio Signals	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
105-108		General presentation : Approaches to input languages	Lee Boynton, Jacques Dutheil, Yves Potard and X. Rodet	Adding a Graphical User Interface to FORMES	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
109-118		General presentation : Approaches to input languages	Peter Desain and Henkjan Honing	LOCO: Composition Microworlds in LOGO	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
119-125		General presentation : Approaches to input languages	Brian L. Schmidt	A Natural Language System for Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
127-129		General presentation : Approaches to input languages	Adrian Freed	MacMix: Mixing Music with a Mouse	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
131-144		General presentation : Approaches to input languages	Stephen T. Pope	The Development of an Intelligent Composer's Assistant: Interactive Graphics Tools and Knowledge Representation for Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
145-151		General presentation : Input languages and notation	Donald Byrd	User Interfaces in Music-Notation Systems	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
153-160		General presentation : Input languages and notation	Roger B. Dannenberg	A Structure for Representing, Displaying, and Editing Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986

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161-166		General presentation : Input languages and notation	Peter Desain	Graphical Programming in Computer Music : A Proposal	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
167-172		General presentation : Input languages and notation	Lounette M. Dyer	MUSE : An Integrated Software Environment for Computer Music Applications	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
173-178		General presentation : Input languages and notation	Gerard Assayag and Dan Timis	A Toolbox for Music Notation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
179-182		Lecture/Demonstrations	Aad te Bokkel	De Erratiese Synkretiseur	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
183-186		Lecture/Demonstrations	Lee Boynton, Pierre Lavoie, Yann Orlarey, Camilo Rueda and David Wessel	MIDI-LISP : A LISP-Based Music Programming Environment for the Macintosh	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
187-191		Lecture/Demonstrations	Birute Sinkeviciute, Saulius Sondeckis and Arturas Medonis	On the Identification of Violin Strokes in a Real-Time Performance System	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
193-195		Lecture/Demonstrations	Floris van Manen and Stichting Klankschap	Ringo : A Percussive Installation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
197-198		Studio reports	Gerald Bennett, Rainer Boesch, Antonio Greco and Bruno Spoerri	Studio Report : The Swiss Center for Computer Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
199-201		Studio reports	Mark Kahrs, Thomas J. Killian and Max V. Mathews	Computer Music Research at Bell Labs : 1986-	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
203-205		Studio reports	Louise Gariepy	The Electro-Acoustic Unit of the Faculty of Music of the University of Montreal	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986

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207-209		Studio reports	Noel Zahler	Studio Report : The Impact of Computer Music on the Small Liberal Arts College in the United States	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
211-213		Special presentations	Yann Orlarey	MLOGO : A MIDI Composing Environment for the Apple lie	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
215-217		Special presentations	Mohan K. Harihara and Radhakrishna Rao	MRIDANGAM Simulation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
219-225		Special presentations	Martin D. Wilde, William L. Martens, James M. Hillenbrand and Douglas R. Jones	Externalization Mediates Changes in the Perceived Roughness of Sound Signals with Jittered Fundamental Frequency	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
227-229		Special presentations	Christoph Lischka and Hans-Werner Gusgen	MvS/C - A Constraint-Based Approach to Musical Knowledge Representation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
231-235		Special presentations	Barry Truax	Real-Time Granular Synthesis with the DMX-1000	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
237 239		Special presentations	P.-F. Baisnée, J.B. Barrière, O. Koechlin and R. Rowe	Real-Time Interaction between Musicians and Computer : Live Performance Utilisations of the 4X Musical Workstation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
241-247		General presentation : Synthesis models	Yee-On Lo	Techniques of Timbral Interpolation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
249-255		General presentation : Synthesis models	H.Kaegi, J. Janssen and P. Goodman	MIDIM Sound-Duplications and Their Applications	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
257-262		General presentation : Synthesis models	Xavier Serra	A Computer Model for Bar Percussion Instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986

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263-267		General presentation : Synthesis models	Joseph Marks and John Polito	Modeling Piano Tones	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
269-274		General presentation : Synthesis models	Y. P. Potard, F. Baisnee and J. B. Barriere	Experimenting with Models of Resonance Produced by a New Technique for the Analysis of Impulsive Sounds	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
275-280		General presentation : Synthesis models	Julius O. Smith	Efficient Simulation of the Reed-Bore and Bow-String Mechanisms	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
281-284		General presentation : Digital signal processing	Francesco Galante	A.A.S. : Acoustic Ambience Simulator System	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
285-292		General presentation : Digital signal processing	Gary S. Kendall, William L. Martens, Daniel J. Freed, M. Derek Ludwig and Richard W. Karstens	Spatial Processing Software at Northwestern Computer Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
293-297		General presentation : Digital signal processing	S. A. Piccialli Cavaliere	Phase Modulation with Interpolated Time Functions : Synthesis by Formants	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
299 300		Lecture/Demonstrations	Anthony Holland	Sampling and Composition with the Kurzweil 250 Today's Aesthetic Choices	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
301-303		Lecture/Demonstrations	P. J. Comerford	The Bradford Musical Instrument Simulator	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
305 307		Lecture/Demonstrations	Alain Martel	The SS-1 Sound Spatializer : A Real-Time MIDI Spatialization Processor	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
309-312		Lecture/Demonstrations	Kevin Jones	Real-Time Stochastic Composition and Performance with AMPLE	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986

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313-316		Studio reports	Johan C. M. den Biggelaar	Hogeschool voor de Kunsten Utrecht Studio Report : Center for Music and Information Technology	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
317-319		Studio reports	Cornelia Colyer	Studio Report : Centre D'Etudes de Mathematique et Automatique Musicales	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
321-326		Special presentations	Jon Appleton	The Computer and Live Performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
327-329		Special presentations	Ron Kuivila and David Anderson	Timing Accuracy and Response Time in Interactive Systems	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
331-336		Special presentations	Craig Harris and Alexander Brinkman	A Unified Set of Software Tools for Computer-Assisted Set-Theoretic and Serial Analysis of Contemporary Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
337-339		Special presentations	John Morehen	Computer-Assisted Musical Analysis: A Question Of Validity	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
341-343		Special presentations	G. Codeluppi and E. Iannuccelli	Computer and Music Software in an Educative-Formative Role in Italy	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
345-348		Special presentations	Marco Ligabue	A System of Rules for Computer Improvisation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
349-351		Special presentations	Gary Greenberg	Computers and Music Education: A Compositional Approach	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
353-358		General presentation : Hardware	M. Rubbuzzer, M. Santoiemma and G.A. Patella	Some Advances in the Development of a New Architecture for a Digital Sound Synthesizer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986

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359-363		General presentation : Hardware	David Blythe, John Kitamura, David Galloway and Martin Snelgrove	Virtual Patch-Cords for the Katosizer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
365 368		General presentation : Hardware	Bennett K. Smith and Paul Chervin	Boris: An Application of the Fujitsu MB8764 Chip	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
369 373		General presentation : Workstations and music	E.Favreau, M. Fingerhut, O. Koeclin, R. Potascek, M. Puckette and R. Rowe	Software Developments for the 4X Real-Time System	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
375-380		General presentation : Workstations and music	Gareth D. Loy	Designing a Computer Music Workstation from Musical Imperatives	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
381-386		General presentation : Workstations and music	F. Richard Moore	Applications for an Integrated Computer Music Workstation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
387-391		General presentation : Workstations and music	Roger Reynolds	Musical Production and Related Issues at CARL	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
393-405		General presentation : Psychoacoustics and sound analysis	Daniel Freed, J. William and L. Martens	Deriving Psychophysical Relations for Timbre	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
407-412		General presentation : Psychoacoustics and sound analysis	Robert Cogan	Imaging Sonic Structure	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
413-421		Networks Discussion Interactive Performance Systems and Workstations	Kristi Allik, Shane Dunne and Robert Mulder	ArcoNet : A Proposal for a Standard Network for Communication and Control in Real-Time Performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986
423-426		Lecture/Demonstrations	Michel Starkier and Philippe Prevot	Real-Time Gestural Control	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal	1986

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427 429	Lecture/Demonstrations	Helmut Zander	The APS1000 Series of Digital Audio Processing	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986	
431-434	Studio report	Chris Chafe, Julius Smith and Patte Wood	Current Work at CCRMA : An Overview	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986	
435-442	Special presentations	Bruno Degazio	Musical Aspects of Fractal Geometry	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986	
443-445	Special presentations	Daniel V. Oppenheim	The Need for Essential Improvements in the Machine-Composer Interface used for the Composition of Electroacoustic Computer Music.	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986	
447-449	Special presentations	Kemal Ebcioglu	An Expert System for Harmonizing Four-Part Chorales	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986	
451-453	Special presentations	G. Nancini, P. Grossi, G. Bertini, C. Camilleri and L. Tarabella	TELETAU : A Computer Music Permanent Service	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986	
455-457	Special presentations	Przemyslaw Prusinkiewicz	Score Generation with L-Systems	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986	
459-461	Special presentations	Peter, J.Clements	A System for the Complete Enharmonic Encoding of Musical Pitches and Intervals	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986, Royal Conservatory, Den Haag, Netherlands	1986	
1-8	Tutorial talks	Charles Ames	Tutorial on automated composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987	
9-16	Tutorial talks	Julius O. Smith	Waveguide Filter Tutorial	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987	

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17-24		Computer assisted composition	Brian Evans	Integration of Music and Graphics through Algorithmic Congruence	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
25-32		Computer assisted composition	Gary Greenberg	Procedural Composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
33-39		Computer assisted composition	Keith Hamel, Bruce Pennycook, Bill Ripley and Eli Blevis	Composition Design System: A Functional Approach to Composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
40-48		Computer assisted composition	Daniel V. Oppenheim	The P-G-G Environment for Music Composition: A Proposal	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
49-56		Computer assisted composition	Carla Scaletti	Kyma: An Object-oriented Language for Music Composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
57 64		Studio report	Jean-Baptiste Barriere	Musical Production at IRCAM in 1986-87 A Studio Report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
65-72		Studio report	Harnden Eric, Ron Massaro and Gary Gibian	The Development of a Computer Music Facility at the American University	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
73-79		Studio report	Craig R. Harris	The Missing Link: A Studio Report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
80-83		Studio report	JoAnn Kuchera-Morin and Dan Timis	The Computer Music Studio at the University of California, Santa Barbara: A Studio Report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
84-88		Sound synthesis and processing techniques	Judith C. Brown and Miller S. Puckette	Musical Information from a Narrowed Autocorrelation Function	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987

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89-95		Sound synthesis and processing techniques	Guy E. Garnett	Modeling piano sound using Waveguide Digital Filtering Techniques	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
96-103		Sound synthesis and processing techniques	Brad Garton	Elthar: A Signal Processing Expert that Learns	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
104-107		Sound synthesis and processing techniques	Kurt J. Hebel	Javelina: An Environment for the Development of Software for Digital Signal Processing	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
104-105		Sound synthesis and processing techniques	Fernando Lopez-Lezcano	PadMaster: an improvisation environment for real time performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
108-116		Sound synthesis and processing techniques	David Wessel, David Bristow and Zack Settel	Control of Phrasing and Articulation in Synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
117-124		Real-time systems : new techniques	D. Gareth Loy	On the scheduling of multiple parallel processors executing synchronously	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
125-129		Real-time systems : new techniques	Charlie Q. Robinson	Real Time Synthesis of Bowed String Timbres	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
130-137		Real-time systems : new techniques	John M. Snell	General-purpose Hi-fidelity Affordable Real-time Computer Music System	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
138-145		Real-time systems : new techniques	Barry Truax	Real-time Granulation of Sampled Sound with the DMX-1000	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
146-150		Music workstations : software and hardware	Martin Atkins, Andrew Bentley, Thomas Endrich and Rajmil Fischman	The Composers' Desktop Project	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987

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151-158		Music workstations : software and hardware	Jacques Duthen and Yves Potard	Le_Loup, an Object-Oriented Extension of Le_Lisp for an Integrated Computer Music Environment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
159-165		Music workstations : software and hardware	Gerhard Eckel, Xavier Rodet and Yves Potard	A Sun-Mercury music workstation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
166-173		Music workstations : software and hardware	Stephen Travis Pope	A Smalltalk-80 based Music Toolkit	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
174-181		Understanding and assisting musical thinking	David Cope	Experiments in Music Intelligence (EMI)	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
182-189		Understanding and assisting musical thinking	Simon Holland	New Cognitive Theories of Harmony Applied to Direct Manipulation Tools for Novices	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
190-196		Understanding and assisting musical thinking	Christoph Lischka	Connectionist Models of Musical Thinking	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
197-205		Understanding and assisting musical thinking	Larry Polansky	Morphological Metrics: An Introduction to a Theory of Formal Distances	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
206-211		Cybernetics in composition	Larry Austin and Eugene DeLise	Modeling Processes of Musical Invention	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
212-219		Cybernetics in composition	Gary Grossman	Instruments, Cybernetics, and Computer Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
220 227		Cybernetics in composition	Larry Polansky, David Rosenboom and Phil Burk	HMSL: Overview (Version 3.1) and Notes on Intelligent Instrument Design	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987

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228-229		Cybernetics in composition	Noel Zahler	Isomorphism, Computers, and the Multi-media Work	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
230-237		MIDI performance system : novel approaches	David P. Anderson	Synthesizer Management Based on Note Priorities	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
238-240		MIDI performance system : novel approaches	Jean-Charles Francois, Xavier Chabot and John Silber	MIDI Synthesizers in Performance: Realtime Dynamic Timbre Production	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
241-248		MIDI performance system : novel approaches	Roger Dannenberg and Bernard Mont-Reynaud	Following an Improvisation in Real Time	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
249-255		MIDI performance system : novel approaches	Marc LoCascio	Audio Time Companson for Studio and Performance Synchronization	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
256-263		MIDI performance system : novel approaches	F. Richard Moore	The Dysfunctions of MIDI	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
264-269		Sound analysis, synthesis and perception	Jean Marie Adrien, René Caussé, Xavier Rodet	Sound synthesis by physical models : application to strings	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
270-274		Sound analysis, synthesis and perception	L. K. Kitching	From Small Beginnings	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
274-281		Sound analysis, synthesis and perception	William L. Martens	Principal Components Analysis and Resynthesis of Spectral Cues to Perceived Direction	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
282-289		Sound analysis, synthesis and perception	Russell G. Payne	A Microcomputer Based Analysis/Resynthesis Scheme for Processing Sampled Sounds Using FM.	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987

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290-297		Sound analysis, synthesis and perception	Julius O. Smith and Xavier Serra	PARSHL: An Analysis/Synthesis Program for Non-Harmonic Sounds Based on a Sinusoidal Representation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
298-301		Music notation encoding and printing	Gerard Assayag and Dan Timis	Computer Printing, Storage, and Transfer of Musical Scores	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
302-310		Music notation encoding and printing	Diane Joyce Cook	Orpheus: A Music Notation Program	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
311-316		Music notation encoding and printing	J. Stephen Dydo	Data Structures in the Note Processor	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
317-324		Music notation encoding and printing	John Free	Towards an Extensible Data Structure for the Representation of Music on Computers	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
325-332		Music notation encoding and printing	Keith A. Hamel	Issues in the Design of Music Notation Systems	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
333-340		Music notation encoding and printing	Giovanni Muller and Raffaello Giulietti	High Quality Music Notation: Interactive Editing and Input by Piano Keyboard	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
341-348		Computers and learning	Mark Dolson, Abe Singer and David Rivas	Personal-Computer Microworlds for Learning About Signals and Sound	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
349-355		Computers and learning	Richard Kufrin	PRECOMP/GT - A Graphic Tool for Learning Topics in Computer-Assisted Composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
356-363		Computers and learning	Linda Sorisio	Design of an Intelligent Tutoring System in Harmony	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987

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364-371		Special session : composers' talk	David Keane	Computer Music and Human Engineering: The Making of "Labyrinth"	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987, University of Illinois, Champaign/Urbana, Illinois, USA	1987
1-12		Musician-Machine interaction	Claude Cadoz	Instrumental gesture and musical composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988
15-19		Musician-Machine interaction	D. J. Collinge and S. M. Parkinson	The Oculus Ranae	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988
20-27		Musician-Machine interaction	Barry M. Eaglestone	A Database Environment for Musician-Machine Interaction Experiment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988
28-40		Musician-Machine interaction	Sylvie Gibet and Jean-Loup Florens	Machine Recognition of Music Information Composition Systems and Techniques Instrumental Gesture Modeling by Identification with Time-Varying Mechanical Models	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988
41-48		Musician-Machine interaction	Johannes Goebel	Man-Machine Interaction	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988
49-55		Musician-Machine interaction	Rubine Dean and Paul McAvinney	The VideoHarp	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988
56-65		Music Workstations	Mira Balaban	A Music Workstation Based on Multiple Hierarchical Views of Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988
66-81		Music Workstations	Michael Czeiszperger	A Multiple Workstation Environment for Joint Computer Music/Computer Graphics Production	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988
82-89		Music Workstations	Xavier Rodet and Gerhard Eckel	Dynamic Patches: Implementation and Control in the Sun-Mercury Workstation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988

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90-99		Music Workstations	Jean-Michel Raczinski and Gerard Marino	A Real-Time Synthesis Unit	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988
101-107		Computers and composition	Reginald Bain	Linguistic and musical composition : logical structures	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988
108-118		Computers and composition	Pierre-Francois Baisnée, Jean-Baptiste Barrière, Marc-André Dalbavie, Jacques Duthen, Magnus Lindberg, Yves Potard and Kaija Saariaho	ESQUISSE: A Compositional Environment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988
119-126		Computers and composition	A. Camurri, M. Giacomini, A. Ponassi and R. Zaccaria	Key-Music: Expert System Environment for Music Composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988
127-141		Computers and composition	John Free and Paul Vytas	The CAMP Music Configuration Database: Approaching The Vanilla Synthesizer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988
142-149		Computers and composition	Gary Greenberg	Composing With Performer Objects	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988
150-157		Computers and composition	Gary Greenberg	Music Learning, Compositional Thinking	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988
158-165		Computers and composition	Bernd Streitberg and Klaus Balzer	The Sound of Mathematics	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988
166-174		Music Representation	Heinz-Dieter Böcker and Andreas Mahling	What's in a Note ?	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988

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175-183		Music Representation	Marc Chemillier and Dan Timis	Toward a theory of formal musical languages	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988
184-188		Music Representation	Glendon Diener	Ttrees, An Active Data Structure for Computer Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988
189-198		Machine perception	David Rosenthal	A Model of the Process of Listening to Simple Rhythms	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988
199-210		Machine perception	Andranick S. Tanguiane	An Algorithm For Recognition of Chords	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988
211-217		Machine perception	Barry Vercoe and David Cumming	Connection Machine Tracking of Polyphonic Audio	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988
219-230		Real-time performance	Peter Beyls	Introducing Oscar	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988
231-238		Real-time performance	D. J. Collinge and D. J. Scheidt	Moxie for the Atari ST	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988
239-242		Real-time performance	Roger B. Dannenberg	A Real Time Scheduler/Dispatcher	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988
243-249		Real-time performance	Roger Dannenberg and B. Hirofumi Mukaino	New Techniques for Enhanced Quality of Computer Accompaniment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988
250-257		Real-time performance	Rupert Nieberle, C. Frank, H. Rothkamm, Marcus Verwiebe, Paul Modler, Stefan Koschorreck and	The CAMP System: an approach for integration of realtime, distributed and interactive features in a multiparadigm environment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988

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		Lutz Kosensky				
258-264	Real-time performance	Rupert C. Nieberle and Paul Modler	An Open Multiprocessing Architecture for Realtime Music Performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988	
265-276	Digital audio (theory)	Jean-Marie Adrien, René Causse and Eric Ducasse	Dynamic Modeling of stringed and wind instruments, sound synthesis by physical models	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988	
277-296	Digital audio (theory)	Peter Castine	A Survey of Users' Experience with Digital Audio Synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988	
297-312	Digital audio (theory)	Guy Garnett, E. Bernard and M. Mont-Reynaud	Hierarchical Waveguide Networks	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988	
313-321	Digital audio (theory)	Xavier Rodet, P. Depalle and G. Poirot	Diphone Sound Synthesis Based on Spectral Envelopes and Harmonic/Noise Excitation Functions	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988	
322-332	Digital audio (theory)	Marie-Hélène Serra, Dean Rubine and Roger B. Dannenberg	The Analysis and Resynthesis of Tones via Spectral Interpolation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988	
333-348	Digital audio (applications)	R. W. Berry	Experiments in Computer Controlled Acoustic Modelling (A Step Backwards ??)	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988	
349-356	Digital audio (applications)	Lee Boynton and Dave Cumming	A Real-Time Acoustic Processing Card for the Mac II	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988	
357-371	Digital audio (applications)	John Michael Clarke, Peter Manning, Ron Berry and Alan Purvis	VOCEL: New implementations of the FOF synthesis method	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988	
372-377	Digital audio (applications)	Mark Lentczner and John Worthington	The Sound Manager: A Software Architecture for Device Independent Sound	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988	

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378-382		Digital audio (applications)	Miles A. Marks	Resource Allocation In An Additive Synthesis System For Audio Waveform Generation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988
383-391		Ciomposition and research	Bruce Pennycook	PRAESCIO-II: "Amnesia": Toward Dynamic Tapeless Performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988
392-397		Ciomposition and research	Curtis Roads	Sound Structure in Message	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988
398.		Ciomposition and research	Rodney Washka and Tózé Ferreira	Rapid Event Deployment in a MIDI Environment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988
399-402		Miscellaneous	A. Chaigne and F. Troxler	SONATE: An analysis/synthesis system of musical sounds based on perceptual data	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988
403-411		Miscellaneous	Bruno Degazio	The Development of Context Sensitivity in the Midiforth Computer Music System	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988
412-419		Miscellaneous	Francesco Giomi and Marco Ligabue	An Interactive System for Musical Improvisation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988
420-429		Miscellaneous	Miller Puckette	The Patcher	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988
430-436		Miscellaneous	Uri Shimony, Shlomo Markel and Josef Tal	Icon Notation for Electroacoustic and Computer Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988, GIMIK, Köln, Germany	1988
1-4	Interactive Performance Systems and Workstations		Kristi Allik	The Interactive Arts System: Introduction to a Real-Time Performance Tool	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989

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5-8	Computer Assisted Music Education Perception and Cognition		Richard Ashley	A Computer System for Learning Analytic Listening	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
9-12	Computer Assisted Music Education Perception and Cognition		Richard Ashley	Computer Based Learning: Models and Lessons for Computer Music Systems	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
13-16	Interactive Performance Perception and Cognition		Bridet Baird, Donald Blevins and Noel Zahler	The Artificially Intelligent Computer Performer on The Macintosh II and a Pattern Matching Algorithm for Real-Time Interactive Performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
17-20	Systems and Workstations Digital Signal Processing		Jean-Baptise Barrière, Adrian Freed and Pierre-François Baisnée	A Digital Signal Multiprocessor and its Musical Applications	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
21-24	Studio Report Systems and Workstations		James Beauchamp	The Computer Music Project at the University of Illinois at Urbana-Champaign, 1989	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
25-28	Studio Report Systems and Workstations		Nicola Bernardini and Peter Otto	Studio Report: Tempo Reale	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
29-33			Nicola Bernardini and Peter Otto	TRAILS: An Interactive System for Sound Location	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
34-50			Peter Beyls	The Musical Universe Of Cellular Automata	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
51-54			Frederic Boyer and Richard Kronland-Martinet	Granular Resynthesis and Transformation of Sounds Through Wavelet Transform Analysis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
55-57			Peter Bowcott	Cellular Automation as a Means of High Level Compositional Control of Granular Synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989

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					University, Colombus, Ohio, USA	
58-61			Ian Bowler, Peter Manning, Alan Purvis and Nick Bailey	A Transputer-Based Additive Synthesis Implementation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Colombus, Ohio, USA	1989
62-64			Century Michael	The Banff Centre Media Arts Program: Studio Report and Artistic Retrospective	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Colombus, Ohio, USA	1989
65-68			Xavier Chabot	Performance with Electronics: Gesture Interfaces and Software Toolkit	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Colombus, Ohio, USA	1989
69-72			Perry R. Cook	Synthesis of the Singing Voice Using a Physically Parameterized Model of the Human Vocal Tract	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Colombus, Ohio, USA	1989
73-75			Roger B. Dannenberg	Music Representation Issues: A Position Paper	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Colombus, Ohio, USA	1989
76-79			Roger B. Dannenberg and Christopher Lee Farley	Fugue: Composition and Sound Synthesis With Lazy Evaluation and Behavioral Abstraction	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Colombus, Ohio, USA	1989
80-85			Peter Desain, Henkjan Honing and Klaus de Rijk	A Connectionist Quantizer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Colombus, Ohio, USA	1989
86-89			Glendon R. Diener	Nutation: Structural Organization Versus Graphical Generality in a Common Music Notation Program	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Colombus, Ohio, USA	1989
90-93			Charles Dodge and Curtis Bahn	Studio Report for the Centre for Computer Music at Brooklyn College	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Colombus, Ohio, USA	1989
94-97			Pierre Dutilleux	Spinnin' the sounds in real-time	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Colombus, Ohio, USA	1989

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98-100			Lounette M. Dyer	Position Paper for Music Representation Panel	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
101-104			Arnie Eigenfeldt	Contour: A Real-Time MIDI System Based on Gestural Input	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
105-108			Brian Evans	Enhancing Scientific Animations with Sonic Maps	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
109-112			Adrian Freed	New Media for Musicological Research and Education - The Country Blues in HyperMedia	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
113-116			Ichiro Fujinaga, Bo Alphonse and Bruce Pennycook	Issues in the Design of an Optical Music Recognition System	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
119-122			Harrison, Malcom C. Suzanne Haig Gershon Horowitz	A Shortest-Path Algorithm for Musical Harmony	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
123-126			Keiji Hirata and Tatsuya Aoyagi	Music Server	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
127-130			Fred Holm	Frequency Scheduling: Real-time Scheduling in Multiprocessing Systems	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
131-133			David Huron	Characterizing Musical Textures	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
135-138			David A. Jaffe	An Overview of the NeXT Music Kit	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989

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139-146			H. Katayose, H. Kato, M. Imai and S.Inokuchi	An Approach to an Artificial Music Expert	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
147-150			H. Katayose, K. Takami, T. Fukuoka and S. Inokuchi	Music Interpreter in the Kansei Music System	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
151-154			David Keane and Peter Gross	The Midi Baton	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
155-159			Gregory Kramer, Robert Moog and Alan Peevers	The Hybrid: A Music Performance System	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
160-163			JoAnn Kuchera-Morin and Dan Timis	Recent Developments at The Center for Computer Music Composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
164-167			Peter Langston	Six Techniques for Algorithmic Composition (Extended Abstract)	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
168-171			Jean Laroche and Xavier Rodet	The Use of Prony's Method for the Analysis of Musical Sounds Applicable to Percussive Sounds	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
172-175			Mikael Laurson and Jacques Duthen	PATCHWORK: a Graphic Language in PREFORM	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
176-179			Keith Lent	A Real-Time Computer Music Synthesis System Based on the Motorola 56001	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
180-183			J.P. Lewis	Algorithms for Music Composition by Neural Nets: Improved CBR Paradigms	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989

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184-185			George W. Logemman	Experiments with a Gestural Controller	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
186-190			Tod Machover	Hyperinstruments: Musically Intelligent and Interactive Performance and Creativity Systems	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
191-198			Toshiaki Matsushima, Sadamu Ohteru and Shuji Hashimoto	An Integrated Music Information Processing System: PSB-er	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
199-202			William F. McGee	Real-Time Acoustic Analysis of Polyphonic Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
203-206			Mark Medovich	Demodulated Vector Quantization (DVQ), and Real Time Music Synthesis via DVQ Code Books	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
207-210			H. Morita, S. Ohteru and S. Hashimoto	Computer Music System which Follows a Human Conductor	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
211-214	Live-Performance		Dexter Morrill and Perry R. Cook	Hardware, Software, and Compositional Tools for Real Time Improvised Solo Trumpet Work	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
215-218			Michel Naranjo and Irene Duc	Musical Paste and Geometric Image Modeling	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
219-222	Computer Assisted Composition		Gary Lee Nelson	Algorithmic Approaches to Interactive Composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
223-225	Studio Report		Adolfo Nœ-ez	The Computer and Electronic Music Studio at the CDMC, Madrid	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989

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226-233			Daniel V. Oppenheim	DMIX: An Environment for Composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
234-237			Yann Orlarey	MIDI SHARE: A real time multi-tasks software module for MIDI applications	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
238-241			Bruce Pennycook	Computer Applications In Music at McGill University	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
242-245			Russell F. Pinkston	The Accelerando Project	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
246-248			Stephen Travis Pope	Considerations in the Design of a Music Representation Language	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
249-252			Stephen Travis Pope	Modeling Musical Structures as Event Generators	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
253-256			David Rivas, Steve Watkins and Paul M. Chau	VLSI for a Physical Model of Musical Instrument Oscillations.	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
257-259			Curtis Roads	Active Music Representations	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
260-263			John Roeder and Keith Hamel	A General-Purpose Object Oriented System for Musical Graphics	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
264-267			Mark Rudolph	On the Use of Cepstral Representation in Synthesis from Reduced Performance Information	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989

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268-272			Gregory J. Sandell	Perception of Concurrent Timbres and Implications for Orchestration	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
273-276			Brian Schmidt	Designing Sound Tracks for Coin-Op Games or Computer Music for Under \$65.00	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
277-280			Douglas Scott	A Processor for Locating Stationary and Moving Sound Sources in a Simulated Acoustical Environment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
281-284			Xavier Serra and Julius O. Smith	Spectral Modeling Synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
285-288			Uri Shimony, Noam Elroy and Ehud Hamami	LZW Compression of Musical Files	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
289-292			Justin Shuttleworth and Mike Greenhough	Music Processing by Transputer Networks at the Electronic Music Studio in Cardiff	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
293-295			Wayne Siegel	DIEM Studio Report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
296-302			Donald Sloan	Precis of the Standard Music Description Language	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
303-306			Julius O. Smith	Unit-Generator Implementation On The NeXT DSP Chip	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
307-311			Steinberg Daniel and Tim Learmont	The Multimedia File System	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989

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312-315			Tarabella Leonello and Graziano Bertini	A Digital Signal Processing System and a Graphic Editor for Synthesis Algorithms	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
316-319			Taube Heinrich	Common Music: A Compositional Language in Common Lisp and CLOS	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
320-323			Siddhartha Chatterjee and Mark W. Maimone	Cantabile: A Rule-Based System for Composing Melodies	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
324-327			Sever Tipei	Manifold Compositions: A (Super)Computer-Assisted Composition Experiment in Progress	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
328-331			William Franklin Walker	KIWI: A Parallel System for Software Sound Synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
333-335			Rodney Waschka and Alexandra Kurepa	Using Fractals in Timbre Composition: An Exploratory Study	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
336-339			David Wessel, Richard Feliciano, Adrian Freed and John Wawrzynek	The Center for New Music and Audio Technologies	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989, Ohio State University, Columbus, Ohio, USA	1989
15-19		Keynote paper	Jean-Claude Risset	From Piano to Computer to Piano	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
20-23		Applications in education and learning	Roger B.Dannenberg, Marta Sanchez, Annabelle Joseph, Ronald Saul, Robert Joseph and Peter Capell	An Expert System for Teaching Piano to Novices	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
24-26		Applications in education and learning	Adele Drake	Computer Technology for Young Disabled Musicians	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of	1990

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		learning			Glasgow, Glasgow, Scotland, United Kingdom	
27-30		Applications in education and learning	Ellis Phil	A Sound Design	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
31-34		Applications in education and learning	Joseph Lukasik	Computer Assisted Music Instruction : Toward a More Viable Philosophy of Software Architecture	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
35-38		Applications in education and learning	Sam Pointer, John Wawrynek and David Wessel	A Multimedia Digital Signal Processing Tutoring System	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
39-42		Applications in education and learning	Sever Tipei, Robin Bargar, Ben Cox and David Kelley	Computer Music Courses Using Supercomputers : An Education Experiment at NCSA/UIUC	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
43-45		Digital signal processing : Analysis/Synthesis	Daniel Arfib	In the Intimacy of a Sound	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
46-49		Digital signal processing : Analysis/Synthesis	Nicholas J.Bailey, Alan Purvis, Peter Manning and Ian Bowler	Concurrent CSound: Parallel Execution for High Speed Synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
50-52		Digital signal processing : Analysis/Synthesis	Peter Bowcott	High Level Control of Granular Synthesis using the concepts of Inheritance and Social Interaction	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
53-56		Digital signal processing : Analysis/Synthesis	Claude Cadoz and Christophe Ramstein	Capture, Representation, and "Composition" of the Instrumental Gesture	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990

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57-59		Digital signal processing : Analysis/Synthesis	Olivier Calvet, Ronan Laurens and Jean Marie Adrien	Modal Synthesis Compilation of Mechanical Sub-structures and Acoustical Sub-systems	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
60-62		Digital signal processing : Analysis/Synthesis	P.J.Comerford and L.K. Kitching	Disorder Sounds in Order: Theory and Practice in Instrument Stimulation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
63-65		Digital signal processing : Analysis/Synthesis	Perry R. Cook, Christopher Chafe and Julius O. Smith	Pulsed Noise in Musical Systems, Techniques for Extraction, Analysis, and Visualization	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
66-68		Digital signal processing : Analysis/Synthesis	Barry Eaglestone and Shaun Oates	Analytical Tools for Group Additive Synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
69-71		Digital signal processing : Analysis/Synthesis	Gerhard Eckel	A signal Editor for the IRCAM Musical Workstation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
72-74		Digital signal processing : Analysis/Synthesis	Feiten Bernhard and Tamas Ungvary	Sound Data Base Using Spectral Analysis Reduction and an Additive Synthesis Model	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
75-78		Digital signal processing : Analysis/Synthesis	Jean-Loup Florens and Claude Cadoz	Modular Modelisation and Stimulation of the Instrument	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
79-81		Digital signal processing : Analysis/Synthesis	Adrian Freed and Keith Gordon	DSP Driver Software for Performance-Oriented Music Synthesis Systems	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
82-84		Digital signal processing : Analysis/Synthesis	Thierry Galas and Xavier Rodet	An Improved Cepstral Method for Deconvolution of Source-Filter Systems with Discrete Spectra: Application to Musical Sound Signals	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of	1990

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		Analysis/Synthesis		to Musical Sound Signals	Glasgow, Glasgow, Scotland, United Kingdom	
85-87		Digital signal processing : Analysis/Synthesis	Frode Holm	CESAM - A concept Engine for Synthesis of Audio and Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
88-90		Digital signal processing : Analysis/Synthesis	N. Delprat, P. Guillemain and R. Kronland-Martinet	Parameters Estimation for Non-linear Resynthesis Methods with the Help of a Time-frequency Analysis of Natural Sounds	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
91-94		Digital signal processing : Analysis/Synthesis	Paul Lansky	The Architecture and Musical Logic of Cmix	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
95-99		Digital signal processing : Analysis/Synthesis	Robert G. Laughlin, Barry D. Truax and Brian V. Funt	Synthesis of Acoustic Timbres using Principal Components Analysis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
100-103		Digital signal processing : Analysis/Synthesis	Barry Truax	Chaotic Non-Linear Systems and Digital Synthesis: An Exploratory Study	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
104-107		Digital signal processing : Analysis/Synthesis	Barry Truax	Time-shifting of Sampled Sound with Real-time Granulation Technique	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
108-111		Simulation of acoustic space	Jean-Marie Adrien and Peter Eotvos	Time Domain Computation of Three Dimensional Acoustic Field by Retarded Potential Technique Holphonic Synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
112-114		Simulation of acoustic space	Marina Bosi	An Interactive Real-time System for the Control of Sound Localization	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990

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115-117		Simulation of acoustic space	Brad Garton	Two New Approaches to the Simulation of Acoustic Spaces	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
118-120		Simulation of acoustic space	D.G. Malham	Ambisonics- A Technique for Low Cost, High Precision, Three Dimensional Sound Diffusion	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
121-123		Simulation of acoustic space	M. Sile O'Modhrain	Surroundsound : A B-Format Soundfield Processing Program for the Composers' Desktop Project Soundfile System	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
124-126		Hardware	Lawrence Casserley	Series Phi Real Time Digital Signal Processor	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
127-131		Hardware	Ross Kirk and Richard Orton	MIDAS : A Musical Instrument Digital Array Signal Processor	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
132-135		Hardware	Eric Lindemann, Michel Starkier and Francois Dechelle	The IRCAM Musical Workstation : Hardware Overview and Signal Processing Features	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
136-139		Hardware	John Wawrynek and Thorsten von Eicken	VLSI Parallel Processing for Musical Sound Synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
140-143		Analysis	Paul E. Allen and Roger B. Dannenberg	Tracking Musical Beats in Real Time	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
144-146		Analysis	Richard D.Ashley	A Computer Program for Analyzing Computer Musicians' Problem-Solving	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of	1990

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					Glasgow, Glasgow, Scotland, United Kingdom	
147-149		Analysis	Bruce B. Campbell	A Computer Assisted Approach to Music Analysis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
150-152		Analysis	Castine Peter, Alexander R. Brinkman and Craig R. Harris	Contemporary Music Analysis Package (CMAP) for Macintosh	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
153-155		Analysis	Bernard Mont-Reynaud and Emmanuel Gresset	PRISM : Pattern Recognition in Sound and Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
156-158		Analysis	Edward R.S.Pearson and R. G. Wilson	Musical Event Detection from Audio Signals within a Multiresolution Framework	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
159-162		Analysis	Simon Waters and Tamas Ungvary	the Sonogram : A Tool for Visual Documentation of Musical Structure	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
163-165		Analysis	Yin Feng and Xhang Xiang	ESTAM : An Experimental System for Analyzing the Tonality of Melodies	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
166-168		Real-time systems	Clarence Barlow	Autobusk: An Algorithmic Real-time Pitch & Rhythm Improvisation Programme	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
169-171		Real-time systems	Nick Bailey, Alan Purvis, Ian Bowler and Peter Manning	An Highly Parallel Architecture for Real-time Music Synthesis and Digital Signal Processing Application	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990

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172-174		Real-time systems	John A. Bate	UniSon- A Real-time Interactive System for Digital Sound Synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
175-177		Real-time systems	Marina Bosi	The Sound Accelerator as a Real-time DSP Environment: Encoding/Decoding Audio Signals	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
178-180		Real-time systems	Ian Bowler, Peter Manning, Alan Purvis and Nick Bailey	New Techniques for a Real-time Phase Vocoder	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
181-184		Real-time systems	Ian Bowler, Peter Manning, Alan Purvis and Nick Bailey	On Mapping N Articulations onto M Synthesiser-Control Parameters	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
185-187		Real-time systems	Roger B. Dannenberg	A Run-time System for Arctic	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
188-190		Real-time systems	David A. Jaffe	Efficient Dynamic Resource Management on Multiple DSPs as Implemented in the NeXT Music Kit	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
191-193		Real-time systems	Frederick L. Malouf, Mark Lentczner and Christopher Chafe	A Real-time Implementation of Physical Models	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
194-198		Real-time systems	Yann Orlarey	An Efficient Scheduling Algorithm for Real-time Musical Systems	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
199-201		Real-time systems	Russell F. Pinkston	DSP-Sound: A Software Synthesis Package for Real-time DSP-based Systems	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of	1990

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					Glasgow, Glasgow, Scotland, United Kingdom	
202-204		Real-time systems	Robert Rowe	Feature Classification and Related Response in a Real-time Interactive Music System	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
205-207		Real-time systems	Uri Shimony and Yehuda Zarfati	Second-order Universal Processing Device for Real-time Music Synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
208-208		Real-time systems	Hans Strasburger, Stefan Kohler and Irmfried Radauer	Score Input to CSound via the Midi Keyboard	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
209-211		Real-time systems	Barry Vercoe and Dan Ellis	Real-time CSound: Software Synthesis with Sensing and Control	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
212-215		Environments	Tim Anderson	E-SCAPE: An Extendable Sonic Composition and Performance Environment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
216-217		Environments	Paul EJ Buckley and Andrew Lewis	Orpheus; A Graphical Composition Environment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
218-220		Environments	David Burden	The ST Ample Music Composition Language : An Implementation of Ample for the Atari ST	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
221-224		Environments	Michael Burroughs and David Fenske	Variations: An Hypermedia Project Providing Integrated Access to Music Information	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990

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225-227		Environments	Ph. Depalle and X. Rodet	U.D.I.: A Unified D.S.P. Interface for Sound Signal Analysis and Synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
228-230		Environments	Jacques Duthen and Mikael Laurson	A Compositional Environment Based on PreFORM II, PatchWork, and Esquisse	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
231-233		Environments	Richard Foss and Antony Wilks	A Network Approach to the Problem of Sharing Music Studio Resources	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
234-236		Environments	Per Hartmann	Natural Selection of Musical Identities	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
237-240		Environments	Dan Hitt and Yee On Lo	A Language for Composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
241-244		Environments	Eric Lindemann	ANIMAL- A Rapid Prototyping Environment for Computer Music Systems	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
241-242		Environments	Russell Ovans, David Murphy, Timothy Bartoo	The Infinite Delay Line Granulation as an In-Line Effect	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
245-248		Environments	Michael McNabb	Ensemble: An Extensible Real-time Music Performance Environment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
249-252		Environments	Gerard Marino, Jean-Michel Raczinski and Marie-Helene Serra	The New UPIC System	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of	1990

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			Marie-Helene Serra		Glasgow, Glasgow, Scotland, United Kingdom	
253-255		Environments	Michael Minnick	A Graphical Editor for Building Unit Generation Patches	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
256-258		Environments	Daniel V.Oppenheim	Quill: An Interpreter for Creating Music-objects within the Dmix Environment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
259-261		Environments	Miller Puckette	EXPLODE: A User Interface for Sequencing and Score Following	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
262-266		Environments	Douglas Scott	Mixview: A Portable, Graphics-based Soundfile Editor and Processor	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
267-269		Environments	Bennett Smith	A Universal Recorder for The IRCAM Musical Workstation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
270-272		Environments	Eric Viara and Miller Puckette	A Real-Time Operating System for Computer Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
273-275		Environments	Mara Helmuth	Patchmix : A C++ X Graphical Interface to Cmix	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
279-276		Computer-assisted composition and AI applications in music	Reginald Bain	Algorithmic Composition, Quantum Mechanics and the Musical Domain	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990

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280		Computer-assisted composition and AI applications in music	Peter Beyls	Sub-symbolic Approaches to Musical Composition : A Behavioural Model	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
284-287		Computer-assisted composition and AI applications in music	Heinz-Dieter Bocker, Andreas Mahling and Rainer Wehinger	Beyond MIDI : Knowledge-Based Support for Computer Aided Composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
288-291		Computer-assisted composition and AI applications in music	David Cope	Pattern Matching as an Engine for the Computer Simulation of Musical Style	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
292-294		Computer-assisted composition and AI applications in music	Francois Courtot	A Constraint Based Logic Program for Generating Polyphonies	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
295-297		Computer-assisted composition and AI applications in music	Suzanne Haig, Gershon Horowitz and Malcolm C. Harrison	Experience with a Harmony-Learning Program	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
298-301		Computer-assisted composition and AI applications in music	Eric Iverson and Roger Hartley	Metabolizing Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
302-304		Computer-assisted composition and AI applications in music	Johannes Johansson and Bengt-Arne Molin	Computer-Assisted Composition by Interactive Rhythm Transformations	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
305-307		Computer-assisted composition and AI applications in music	Kevin Jones	Algorithmic Explorations of Juxtaposition and Simultaneity in Computer-Aided Composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
308-310		Computer-assisted composition and AI applications in music	Haruhiro Katayose and Seiji Inokuchi	The Kansei Music System '90	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of	1990

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		applications in music			Glasgow, Glasgow, Scotland, United Kingdom	
311-313		Computer-assisted composition and AI applications in music	Christiane Linster	A Neural Network that Learns to Play in Different Musical Styles	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
314-316		Computer-assisted composition and AI applications in music	Dale Millen	Cellular Automata Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
317-319		Computer-assisted composition and AI applications in music	Russell Ovans	Music Composition as a Constraint Satisfaction Problem	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
320-323		Computer-assisted composition and AI applications in music	Francis Rousseaux	One Example of How Artificial Intelligence Can Be Useful in Music Fields	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
324-327		Computer-assisted composition and AI applications in music	Agostino Di Scipio	Composition by Exploration of Non-Linear Dynamics	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
328-331		Computer-assisted composition and AI applications in music	Klaus Balzer and Bernd Streitberg	Counterpoint Composition in Non-Tempered Systems : Theory and Algorithms	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
332-334		Perception and cognition	Hideyuki Morita, Hiroshi Watanabe, Tsumoto Harada, Sadamu Ohteru and Shuji Watanabe	Knowledge Information Processing in Conducting Computer Music Performer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
335-337		Perception and cognition	Bill Parod	A Tuning System Laboratory for the NeXT Computer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990

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338-340		Perception and cognition	Dominique M. Richard	Godel Tune: Formal Models in Music Recognition Systems	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
341-344		Perception and cognition	Widmer Gerhard	The Usefulness of Qualitative Theories of Musical Perception	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
345-347		Music representation and notation processing	Alistair Clarke, Malcolm Brown and Mike Thorne	Problems to be Faced by Developers of Computer-Based Automatic Music Recognizers	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
348-350		Music representation and notation processing	Glendon R. Diener	Conceptual Integrity in a Music Notation Program	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
351-353		Music representation and notation processing	Stephen Hull	Towards a New Paradigm for the Representation of Musical Information	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
354-356		Aesthetics and sociology	Charles Bestor	Pathways for the Dream Spell Series	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
357-360		Aesthetics and sociology	Peter Desain and Siebe de Vos	Autocorrelation and the Study of Musical Expression	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
361-363		Aesthetics and sociology	Robert Alan Dorgan	Music in Architecture / Architecture in Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
364-368		Aesthetics and sociology	Henkjan Honing	POCO : An Environment for Analysing, Modifying, and Generating Expression in Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of	1990

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					Glasgow, Glasgow, Scotland, United Kingdom	
369-372		Aesthetics and sociology	Leigh Landy	Is More Than Three Decades of Computer Music Reaching the Public it Deserves ?	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
373-375		Aesthetics and sociology	Neil P. Todd	Computational Modelling of Musical Expression	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
376-378		Performance systems	Daniel Brandt	A Modular DSP Performance System for the Composer/Programmer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
379-382		Performance systems	Claude Cadoz, Leszek Lisowski and Jean-Loup Florens	Modular Feedback Keyboard	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
383-386		Performance systems	Lounette M. Dyer	ENSEMBLE : An Object-oriented Realtime Performance System	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
387-391		Performance systems	Sylvie Gibet and Pierre-Francois Marteau	Gestural Control of Sound Synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
392-394		Performance systems	Andy Hunt, Ross Kirk and Richard Orton	MIDIGRID : An Innovative Computer-based and Composition System	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
395-397		Performance systems	Alistair M. Riddell	A Meta-Action for the Grand Piano	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990

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398-400		Performance systems	W. Andrew Schloss	Recent Advances in the Coupling of the Language MAX with the Matthew-Boie Radio Drum	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
401-403		Performance systems	Emile Tobenfeld	Potential Applications of MIDI Software in Improvised Musical Performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
404-406		Studio reports	Jean-Francois Allouis, Jean-Baptiste Barriere and Marc Battier	IRCAM Studio Report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
407		Studio reports	Clarence Barlow	About 605 K	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
408-409		Studio reports	McGregor Boyle, Jean Eichelberger-Ivey, Edmund Pirali and Geoffrey Wright	Electronic and Computer Music at the Peabody Conservatory	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
410-411		Studio reports	Michael Clarke, Mark Bromwich and Geoff Smith	Studio Report : Huddersfield Polytechnic Electronic and Computer Music Studios	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
412-412		Studio reports	Brad Garton, Rick Bassett and Mara Helmuth	Woof ! The Columbia University Computer Music Facility	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
413-414		Studio reports	Hans Lunell	EMS Studio Report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
415-416		Studio reports	Peter Manning, Ian Bowler, Alan Purvis and Nick Bailey	Studio Report, University of Durham, England	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of	1990

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			and Nick Bailey		Glasgow, Glasgow, Scotland, United Kingdom	
417-418		Studio reports	Adolfo Nœ-ez	The Laboratoria de Informatica y Electronica Musical of CDMC, Madrid	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
419-420		Studio reports	Wayne Siegel	DIEM Studio Report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
421-425		Studio reports	Irmfried Radauer and Hans Strasburger	The Computer Music Studio at Salzburg	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990, University of Glasgow, Glasgow, Scotland, United Kingdom	1990
1-10		Keynote Address	Julius Orion Smith	Viewpoint on the history of digital synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
11-14		Sound synthesis system 1	Jean Baptiste Barrière, Francisco Iovino, Mickael Laurson	A new Chant synthesizer in C and its control environment in PATCHWORK	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
15-18		Sound synthesis system 1	Phil Burk	The integration of real-time synthesis into HSML, the hierarchical music specification language	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
19-22		Sound synthesis system 1	Joseph Derek Morrison	Control mechanisms in the MOSAIC synthesis program	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
23-26		Sound synthesis system 1	James Dashow	Music 30 and SCORE	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
27-36		Composition system 1	Antonio Camurri, Corrado Capena, Marcello Frixione, Carlo Innocenti Claudio Massucco,	A high-level system for music composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991

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			Renato Zaccaria			
37-44		Composition system 1	Larry Polansky	Live interactive intelligent computer music : notes on pieces done in HMSL, 1984-91	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
45-52		Composition system 1	Wiliam F. Punch	An algorithmic approach to composition based on dynamic hierarchical assembly	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
53-56		Analysis of musical structure	Alexander R. Brinkman	Computer-graphic tools for music analysis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
57-60		Analysis of musical structure	Sevan G. Ficici	Computer analysis of surface ditail in tonal music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
61-64		Analysis of musical structure	C. P. Tsang, M. Aitken	Harmoniszing music has a dicipline in constraint logic programming	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
65.		Analysis of musical structure	John Joy	Automated linguistic analysis of musical compositions	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
66-73		Analysis of musical structure	Ichiro Fujinaga, Bo Alphonse, Bruce Pennycook, Kharin Hogan	Optical music recognition : progress report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
74.		Studio reports 1	John Celona	Studio report : university of Victoria	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
75-77		Studio reports 1	Simon Emmerson	Studio report : electroacoustic and computer studio at city university, London	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
78-81		Studio reports 1	Leonello Tarabella, Graziano Bertini	Studio report : computer music departement of CNUCE/CNR, Pisa, Italy	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991

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82-85		Studio reports 1	Hugues Vinet, Daniel Terrugi	GRM report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
86-89		Audio analysis : source separation, timbre	Daniel PW Ellis, Barry L. Vercoe	A wavelet based sinuzoid model of sound for auditory signal separation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
90-93		Audio analysis : source separation, timbre	David K. Mellinger, Bernard M. Mont-Reynaud	Sound explorer : A workbench for investigating source separation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
94-97		Audio analysis : source separation, timbre	Massimo Dal Sasso, Giovanni B. Debiassi, Giovanni Spagiari	Method for automatic evaluation of timbre and fluctuation of pipe organ sounds	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
98-101		Audio analysis : source separation, timbre	Gregory J. Sandell	A library of orchestral instrument spectra	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
102-105		Composition system 2	Peter Lunden	Sound models : the representation of knowledge about sound-synthesis in the CPL environment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
106-109		Composition system 2	A. I. Katrami, R. Kirk, A. Myatt	A phase vocoder graphical interface for timbral manipulation of cellular automata and fractal landscape mappings	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
110-113		Composition system 2	Justin R. Shuttleworth	Interactive music composition with a minimum of input states	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
114-117		Composition system 2	Phil Winsor	PAT-PROC : an interactive, pattern-process, algorithmic composition program	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
118-121		Sound synthesis techniques 1	John A. Bate	A multiprocessor DSP system for real-time interactive sound processing and synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991

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122.		Sound synthesis techniques 1	Louis N. Bélanger	Additive synthesis and resynthesis : a tentative objective evaluation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
123-126		Sound synthesis techniques 1	Eric Johnstone	A MIDI foot controller - the podoboard	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
127-130		Sound synthesis techniques 1	Nil Parent	Parametric spectrumization	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
131-134		Aesthetics, philosophy and criticism 1	Alan Belkin	Who's playing - the computer's role in musical performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
135-138		Aesthetics, philosophy and criticism 1	Simon Emmerson	Computers and live electronic music : some solutions, many problems	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
139-142		Aesthetics, philosophy and criticism 1	Brad Garton, Mara Helmuth	Composing the output interface	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
143-149		Aesthetics, philosophy and criticism 1	Peter Desain, Henkjan Honing	Tempo curves considered harmful	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
150.		MIT media lab	Joseph T. Chung	A development environment for string hyperinstruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
151.		MIT media lab	Dr. Neil Gershenfeld	MIT-media lab	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
152.		MIT media lab	Mary Ann Norris	Using state-of-art technologies to investigate the cognitive mapping of musical intention to performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991

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153-156		MIT media lab	Tom Maglione, Barry Vercoe	A platform for real-time perceptually-based audio data reduction	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
157-160		Analysis and synthesis	Perry R. Cook	Non linear periodic prediction for on-line identification of oscillator characteristics in woodwind instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
161-164		Analysis and synthesis	Philippe Depalle, G. Poirot	A modular system for analysis, processing and synthesis of sound signals	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
165-168		Analysis and synthesis	Richard Orton, Andy Hunt, Ross Kirk	A phase vocoder graphical interface for musical applications of a cellular automata workstation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
169-176		Analysis and synthesis	Ralph David Hill	The Cro-magnon advanced additive Analysis/Synthesis system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
177.		Educational Issues	R. D. Wragget	In, out, but not thru : the current state of electro-acoustic music eduction in Canada	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
178-181		Educational Issues	Bruce P. Mahin	The computer-assisted music classroom : a catalyst for creativity	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
182-187		Educational Issues	Richard Povall, Neil B. Rolnick	Commonalities in the time-based arts : a new approach to the teaching and practice of the electronic arts	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
188-191		Aesthetics, philosophy and criticism 2	Otto E. Laske	Understanding music with AI	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
192-193		Aesthetics, philosophy and criticism 2	Hans Lunell	Has structure any meaning in computer music ?	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991

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194-197		Aesthetics, philosophy and criticism 2	Craigs Harris	Found sound, found structure summary	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
198-201		Aesthetics, philosophy and criticism 2	Dominique M. Richard	Why simulate when we can get the real thing ?	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
202-205		Perception, cognition, psychoacoustics	Douglas F. Keislar	The relevance of beating partials for musical intonation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
206-209		Perception, cognition, psychoacoustics	Michael Page	The musical expectations of self-organizing neural netwoks	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
210-213		Perception, cognition, psychoacoustics	Richard Parmutt	A psychoacoustical model for tonal composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
214-221		Perception, cognition, psychoacoustics	Gregory Kramer, Stephen Ellison	Audification : the use of sound to display multivariate data	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
222-225		Sound synthesis systems 2	Cor Jansen	Sine circuitu : 10 000 high quality sine waves without detours	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
226-228		Sound synthesis systems 2	Avi Parash, Uri Shimony	An expandable real-time transputer sound generator	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
229-233		Sound synthesis systems 2	Bruce Pennycook, Chris Lea	T-MAX : a parallel processing development system for MAX	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
234-241		Sound synthesis systems 2	Larry Polansky, Martin McKinney	Morphological mutation functions : applications to motivic transformation and to a new class of time domain cross-synthesis techniques	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991

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242-245		Composition systems 3	Jonathan Hallstrom, Dale Skien	The composer's toolbox : a common lisp-based precomposition environment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
246-249		Composition systems 3	Aluizio Arcela, Geber Ramalho	A formal composition system based on the theory of time trees	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
250-253		Composition systems 3	Robert Rowe	A self-critical compositional algorithm	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
254-257		Composition systems 3	Peter Evarist Beyls	Self-organizing control structures using multiple cellular automata	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
258-265		Analytic projects	Andreas Mahling	How to feed musical gesture into compositions	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
266-269		Analytic projects	Francois Pachet	A meta-level architecture for the analysis of jazz chord sequences	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
270-276		Analytic projects	LM. Chelpa	A fuzzy-set-theoretic frame work towards computer generation of "AALAP" patterns in Hindustani music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
277-280		Interactive performance systems 1	Michael Lee, Adrian Freed, David Wessel	Real-time neural network processing of gestural and acoustic signals	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
281-284		Interactive performance systems 1	Daniel V. Oppenheim	SHADOW : An object-oriented performance system for the DMIX environment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
285-288		Interactive performance systems 1	Francois Pachet	Representing knowledge used by jazz musicians	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991

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289-292		Interactive performance systems 1	Akio Sato, Tsutomu Harada, Shuji Hashimoto, Sadamu Ohteru	Singing and playing in musical virtual space	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
293-296		Sound synthesis techniques 2	Matti Karjalainen, Unto K. Laine, Timo Laakso and Vesa Valimaki	Transmission-line modeling and real-time synthesis of string and wind instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
297-299		Sound synthesis techniques 2	Perry R. Cook	Tbone : an interactive waveguide brass instrument synthesis workbench for the NeXT machine	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
300-303		Sound synthesis techniques 2	Suzanne Hirchman, Perry R. Cook, Julius Orion Smith	Digital waveguide modelling of reed woodwinds : an interactive development	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
304-307		Sound synthesis techniques 2	Julius Orion Smith	Waveguide simulation of non-cylindrical acoustic tubes	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
308-310		Electronic music perspectives 2	Ann Stimson	The script for "Poème électronique" : trace from a pioneer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
311-314		Electronic music perspectives 2	Reynold Weidenaar	The alternators of the Telharmonium, 1906	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
315-318		Voice model synthesis	Gunilla Carlsson, Sten Termstrom, Johan Sundberg, Tamas Ungvary	A new digital system for singing synthesis allowing expressive control	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
319-321		Voice model synthesis	Perry R. Cook	LECTOR : an ecclesiastical latin control language for the SPASM/singer instrument	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
322.		Composition theory 1	Ronald B. Smith	Deriving a quarter-tone harmonic language using harmonic spectra and their formant regions as a model for chord voicings	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991

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323.		Composition theory 1	Myriam Desainte-Catherine	The architecture of a musical composition system based on constraint resolution and graph rewriting	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
324-327		Composition theory 1	Stephen Travis Pope	A tool for manipulating expressive and structural hierarchies in music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
328-331		Composition theory 1	Fred Lerdahl, Xavier Chabot	A theory of poetry as music and its exploration through a computer aid to composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
332-335		Interactive performance systems 2	Stephen David Beck	Strange attractors : a virtual instrument algorithm for acoustic instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
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344-347		Interactive performance systems 2	David Wessel	Improvisation with highly interactive real-time performance systems	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
348-351		Sound synthesis techniques 3	Peter Dessain, Henkjan Honing	Generalized time functions	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
352-355		Sound synthesis techniques 3	Agostino Di Scipio	Further experiments with non-linear dynamic systems : composition and digital synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
356-359		Sound synthesis techniques 3	E. Bryan George, Mark J. T. Smith	An analysis-by-synthesis approach to sinusoidal modeling applied to the analysis and synthesis of musical tones	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991

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360-363		Sound synthesis techniques 3	W. Brent Weeks, W. Andrew Schloss, R. Lynn Kirlin	Implementation of the KL synthesis algorithm under real-time control	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
364-74		Composition theory 2	Dr. Gareth Loy	Automatic composition, connectionism and musiconomy	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
375.		Composition theory 2	Jean Piché, Stéphane Desmeules	MAXGEN : a graphical MAX object for the generation and editing of complex continuous control functions	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
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388-391		Studio reports 2	Leslie Delehanty, Guy E. Garnett	CNMAT studio report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
392.		Studio reports 2	Francisco Kropfl	LIPM studio report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
393-395		Studio reports 2	Dave Malha, Richard Orton, Andy Hunt, Ross Kirk	Studio report : university of York, ENgland	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
396.		Studio reports 2	Myke Roy	Phase 1 de l'implantation d'un centre d'accès multi-média à PRIM	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
397-400		Interactive performance system 3	Adrian Freed, David Wessel, David Zicarelli	MAX objects for media integration	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991

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401-403		Interactive performance system 3	George W. Logemann	CASCADES : interactive algorithmic performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
404-407		Interactive performance system 3	Pauline Oliveros	The expanded instrument system (EIS)	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
408-411		Interactive performance system 3	Yann Orlarey	Hierarchical real time interapplication communications	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
412-415		Sound synthesis techniques 4	Marcio C. P. Brandao, Ricardo S. R. Nascimento	A geometric-concordance device for sound synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
416-418		Sound synthesis techniques 4	Richard Orton, Andy Hunt, Ross Kirk	Graphical control of granular synthesis using cellular automata and the Freehand program	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
419-422		Sound synthesis techniques 4	Vance Maverick	The Arugula computer-music score editor	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
423-427		Sound synthesis techniques 4	Shahrokh David Yadegari	Using self-similarity for sound/music synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
428-432		Sound representation	Roger B. Dannenberg, Dean Rubine, Tom Neuendorffer	The resource, instance model of music representation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
433-436		Sound representation	Kees de Koning, Shaun Oates	Sound base : phonetic searching in sound archives	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
437-440		Sound representation	Barry M. Eaglestone, Albert Verschoor	An intelligent music repository	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991

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441-444		Sound representation	Bernhard Feiten, Roland Frank, Tamas Ungvary	Organization of sound with neural nets	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
445-446		Studio report 3	Marc Battier	Recent musical creation at IRCAM	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
447-450		Studio report 3	Adolfo Nunez, Carlos Cester	LIEM CDMC	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
451-454		Studio report 3	Jack A. Taylor	Computer based experimental research in music perception and cognition at the CMR-FSU	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
455-458		Studio report 3	Noel Zahler	CEDS TO GROW A CAT : a progress/studio report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
459-462		MIDI applications	William F. Punch, Greg Sepesi	Design of a C++ library for MIDI applications	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
463-466		MIDI applications	Sergi Jorda	A real-time MIDI composer and interactive improviser by means of feedback systems	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
467-470		MIDI applications	Dave Malham, Richard Orton	Progress in the application of 3-dimentional ambisonic sound systems to computer music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
471-474		MIDI applications	Louis-Philippe Demers	A performance instrument for lighting	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
475-478		Composition techniques	Michael Hamman	Mapping complex using granular synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991

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483-486		Composition techniques	Clifton Kussmaul	Applications of the wavelet transform at the level pitch contour	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
487-490		Composition techniques	Barry Truax	Composition with time-shifted environmental sound using a real-time granulation technique	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
491-494		Special session	Anthony L. Miele	Patenting your computer music algorithms in the U.S.	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
495-500		Special session	Deta S. Davis	Recent changes in computer and electronic music subject headings at the library of congress	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
501-504		Special session	Marcia L. Bauman, Glendon R. Diener, Max V. Mathews	The international digital electroacoustic music archive	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
505-508		Kyma/Capybara	Carla Scarlett	Lightweight classes without programming	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
509-512		Kyma/Capybara	Kurt J. Hebel	A framework for developing signal processing and synthesis algorithms for the Motorola 56001	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
513-516		Kyma/Capybara	Brian Belet	Proportional recursive stochastic composition using COMP2, a Smalltalk-80 composition program within the Kyma digital synthesis system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
517-520		Workstations	Iannis Xenakis	More thorough stochastic music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991

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521-524		Workstations	David A. Jaffe	Musical and extra-musical applications of the NeXT music kit	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
525-528		Workstations	R. Crandell, M. Minnick	Parallel transform method for lossless compression of analog data	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
529-532		Workstations	Rupert C. Nieberle	A fast communication-interface to the CAMP-DSP-subsystem for general purpose sound-synthesis, analysis and processing	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
533-536		Workstations	Cort Lippe, Miller Puckette	Musical performance using the IRCAM workstations	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
537-540		Interactive performance systems 5	Roger B. Dannenberg, Kenneth Bookstein	Practical aspects of a MIDI conducting system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
541-544		Interactive performance systems 5	David Keane, Kevin Wood	The MIDI baton III	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
545-548		Interactive performance systems 5	Todd Winkler	Interactive signal processing for acoustic instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
549.		Interactive performance systems 5	Philippe Ménard	Space at performer's fingertips	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
550-553		Analysis of performed sound	Martha Brech	Musical analysis of computer music with sonograms	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
554.		Analysis of performed sound	Peter Lunden, Tamas Ungvary	"MacSonogram" : a programme to produce large scale sonograms for musical purposes	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991

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555-558		Analysis of performed sound	Xavier Rodet, Boris Doval	Fundamental frequency estimation using a new harmonic matching method	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
559-562		Analysis of performed sound	Andranick Tanguiane	The criterion of data complexity in rhythm recognition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
563-566		Demonstrations	Mara Helmuth	Patchmix and StochGran : two graphical interfaces	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
567-570		Demonstrations	J. M. Raczinski	New UPIC system demonstration	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
571-572		Demonstrations	Anthony G. Holland	BESSIE : a real time interactive computer tutorial on frequency modulation synthesis for the NeXT computer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
573-575		Demonstrations	Alain Pitre	Creaytion of MIDI files for acoustical experiment using the TX81Z	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
576-577		Demonstrations	Serge de Laubier, Daniel Terrugi	MIDI generation of sound morphologies	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
578-581		Demonstrations	Anthonie Driesse	Real-time tempo tracking using rules to analyse rhythmic qualities	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
582-585		Demonstrations	Lippold Haken	Lime music notation software for the macintosh	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
586-588		Demonstrations	Olivier Koechlin, Hugues Vinet	The acousmographe, a macintosh software for the graphical representation of sounds	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991

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589-591		Demonstrations	Olivier Koechlin, Hugues Vinet, Didier Brisson	DSP station, a HyperCard environment for DSP sound processing algorhythms	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
592-593		Demonstrations	Ralph David Hill	The Cro-Magnon advanced additive analysis/synthesis system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991, McGill University, Montréal, Canada	1991
1.		Keynote adress	Max Mathews	My view of the future of real-time computer music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
2-5		Analysis Synthesis	James Beauchamp, Andrew Horner	Extended nonlinear waveshaping Analysis / Synthesis technique	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
6-9		Analysis Synthesis	Daniel P. W. Ellis	Timescale modifications and wavelet representations	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
10-13		Analysis Synthesis	Philippe Guillemain, R. Konland-Martinet	Additive resynthesis of sounds using continuous time-frequency analysis techniques	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
14-17		Analysis Synthesis	Byan Holloway, Lippold Haken	A sinusoidal synthesis algorithm for generating transitions between notes	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
18-21		Analysis Synthesis	Andrew Horner, James Beauchamp, Lippold Haken	Wavetable and FM matching synthesis of musical instrument tones	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
22-25		Analysis Synthesis	Dana C. Massie, Virginia L. Stonick	The musical intrigue of pole-zero pairs	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
26-29		Analysis Synthesis	Rupert C. Nieberle, Michael Warstat	Implementation of an Analysis / Synthesis system on a DSPG56001 for general purpose sound processing	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992

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30-33		Analysis Synthesis	Dave Rossum	Making digital filters sound "analog"	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
34-37		Analysis Synthesis	Gregory J. Sandell, William L. Martens	Prototyping and interpolation of multiple musical timbres using principle component-based synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
38-41		Cognitive science approaches	Richard D. Ashley	Modelling ensemble performance : dynamic just intonation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
42-45		Cognitive science approaches	Peter Desain	Can computer music benefit from cognitive models of rhythm perception ?	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
46-49		Cognitive science approaches	Keiji Hirata, Tatsuya Aoyagi	Toward inductive learning of jazz harmony theory	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
50-52		Cognitive science approaches	David Evan Jones	Counterpoint assistant	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
53-56		Cognitive science approaches	Masako Nishijima, Kazuyuki Watanabe	Interactive music composer based on neural networks	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
57-60		Cognitive science approaches	Larry Polansky	More on morphological mutation functions : recent techniques and developments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
61-64		Cognitive science approaches	Matt Smith, Simon Holland	An Artificial Intelligence tool for the analysis and generation of melodies	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
65-68		Cognitive science approaches	Peter M. Todd	A connectionist system for exploring melody space	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992

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69-72		Cognitive science approaches	David Zicarelli	Music technology as a form of parasite	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
73-76		Controllers	Graziano Bertini, Paolo Carosi	The light baton : a system for conducting computer music performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
77-80		Controllers	Brent Gillespie	Dynamical modeling of the grand piano action	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
81-84		Controllers	Lippold Haken, Radi Abdullah, Mark Smart	The continuum : a continuous music keyboard	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
85-88		Controllers	Tsutomu Harada, Akio Sato, Shuji Hashimoto, Sadamu Ohteru	Real time control of 3D sound space by gesture	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
89-92		Controllers	Randy C. Marchany, Joseph G. Tront	A programmable MIDI instrument controller emulating a hammer dulcimer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
93-96		Controllers	Emile Tobenfeld	A system for computer assisted gestural improvisation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
97-100		Music representation	Miguel Clazon	A program for the reinterpretation of musical input structures	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
101-105		Music representation	Heinrich Taube	Stella : persistent score representation in common music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
106-109		Music representation	Stephen Travis Pope	The SmOKE music representation, description language, and interchange format	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992

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110-112		Optical recognition of musical symbol	Alex Bulis, Roy Almog, Moti Gerner, Uri Shimony	Computerized recognition of hand-written musical notes	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
113-116		Optical recognition of musical symbol	Glendon R. Diener	A visual programming environment for music notation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
117-120		Optical recognition of musical symbol	Ichiro Fujinaga, Bo Alphonse, Bruce Pennycook, Glendon R. Diener	Interactive optical music recognition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
121-124		Optical recognition of musical symbol	Toshiaki Matsushima	Computerized Japanese traditional music processing system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
125-127		Optical recognition of musical symbol	Ammon Wolman, James Choi, Shahab Asgharzadeh, Jason Kahana	Recognition of handwritten music notation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
128-131		Optical recognition of musical symbol	Orly Yadid-Pecht, Eliyahu Brutman, Lior Dvir, Moti Gerner, Uri Shimony	RAMIT : Neural network for recognition of musical notes	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
132-135		Physical models	Phillipe Depalle, Xavier Rodet	A physical model of lips and trumpet	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
136-139		Physical models	Stanislaw Krupowicz, Bogdan Skalmierski	Towards an explanation of shape of the violin	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
140-141		Physical models	Timo I. Laakso, Vesa Välimäki, Matti Karjalainen, Unto K. Laine	Real-time implementation techniques for a continuously variable digital delay in modeling musical instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
142-145		Physical models	Denis Matignon, Philippe Depalle, Xavier Rodet	State space models for wind-instrument synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992

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146-149		Physical models	Andrea Paladin, Davide Rocchesso	A dispersive resonator in real time on MARS workstation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
150-153		Physical models	Julius O. Smith, Perry R. Cook	The second-order digital waveguide oscillator	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
154-157		Physical models	Scott A. Van Duyne, Juoius O. Smith	Implementation of a variable pick-up point on a waveguide string model with FM / AM applications	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
158-161		Real-time software	Brian Belet	Toward a unification of algorithmic composition, real-time software synthesis, and live performance interaction	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
162-165		Real-time software	Simon Bolzinger	Dkompose : a package for interactive composition in the Max environment, adapted to the acoustic MIDI disklavier piano	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
166-169		Real-time software	Phil Burk, Robert Marsanyi	Iconic programming for HMSL	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
170-173		Real-time software	Mark Coniglio	Introduction to the interactor language	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
174-177		Real-time software	Roger B. Dannenberg, Cliford W. Mercer	Real-time software synthesis on superscalar architectures	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
178-181		Real-time software	Adrian Freed	New tools for rapid prototyping of music sound synthesis algorithms and control strategies	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
182-185		Real-time software	Miller Puckette, Cort Lippe	Score following in practice	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992

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186-189		Real-time software	David Rosenboom	Parsing real-time musical inputs and spontaneously generating musical forms : hierarchical form generator (HFG)	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
190-193		Real-time software	William Walker, Kurt Hebel, Salvatore Martirano, Carla Scarlett	Improvisation builder : improvisation as conversation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
194-197		Realizations	Robin Barger	Correlated sound and image in a digital medium	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
198-201		Realizations	Koji Kusu, Masaoki Ino, Donguk Skin, Shuji Hashimoto, Sadama Ohteru	Computer noh system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
202-205		Realizations	Howard Sandroff	Realizing the spacialisation processing of Dialogue dès l'ombre double bty Pierre Boulez	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
206.		Realizations	Marie Helene Serra	Stochastic Music / Xenakis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
207-210		Rhythm and expression	Jeff Bilmes	A model for musical rhythm	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
211-214		Rhythm and expression	Roberto Bresin, Giovanni De Poli, Alvise Vidolin	Symbolic and sub-symbolic rules system for real-time score performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
215-218		Rhythm and expression	Henkjan Honing	Expresso, a strong and small editor for expression	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
219-222		Rhythm and expression	Brad Garton	Virtual performance modelling	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992

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223-226		Rhythm and expression	Daniel V. Oppenheim	Compositional tools for adding expression to music in DMIX	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
227-230		Rhythm and expression	David Rosenthal	Intelligent rhythm tracking	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
231-234		Rhythm and expression	Donald Ruffcorn	Livestep : editing step quantized music from libraries of lives performances	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
235-238		Software environments	Tim M. Anderson, A. Hunt, Ross Kirk, P. McGilly, Richard Orton, Sean Watkinson	From score to unit generator : a hierarchical view of MIDAS	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
239-242		Software environments	Lee Richard Boynton	Music programming in Scheme	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
243-246		Software environments	Richard Orton, Ross Kirk	Tabula vigilans	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
247-248		Software environments	Peter Otto, Rick Bidlack, Stephen Master	MixNet : a comprehensive digital audio production system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
249-252		Software environments	Carla Scaletti	Polymorphic transformations in Kyma	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
253-256		Spatialization	Georges Bloch, Gérard Assayag, Olivier Warusfel, Jean-Pascal Jullien	Spatializer : from room acoustics to virtual acoustics	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
257-260		Spatialization	Jan Chomyszyn	Loudness as a cue in distance perception	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992

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261-264		Spatialization	Gary S. Kendall	Directional sound processing in stereo reproduction	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
265-268		Spatialization	Gareth Loy, Daniel J. Freed	The Frox digital audio system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
269-272		Synthesis control	David A. Jaffe, W. Andrew Schloss	The making of "Wildlife" : species of interaction	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
273-276		Synthesis control	Perry R. Cook	A meta-wind-instrument physical model, and a meta-controller for real-time performance control	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
277-280		Synthesis control	Michael Lee, David Wessel	Connectionist models for real-time control of synthesis and compositional algorithms	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
281-284		Studio reports	Marcia L. Bauman	The international digital electro-acoustic music archive	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
285-288		Studio reports	Richard Boulanger	Making music with Csound for the macintosh	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
289-291		Studio reports	Daniel Wyman, Jürgen Bräuninger	Old wold, new wold, third world studios	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
292-295		Studio reports	Alessandra De Vitis	The activities of CRM (centro Ricerche Musicali)	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
296-297		Studio reports	Gerald Gabel, Jay Upchurch	The Constance J. Upchurch studio for electro-acoustic music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992

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298-301		Studio reports	Jo Ann Kuchera-Morin, Douglas Scott	The center for computer music research and composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
302-305		Studio reports	Peter Lundén, Peter Rajka, Tamas Ungvary	Studio report from the KACOR multimedia lab	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
306-309		Studio reports	Peter Otto	Studio Report : SUNY, Buffalo	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
310.		Studio reports	Gerard Pape, Jean-Michel Raczinski, Gerard Marino, Marie Helene Serra	Musical creation at Ateliers UPIC and CEMAMu	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
311-313		Studio reports	Russell Pinkston	The university of Texas accelerando project : an update	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
314-317		Studio reports	Richard M. Povall	IEAR studio : studio report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
318-320		Studio reports	John Rimmer, John Elmsly	Studio report : composition studios, school of music, university of Auckland, New Zealand	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
321-324		Studio reports	David Rosenboom, Mark Coniglio, Morton Subotnick	Center for experiments in art, information and technology (CEAIT) : studio report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
325-328		Studio reports	Joel Ryan	The STEIM studio report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
329-332		Studio reports	Uri Shimony, Moti Gerner, Shlomo Markel	Studio report : a new icon musical notation system, TAL	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992

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333-336		Studio reports	Wayne Lawson	Csound version of the Klatt speech synthesizer : a university of California, Davis studio report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
337-339		Studio reports	Yu Ying	Computer music in China	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
340-343		The MARS project at IRIS	Paolo Andrenacci, E. Favreau, N. Larosa, A. Prestigiacomo, C. Rosati, Silviane Sapir	MARS : RT20M/EDIT20-development tools and graphical user interface for sound generation board	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
344-347		The MARS project at IRIS	Fabio Armani, L. Bizzarri, E. Favreau, Andrea Paladin	MARS : DSP environment and applications	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
348-351		The MARS project at IRIS	Sergio Cavaliere, Giuseppe Di Giugno, Eugenio Guarino	MARS : the X20 device and SM100 board	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
352-353		The MARS project at IRIS	Giuliano Palmieri, Silviane Sapir	MARS : musical applications	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
354-355		Poster sessions	Tim M. Anderson, Ross Kirk	Electroacoustic scoring with phase-vocoding instruments using the E-scape composition system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
356-357		Poster sessions	John A. Bate	MAX + Unison, interactive control of a digital signal multiprocessor	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
358-359		Poster sessions	Peter Beyls	Dynamic models for musical interaction in virtual reality	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
360-361		Poster sessions	Mark Bolas, Phil Stone	Virtual mutant Theremin	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992

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362-363		Poster sessions	M. A. Marks, Nicholas L. Briggs	Resource utilisation for a real-time instrument design language	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
364-365		Poster sessions	Alexander R. Brinkman, Sevan G. Ficici	Computational tools for the analysis of rhythm	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
366-367		Poster sessions	Brad Cariou	Design of an alternative controller from an industrial design perspective	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
368-369		Poster sessions	Carlos Cester, Adolfo Nunez	Megapro : MIDI event generator and processor	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
370-371		Poster sessions	Marc Chemillier	Automata and music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
372-373		Poster sessions	Phillipe Depalle, Denis Matignon, M. Stroppa	Source-filter formulation and analytic control of the skirtwidth of CHANT formant-wave-function	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
374-375		Poster sessions	Agostino Di Scipio	Sound matter evolving into musical form	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
376-377		Poster sessions	Barry Eaglestone, Tamas ungvary, Geoff Davies	A musical experiment with Next generation database technology	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
378.		Poster sessions	Daniel P. W. Ellis	DspB : a ubiquitous soundfile examiner / editor	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
379-380		Poster sessions	Peter W. Garrett	A system for acquiring a composer's actions	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992

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381-382		Poster sessions	Kelly Fitz, William Walker, Lippold Haken	Extending the McAulay-Quatiery analysis for synthesis with a limited number of oscillators	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
383-384		Poster sessions	Richard Foss, Anthony Wilks	The remote MIDI workstation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
385-386		Poster sessions	William G. Gardner	Reverb, a reverberator design tool for audiimedia	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
387-388		Poster sessions	Walter Gish	Mltistage signal analysis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
389.		Poster sessions	Andrew Hong	Non-linear analysis of cello pitch and timbre	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
390-391		Poster sessions	Matti Karjalainen, Vesa Välimäki, Toomas Altosaar, Seppo Helle	The quicksig system and its computer music applications	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
392-393		Poster sessions	Anna I. Katrrami, Ross Kirk, Richard Orton, A. Hunt	Deconstructing the phase vocoder	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
394-395		Poster sessions	Christopher Kriese, Sever Tipei	A compositional approach to additive synthesis on cupercomputers	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
396-397		Poster sessions	Brian Link	A real-time waveguide toolkit	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
398-399		Poster sessions	Dale Millen	Generation of formal patterns for music composition by means of cellular automata	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992

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400-401		Poster sessions	Roberto Morales-Manzanares	Non-deterministic automata controlled by rules for composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
402-403		Poster sessions	Enrique I. Moreno	The existence of unexplored dimensions of pitch : expanded chromas	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
404-405		Poster sessions	Yoichi Nagashima	Real-time control system for "Pseudo Granulation"	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
406-407		Poster sessions	Naotsoshi Osaka	Otkinshi : asound generation and performance system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
408-409		Poster sessions	Michael Pelz-Sherman	Some formalisms for generating expression in melodies performed by computers	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
410-411		Poster sessions	Xavier Rodet, Phillippe Depalle	A new additive synthesis method using inverse Fourier transform and spectral envelopes	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
412-413		Poster sessions	Xavier Rodet	Nonlinear oscillator models of musical instrument excitation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
414-416		Poster sessions	Oel Ryan	Effort and expression	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
417-418		Poster sessions	Dale Skrien, Jonathan Hallstrom	CT-Pan and CT-doppler : two fast and friendly signal processing modules for the macintosh common lisp-based composer's toolbox environment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
419-420		Poster sessions	Jim Sosnin, David Hirt, Graeme Gerrard	Patching and control of multi-processes in a real-time DSP environment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992

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421-422		Poster sessions	Atau Tanaka	Implementing quadraphonic audio on the NeXT : hardware and software issues	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
423-424		Poster sessions	Leonello Tarabella	RealTime concurrent PascalMusic	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
425-426		Poster sessions	Christiane Ten Hoopen	Perceptual dilemmas of new computer music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
427-428		Poster sessions	Scott A. Van Duyne	Low piano tones : modeling nearly harmonic spectra with regions of FM	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
429-430		Poster sessions	Sean Watkinson, Ross Kirk	Soundimation; an integrated sound and image composition system on a multi-processor network	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
431-432		Poster sessions	Gerhard Widmer	The importance of musicologically meaningful vocabularies for learning	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
433-434		Poster sessions	Todd Winkler	FollowPlay : a MAX program for interactive composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
435-436		Poster sessions	S. F. Wong, K. R. P. H. Leung	Melody analysis on centre patterns	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
437-439		Poster sessions	Noel Zahler, Jon Kozzi	Music matrix : a tool for composer / analysts	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
440-441		Demonstration sessions	David Anderson, Jeff Bilmes	Mood : a concurrent C++, based music language	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992

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442-443		Demonstration sessions	Daniel Arfib, Nathalie Delprat	Sound mutations, a program to transform musical sounds	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
444-445		Demonstration sessions	Richard Ashley, Arne Eigenfeldt, Gary Kendall, Bill Parod, Peter Webster, Amnon Wolman	Northwestern university software : a demonstration	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
446.		Demonstration sessions	Timothy Bartoo, Barry Truax	Electro-acoustic composer's workstation project	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
447-448		Demonstration sessions	Brent Gillespie	Touch back keyboard	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
449-450		Demonstration sessions	Georg Hajdu	17 tones	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
451-452		Demonstration sessions	Cor Jansen	Sine circuitu : real-time analysis, manipulation and (re)synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
453.		Demonstration sessions	Gary Kendall	Pinnaworks	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
454-455		Demonstration sessions	Michael Lee, Guy Garnett, David Wessel	An adaptive conductor follower	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
456.		Demonstration sessions	Charles E. H. Lucy	MusicAsEasyAsPi	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
457-458		Demonstration sessions	Michael Minnick	An object-oriented interface to the NeXT sound driver	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992

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459-460		Demonstration sessions	Bruce Pennycook, Eric Johnstone	A remote messaging device for interactive performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
461.		Demonstration sessions	Jean-Michel Raczinski	UPIC demonstration	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
462.		Demonstration sessions	Gregory J. Sandell	An exploratory environment for the orchestral instrument spectra library	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
463-464		Demonstration sessions	Zack Settel, Cort Lippe, Miller Puckette, Eric Lindermann	Recent developments : the IRCAM signal processing workstation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
465-466		Demonstration sessions	Bill Thibault, Scott Gresham-Lancaster	Songlines.DEM	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
467-468		Demonstration sessions	Anthony Wilks, Richard Foss	An expandable, MIDI controllable, audio mixer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
469-472		Panels	Larry Austin, Rodney Waschka II	Composing computer music for compact disc : a practicum	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
473-476		Panels	Craig Harris	Configurable space X	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
477.		Panels	Nil Parent	The short century	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
478-481		Panels	David Keane	SOUND LODGE : a touch-sensitive, interactive sound installation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992

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482-485		Panels	Dominique M. Richard	Short circuit : the computer music's edison complex	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
486-488		Panels	Kojiro Umezaki	The future role of Japanese musicians and composers in music-technology	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992, San Jose State University, San Jose, California, USA	1992
2-8		Keynote address	John Chowning	Computer music : a grand adventure and some thoughts about loudness	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
9.		Special talk	Joji Yuasa	Cosmology and technology in music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
10-17		Special session	Satosi Simura, Tukitani Tuneko, Taru Seyama and Osamu Yamaguti	Simplicity as complexity, technicalities and aesthetics of Japanese musical instruments and music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
18.		Special session	Gerard Pape, Didier Rocton	UPIC special session	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
19-31		Panel discussion	David Cope (chair), Larry Austin, Jean-Baptiste Barrière, Martin Herman, Gareth Loy, Otto Laske, Atau Tanaka	Algorithmic music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
32-39		Physical modeling	Vesa Valimaki, Matti Karjalainen and Timo I. Laakso	Modeling of Woodwind Bores with Finger Holes	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
40-47		Physical modeling	Scott A. Van Duyne and Julius O. Smith	Physical Modeling with the 2D Digital Waveguide Mesh	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
48-55		Physical modeling	Xavier Rodet	Flexible Yet Controllable Physical Models: A nonlinear dynamics approach	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993

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					University, Tokyo, Japan	
56-63		Physical modeling	Matti Karjalainen, Vesa Valimaki and Zoltan Janosy	Towards High-Quality Sound Synthesis of the Guitar and String Instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
64-71		Physical modeling	Julius O. Smith	Efficient Synthesis of Stringed Musical Instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
72-75		Physical modeling	Nicolas Szilaz and Claude Cadoz	Physical Models That Learn	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
76-79		Physical modeling	Chris Chafe	Tactile Audio Feedback	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
82-85		Sound analysis/synthesis	Barry Truax	Time-Shifting and Transposition of Sampled Sound with a Real-Time Granulation Technique	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
86-93		Sound analysis/synthesis	R. Kronland-Martinet and Ph. Guillemain	Towards Non-linear Resynthesis of Instrumental Sounds	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
94-97		Sound analysis/synthesis	Ph. Depalle, G. Garcia and X. Rodet	Analysis of Sound for Additive Synthesis: Tracking of Partials Using Hidden Markov Models	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
98-101		Sound analysis/synthesis	A. Freed, X. Rodet and Ph. Depalle	Synthesis and Control of Hundreds of Sinusoidal Partials on a Desktop Computer without Custom Hardware	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
102-109		Sound analysis/synthesis	Curtis Roads	Musical Sound Transformation by Convolution	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
110-113		Sound analysis/synthesis	Jeff Pressing, Chris Scallan and Neil Dicker	Visualization and Predictive Modelling of Musical Signals using Embedding Techniques	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993

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114-117		Sound analysis/synthesis	Gilbert A. Soulodre, Dale R. Stammen	A Binaural Recording and Playback System for the Reproduction of Virtual Concert Halls	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
118-121		Sound analysis/synthesis	Gary Kendall	PinnaWorks: a NeXT Application for Three-Dimensional Sound Processing in Real-Time	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
122-122		Sound analysis/synthesis	Theodore Apel	Spectral Transformation and Cross Synthesis of Sinusoidal Analysis Peaks	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
124-126		Interactive performance	Atau Tanaka	Musical Technical Issues in Using Interactive Instrument Technology with Application to the BioMuse	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
127-129		Interactive performance	Tsutomu Kanamori, Haruhiro Katayose, Satoshi Simura and Seiji Inokuchi	Gesture Sensor in Virtual Performer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
130-133		Interactive performance	Perry Cook, Dexter Morrill and Julius O. Smith	A MIDI Control and Performance System for Brass Instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
134-137		Interactive performance	Miller Puckette and Zack Settel	Non-obvious roles for electronics in performance enhancement	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
138-145		Interactive performance	Haruhro Katayose, Tsutomu Kanamori, Katsuyuki Kamei, Yoichi Nagashima, Kosuke Sato, Seiji Inokuchi and Satoshi Simura	Virtual Performer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
146-149		Interactive performance	Stephen Travis Pope and Lennart E. Fahlen	The Use of 3D Audio in a Synthetic Environment: An Aural Renderer for a Distributed Virtual Reality System	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
150-153		Interactive performance	Wataru Inoue, Shuji Hashimoto and Sadamu Ohtera	A Computer Music System for Human Singing	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda	1993

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		Sadamu Ohteru		University, Tokyo, Japan	
154-154	Interactive performance	Robin Bargar	Virtual composition in the CAVE.	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
156-159	Software tools, systems	Zack Settel, Terry Holton, David Zicarelli	Remote Control Applications using 'Smart-Controllers' in Versatile Hardware Configurations	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
160-163	Software tools, systems	Dale Skrien and Jonathan Hallstrom	Krayola : a flexible, robust, and user friendly precompositional sketching environment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
164-167	Software tools, systems	Kurt J. Hebel and Carla Scaletti	The Software Architecture of the Kyma System	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
168-171	Software tools, systems	Roger B. Dannenberg	The Implementation of Nyquist, A Sound Synthesis Language	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
172-175	Software tools, systems	Michael A. Lee and David Wessel	Real-Time Neuro-Fuzzy Systems for Adaptive Control of Musical Processes	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
176-179	Software tools, systems	Kevin Elliott	A Behavioral or Actor-Based Paradigm of Sound Production and Studio Composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
180-183	Software tools, systems	Tapio Takala, James Hahn, Larry Gritz, Joe Geigel and Jong Won Lee	Using Physically-Based Models and Genetic Algorithms for Functional Composition of Sound Signals, Synchronized to Animated Motion	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
184-187	Software tools, systems	Ph. Depalle, X. Rodet, Th. Galas and G. Eckel	Generalized Diphone Control	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
190-193	Composition, compositional application	Cort Lippe	A Musical Application of Real-time Granular Sampling Using the IRCAM Signal Processing Workstation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993

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194-197		Composition, compositional application	Martin Herman	Deterministic Chaos, Iterative Models, Dynamical Systems and Their Application in Algorithmic Composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
198-201		Composition, compositional application	Larry Austin	Modeling a Hypermedia Composition/Performance System	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
202-205		Composition, compositional application	Linda A. Seltzer	A Confluence of Computer Music and Ancient Chinese Aesthetics	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
206-209		Composition, compositional application	Gerard Assayag and Camilo Rueda	The Music Representation Project at IRCAM	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
210-213		Composition, compositional application	Xavier Chabot, Kaja Saariaho and Jean Baptiste Barrière	On the realization of NoaNoa and Près, two pieces for solo instruments and Ircam signal processing workstation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
214-217		Composition, compositional application	J.B. Barriere and X. Chabot	Chambers Integration of Aid to Composition and Performance Environments: Experiences of Interactions between Patchwork and Max-ISPW	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
218-221		Composition, compositional application	Peter Desain and Henkjan Honing	On continuous musical control of discrete musical objects	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
222-225		Composition, compositional application	Charles Bestor	MAX as an Overall Control Mechanism for Multi-Discipline Installation Art	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
228-231		Perception, cognition, expression	Bruce Pennycook, Dale R. Stammen and Debbie Reynolds	Toward a Computer Model of a Jazz Improviser	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
232-235		Perception, cognition, expression	Dale R. Stammen and Bruce Pennycook	Real-time Recognition of Melodic Fragments Using the Dynamic Timewarp Algorithm	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993

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236-239		Perception, cognition, expression	Johannes Feulner	Neural Networks that Learn and Reproduce Various Styles of Harmonization	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
240-243		Perception, cognition, expression	Michael A. Casey	Distal Learning of Musical Instrument Control Parameters	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
244-247		Perception, cognition, expression	Ian Taylor and Mike Greenhough	An Object Oriented ARTMAP System for Classifying Pitch	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
248-255		Perception, cognition, expression	Kunio Kashino and Hidehiko Tanaka	A Sound Source Separation System with the Ability of Automatic Tone Modeling	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
256-259		Perception, cognition, expression	Steve Berkley	A Neural Network Model for Sound Localization in Binaural Fusion	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
260-263		Perception, cognition, expression	Giovanni De Poli and Paolo Tonella	Self-organizing Neural Network and Grey's Timbre Space	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
264-267		Perception, cognition, expression	Todd McAngus and P.Neil	Wavelet Analysis of Rhythm in Expressive Musical Performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
268-275		Perception, cognition, expression	Gerhard Widmer	Understanding and Learning Musical Expression	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
276-283		Perception, cognition, expression	Jeff A. Bilmes	Techniques to Foster Drum Machine Expressivity	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
284-291		Perception, cognition, expression	Andranick Tanguiane	An Artificial Perception Model and Its Application to Music Recognition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993

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292-295		Perception, cognition, expression	Yuzuru Hiraga	A Computational Model of Music Cognition Based on Interacting Primitive Agents	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
296-299		Perception, cognition, expression	Michael Bridger	Narrativisation in Electroacoustic and Computer Music : Reflections on Empirical Research into Listeners' Response	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
302-305		Studio report	Pauli Laine	Sibelius Academy Computer Music Studio	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
306-308		Studio report	Wayne Siegel	DIEM The Danish Institute of Electroacoustic Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
309-309		Studio report	Patte Wood, Chris Chafe and Perry Cook	Studio Report : Center for Computer Research in Music and Acoustics	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
310-310		Studio report	Wu Jian	Computer Aided Composition in Chinese Studio	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
311-313		Studio report	Rai Takayuki, K. Matsunuma, K. Takasaki and S. Mokushou	Introduction of Computer Music Studio of Sonology Department, Kunitachi College of Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
314-317		Studio report	Stephen Arnold	A Network for Music Research, Composition and Pedagogy in the University of Glasgow	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
322-323		Studio report	Andrew W. Schloss	Studio Report :The University of Victoria's Laboratory for Extended Media	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
324-327		Studio report	Thomas Gerwin	The International Digital ElectroAcoustic Music Archive A new source for research into the history of electroacoustic music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993

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328-330		Studio report	Marc Battier	Computer Music Enters the Museum : Recent Developments in Paris	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
331-333		Studio report	Kevin Elliott	The Sound Studios of the Banff Centre for the Arts	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
334-337		Studio report	Dr. Jonty Harrison and Robert Dow	Studio Report: The Electroacoustic Music Studio at The University of Birmingham (UK)	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
340-342		Poster presentations	Dominik Homel	SYSTHEMA : Analysis and Automatic Synthesis of Classical Themes	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
343-345		Poster presentations	Jeff Pressing and Peter Lawrence	Transcribe : A Comprehensive Autotranscription Program	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
346-348		Poster presentations	Curtis Roads	Organization of Clang Tint	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
349-351		Poster presentations	Tetsuya Kageyama, Kazuhiro Mochizuki and Yosuke Takashima	Melody Retrieval with Humming	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
352-354		Poster presentations	Jukka-Pekka Kervinen and Kai Lassfolk	Helsinki Music Tools	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
355-356		Poster presentations	Andrea Szigetvari	MicroTuner : An Interactive Tuning System for the MAX Environment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
357-359		Poster presentations	Miguel Calzon	AREM / ARMS, Reinterpretation of musical structures	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993

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360-362		Poster presentations	Peter Castine	Whatever Happened to CMAP for Macintosh ? A Status Report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
363-365		Poster presentations	Kenzi Noike Nobuo Takiguchi, Takashi Nose, Yoshiyuki Kotani and Hirohiko Nisimura	Automatic Generation of Expressive Performance by using Music Structures	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
366-368		Poster presentations	Peter Desain	What Ever Happened to Our Beautiful Schematics	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
369-371		Poster presentations	Peter Lunden	Knowledge Representation of Sounds and Sonic-Structures Based on Constraints and Multiple Inheritance.	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
372-374		Poster presentations	Rick Bidlack, Kevin Elliott and Peter Otto	MixNet, A Comprehensive Realtime Automated Production System : Progress Report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
375-377		Poster presentations	Russell Tincher and Allen Strange	The ICMC 92 CD Stack	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
378-380		Poster presentations	Yoichi Nagashima, Haruhiro Katayose and Seiji Inokuchi	PEGASUS-2 Real-Time Composing Environment with Chaotic Interaction Model	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
381-383		Poster presentations	Chen Shihong, Steve Dennis and J. Richard	Linking Different Cultures with Computers : A Study of Computer-Assisted Music Notation Instruction	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
384-386		Poster presentations	Noam Amir, Giora Rosenhouse and Uri Shimony	Losses in Tubular Acoustic Systems : Theory and Experiment in the Sampled Time and Frequency Domains	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
387-389		Poster presentations	Perry Cook, Dimitris Kamaratos, Taxiarchis Diamantopoulos and Dimitris Philiotis	IGDIS (Instrument for Greek Diction and Singing) : A Modern Greek Text to Speech/Singing Program for the SPASM/Singer Instrument	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993

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			Giorgos Philippis			
390-392		Poster presentations	Gordon Monro	Synthesis from attractors	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
393-395		Poster presentations	Bruno Degazio	Towards a Chaotic Musical Instrument	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
396-398		Poster presentations	Andrew Horner, James Beauchamp and Norman Packard	Timbre Breeding	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
399-401		Poster presentations	Chris Scallan and Thomas Stainsby	A New Software Package for Spectral Investigation and Analysis/Synthesis Using FFT and Sinusoidal Modelling Techniques	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
402-404		Poster presentations	Jarkko Vuori and Vesa Valimaki	Parameter Estimation of Non-Linear Physical Models by Simulated Evolution Application to the Flute Model	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
405-407		Poster presentations	Toshiaki Matsushima	The Recognition and Editing System for Shakuhachi Score	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
408-408		Poster presentations	Dennis Thurmond	Developing Jazz Improvisational Skills with the use of Music Sequencing Software	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
409-411		Poster presentations	Kim Steffensen, Bjarne Slipsager, Mads Folmer and Steffen Brandorff	DIEM Multi DSP box for live performance : The " FELIX " Project	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
412-414		Poster presentations	Kwang Rip Hyun, Raja Banerjea, Munchurl Kim, Haniph Latchman and Subramania I. Sudharsanan	A Real-Time Implementation of MPEG Audio Layer I : Decoding on a Fixed-Point DSP Platform	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
415-417		Poster presentations	Shigeru Igashri, Takashi Tsuji and	Experiments on Computerized Piano Accompaniment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993

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			Tetsuya Mizutana		CONFERENCE 1993, Waseda University, Tokyo, Japan	
418-420		Poster presentations	Yasuo Horiuchi and Hozumi Tanaka	A Computer Accompaniment System With Independence	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
421-424		Poster presentations	Daniel V. Oppenheim, Tim Anderson and Ross Kirk	Perceptual Parameters : Their Specification, Scoring and Control Within Two Software Composition Systems	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
425-425		Poster presentations	Jonathan Bachrach	A High-Performance Dylan Implementation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
426-427		Poster presentations	Eiji Hayashi, Tatuya Ishikawa and Masami Yamane	The Development of a Piano Player	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
428-429		Poster presentations	Koichi Sekiguchi, Ryoji Amemiya, Hiroshi Kubota and Masami Yamane	The Development of an Automatic Drum Playing Device	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
430-431		Poster presentations	Hirohisa Ohta, Hiroshi Akita, Motomu Ohtani, Satoshi Ishicado, and Masami Yamane	The Development of an Automatic Bagpipe Playing Device	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
432-434		Poster presentations	Tsutomu Oohashi, Emi Nishina, Yoshitaka Fuwamoto and Norie Kawai	On the Mechanism of " Hypersonic Effect "	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
435-437		Poster presentations	Eliot Handelman	Listening Simulations : Concepts, design and an application to Virtual Reality	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
438-440		Poster presentations	D. Derrien-Peden	A Knowledge Based System for Recognition and Transcription of XVIth Century Guitar Tablatures	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
442-445		Demonstrations	Rick Bidlack, Dorota Blaszczak and Gary Kendall	An Implementation of a 3D Binaural Audio System within an Integrated Virtual Environment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993

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		Kendall			CONFERENCE 1993, Waseda University, Tokyo, Japan	
446-448	Demonstrations	Cort Lippe, Miller Puckette, Zack Settel, Vincent Puig, and Jean-Pascal Jullien	The IRCAM Signal Processing Workstation and IRCAM Max User Groups : Future Developments and Platforms		PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
449-452	Demonstrations	Mara Helmuth	Granular Synthesis with Cmix and MAX		PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
453-456	Demonstrations	David Zicarelli and Michael Lee	The Max Timeline Object		PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
457-460	Demonstrations	Bernard Mont-Reynaud	SeeMusic : A Tool for Music Visualization		PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
461-463	Demonstrations	Frank Weinstock	Demonstration of Concerto Accompanist, a Program for the Macintosh Computer		PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
464-467	Demonstrations	David A.Jaffe and Julius O. Smith	Real Time Sound Processing & Synthesis on Multiple DSPs Using the Music Kit and the Ariel QuintProcessor		PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
468-472	Demonstrations	Daniel V. Oppenheim	Slappability : A New Metaphor for Human Computer Interaction		PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
473-476	Demonstrations	Brad Garton and Damon Horowitz	The " Blues-o-Matic " Real-time Interactive Performance Model		PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993, Waseda University, Tokyo, Japan	1993
1.	Special events	Stephen Pope	Touched by machine ? composition and performance in the digital age		PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
2.	Special events	Miller Puckette	Is there a life after MIDI ?		PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994

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					INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	
3-6		Music works	Sever Tipei	MP1 revisited : Aga Matter for piano and tape	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
7-10		Music works	Roland Hÿbscher and Yayoi Uno	Temporal-Gestalt Segmentation Extensions for Compound Monophonic and Simple Polyphonic Musical Contexts : Applications to Works by Boulez, Cage, Xenakis, and Ligeti	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
11-18		Music works	Claude Cadoz, Annie Lucianni, Jean-Loup Florens	Physical models for music and animated image ; the USE of CORDIS-ANIMA , in " Esquises ", a music film by ACROE	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
19-22		Aesthetic, philosophy, criticism	Evan K. Chambers	The Computer Music World View : Sketch of an Ethnomusicological and Aesthetic Approach	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
23-26		Aesthetic, philosophy, criticism	John Young	The extended environment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
27-30		Aesthetic, philosophy, criticism	Jeff Pressing	Novelty, progress and research method in computer music composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
31-34		Aesthetic, philosophy, criticism	Simon Emmerson	" Local/field " : towards a typology of live electroacoustic music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
35-37		Psychoacoustics, perception	Niall Griffith	Modelling the Influence of Pitch Duration on the induction of Tonality from Pitch-Use	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus,	1994

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38-41		Psychoacoustics, perception	René Quesnel	Computer-Assisted Training of Timbre Perception Skills	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
42-45		Psychoacoustics, perception	Piero Cosi, Giovanni De Poli and Paolo Prandoni	Timbre Characterization with Mel-Cepstrum and Neural Nets	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
46-49		Psychoacoustics, perception	Jan Chomyszyn	Loudness of musical sounds in a reverberant environment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
50-51		Psychoacoustics, perception	Enrique Moreno	A Visual Model for Embedded Chroma Spaces	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
52-59		Machine recognition of music	Carlos Agon, Gérard Assayag, Joshua Fineberg and Camilo Rueda	Kant : a Critique of Pure Quantification	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
60-62		Machine recognition of music	Tang-Chun Li and Robert Rowe	Pattern Processing in Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
63-69		Machine recognition of music	Roger B. Dannenberg and Lorin Grubb	Automating Ensemble Performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
70-77		Machine recognition of music	Shuji Hashimoto, Wataru Inoue, Sadamu Ohtera	Adaptive Karaoke System : Human Singing Accompaniment Based on Speech Recognition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
78-79		Machine recognition of music	Peter Desain , Henkjan Honing	Foot-tapping : a brief introduction to beat induction	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994

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		of music, foot tapping	Henkjan Honing		INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	
80-82		Machine recognition of music, foot tapping	Peter Desain , Henkjan Honing	Rule-based models of initial-beat induction and an analysis of their behavior	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
83-84		Machine recognition of music, foot tapping	Richard Parncutt	A model of beat induction accounting for perceptual ambiguity by continuously variable parameters	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
85-89		Machine recognition of music, foot tapping	Masataka Goto , Yoichi Muraoka and David Rosenthal	Rhythm Tracking Using Multiple Hypotheses	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
88-89		Machine recognition of music, foot tapping	Chris Lee and Neil Todd	An Auditory-Motor Model of Beat Induction	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
90-91		Machine recognition of music, foot tapping	Edward W. Large	The resonant Dynamics of Beat Tracking and Meter Perception	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
92-94		Machine recognition of music, foot tapping	Peter Desain and Henkjan Honing	Advanced issues in beat induction modeling : syncopation, tempo and timing	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
95-101		Expressive performance analysis	Gerhard Widmer	Learning Expression at Multiple Structural Levels	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
102-108		Expressive performance analysis	Guerino Mazzola , Oliver Zahorka	The RUBATO Performance Workstation on NEXTSTEP	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus,	1994

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109-113		Expressive performance analysis	G. Battel, U. Bresin, R. G. De Poli,	Neural Networks vs. Rules System : Evaluation test of automatic performance of musical scores	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
114-120	Neural networks	Neural nets	Ian Taylor	A VidolinEvaluation of Artificial-Neural-Network Types for the Determination of Pitch	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
121-124	Neural networks	Neural nets	Johannes Feulner and Dominik Hšrnsl	Greenhough, Mike MELONET : Neural Networks that Learn Harmony-Based Melodic Variations	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
125-128	Neural networks	Neural nets	Simon Roberts and Mike Greenhough	The Detection of Rhythmic Repetition Using a Self-Organising Neural Network	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
129-130	Neural networks	Neural nets	Ken-ichi Ohya	A rythm perception model by neural rhythm generators	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
131-137		Genetic algorithms	John A. Biles	GenJam : A Genetic Algorithm for Generating Jazz Solos	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
138-141		Genetic algorithms	Ichiro Fujinaga, Jason Vantomme	Genetic Algorithms as a Method for Granular Synthesis Regulation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
142-143		Genetic algorithms	Damon Horowitz	Generating rythms with genetic algorithms	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
144-146		Interactive performance	Mon-chu hen	Toward a New Model of Performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994

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		performance			INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	
147-150		Interactive performance	Jonathan Impett	A Meta-Trumpet(er)	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
151-158		Interactive performance	Pitoyo Hartono, Kazumi Asano, Wataru Inoue and Shuji Hashimoto	Adaptive Timbre Control Using Gesture	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
159-162		Interactive performance	Roel Vertegaal, Barry Eaglestone and Clarke Michael	An Evaluation of Input Devices for Use in the ISEE Human-Synthesizer Interface	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
163-166		Interactive performance	Brad Cariou	The aXi ⁻ MIDI Controller	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
167-170		Interactive performance	Brent Gillespie	The Virtual Piano Action : Design and Implementation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
171-174		Interactive performance	Bert Bongers	The Use of Active Tactile and Force Feedback in Timbre Controlling Electronic Instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
175-176		Interactive performance	Stuart Favilla	Live Performance and Virtuosic Pitch-Bend Technique for the Synthesizer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
177-180		Interactive performance	Stuart Favilla	The LDR controller	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus,	1994

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181-182		Interactive performance	Bruce Pennycook and Dale Stammen	The MIDI Time Clip : A Performer/Machine Synchronization System for Live Performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
183-184		Interactive performance	Tim Anderson and Debbie Hearn	Using Hyper-Instruments for the re-distribution od the performance control interface	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
185-186		Interactive performance	Roger C. Munck-Fairwood	, Dynamic Intonation for Keyboard Instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
187-189		Interactive performance	Peter Rajka and Tamas Ungvary	Motographicon : a system for computer choreography	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
190-191		Interactive performance	Tamas Ungvary, Peter Rajka, Peter Lunden and Magnus Lundin	NUNTIUS : a transmedial communication system for computer music and for computer choreography	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
192-195		Interactive performance	David A. Jaffe and W. Andrew Schloss	A Virtual Piano Concerto Coupling of the Mathews/Boie Radio Drum and the Yamaha Disklavier Grand Piano in "The Seven Wonders of the Ancient World "	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
196-199		Interactive performance	Haruyose Katayose, Tsutomu Kanamori, Satoshi Simura and Seiji Inokuchi	Demonstration of Gesture Sensors for the Shakuhachi	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
200-201		Interactive performance	Steven Curtin	The SoundLab : a wearable computer music instrument	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
202-208		Composition, composition systems	Agostino Di Scipio	Formal Processes of Timbre Composition Challenging the Dualistic Paradigm of Computer Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994

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		composition systems		the Dualistic Paradigm of Computer Music	INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	
209-212		Composition, composition systems	James Harley	Algorithms Adapted From Chaos Theory : Compositional Considerations	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
213-215		Composition, composition systems	Daniel Teruggi	The Morpho Concepts : trends in software for Acousmatic Music composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
216-219		Composition, composition systems	Thomas Hummel	A CommonLisp interface for dynamic patching with the IRCAM Signal Processing Workstation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
220-223		Composition, composition systems	Philipp Ackermann	Design and implementation of an object-oriented media composition framework	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
224-227		Composition, composition systems	Amnon Wolman, Canton Becker	The Communal Groove Machine	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
228-229		Music workstations	François Déchelle, Maurizio De Cecco, Miller Puckette and David Zicarelli	The IRCAM " Real-Time Platform " : evolution and perspectives	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
230-236		Music workstations	Fabio Armani, Andrea Paladin and Claudio Rosati	MARS Applications Using APPLI20 Development Tools : a Case of Study	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
237-238		Music workstations	Enzo Maggi and Fabio Armani	The MARS Station : Algorithm Design and Real Time Performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus,	1994

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239-240		Music workstations	Isidoro Perez	MacMUSIC, the MUSIC N environment for Macintosh, algorithmic synthesis and composition made easy.	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
241-242		Music workstations	Stephen Travis Pope	The Musical Object Development EnvironmentL MOSE (Ten Years of Music Software in Smalltalk)	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
243-250		Music languages	Yann Orlarey, Dominique Fober, Stéphane Letz and Mark Bilton	Lambda Calculus and Music Calculi	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
251-254		Music languages	Roger Dannenberg and B. Belnding	Abstract Time Warping of Compound Events and Signals	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
255.		Music languages	Daniel Oppenheim	" Traditional " Off-line Algorithmic Textual Input with Real-Time Interaction and Graphics	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
256-259		Music representation, data structures	Gerhard Eckel and Ramon Gonzalez-Arroyo	Musically Salient Control Abstractions for Sound Synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
260-265		Music representation, data structures	Ioannis Zannos	Music Space : A Metaphor for Music Representation and Music Generation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
266-269		Music representation, data structures	Heinrich Taube	Complex Musical Pattern Description in Common Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
270-271		Music representation, data structures	Peter Lundén	SoundModels : A language for description of sound and sonic structures based on a taxonomy	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994

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		data structures		sonic structures based on a taxonomy	INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	
272-275		Music graphics	David Rossiter and David M. Howard	A graphical environment for electroacoustic music composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
276-279		Music graphics	Touichi Horry	A Graphical User Interface for MIDI Signal Generation and Sound Synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
280-283		Music graphics	John F. Whitehead	The Audio Browser : An Audio Database Navigation Tool in a Virtual Environment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
284-285		Music graphics	Bernhard Feiten, Spitzer Markus	A Modular Construction Set for Time-Domain Editors	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
286-292		Music notation	Annick Leroy, Giovanni Müller and Guy E.Garnett,	The Design of a Pen-Based Music Notation System	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
293-296		Music notation	Amnon Wolman and Tad Yeager	Optical Music Recognition, progress report.	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
297-302		Music notation	Greg Watkins	A Fuzzy Syntactic Approach to Recognising Handwritten Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
303-306		Music notation	Keith A. Hamel	MoteAbility : A Music Notation System That Combines Musical Intelligence With Graphical Flexibility	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus,	1994

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					Danemark	
307-310		Audio signal processing	Pablo Fernandez-Cid and Francisco J. Casajøes-Quires	DSP Based Reliable Pitch-To-MIDI Converter by Harmonic Matching	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
311-318		Audio signal processing	Mamoru Ueda and Shuji Hashimoto	Blind Decomposition of Concurrent Sounds	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
319-326		Audio signal processing	Gary S. Kendall	The Effects of Multi-Channel Signal Decorrelation in Audio Reproduction	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
327-328		Audio signal processing	Jon Drummond and Gordon Monro	Geometric Sound Transformations	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
329-330		Audio signal processing	Edwin Tellman, Lippold Haken and Bryan Holloway	Timbre Morphing Using The Lemur Representation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
331-332		Audio signal processing	Charles W. Therrien, Cristi Roberto and Olav E.Kjono	Analysis/Synthesis of Sound Using a Time-Varying Linear Model	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
333-334		Audio signal processing	Michael Goodwin and Xavier Rodet	Efficient Fourier Synthesis of Nonstationary Sinusoids	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
335-337		Audio signal processing	Timothy Bartoo, David Murphy, Russell Ovans and Barry Truax	Granulation and Time-Shifting of Sampled Sound in Real-Time with a Quad DSP Audio Computer System	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
338-343		Audio analysis and synthesis	Zack Settel and Cort Linné	Real-Time Musical Applications using FFT-based	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994

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		resynthesis	Lippe	Resynthesis	INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	
344-347		Audio analysis and resynthesis	Jonathan Berger and Ronald R. Coifman	A Method of Denoising and Reconstructing Audio Signals	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
348-351		Audio analysis and resynthesis	Xavier Serra	Sound hybridization based on a deterministic plus stochastic decomposition model	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
352-355		Audio analysis and resynthesis	Jonathan Berger and Charles Nichols	Using Wavelet Based Analysis and Resynthesis to Uncover the Past	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
356.		Audio analysis and resynthesis	Peter Pabon	A real-time singing voice analysis/synthesis system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
357-360		Audio analysis and resynthesis	Ph. Depalle, G. Garc'a and X Rodet	A Virtual Castrato (! ?)	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
361.		Audio analysis and resynthesis	Peter Pabon	Real-time spectrum/cepstrum games	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
362-363		Sound synthesis techniques	Adrian Freed, Mark Goldstein, Mike Goodwin, Michael Lee, Keith McMillen, Xavier Rodet ,David Wessel and Matt Wright	Real-Time Additive Synthesis Controlled by a Mixture of Neural-networks and Direct Manipulation of Physical and Perceptual Attributes	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
364-367		Sound synthesis techniques	Desmond Phillips, Alan Purvis and Simon Johnson	A Multirate Optimisation for Real-Time Additive Synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994

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			Simon Johnson		CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	
368-371		Sound synthesis techniques	Roberto Bresin and Alessandro Vedovetto	Neural Networks for Musical Tones Compression, Control, and Synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
372-375		Sound synthesis techniques	Frode Holm	Control of Frequency and Decay in Oscillating Filters Using Multirate Techniques	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
376-377		Sound synthesis techniques	Julius O. Smith and Davide Rocchesso	_____	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
378-381		Sound synthesis techniques	Davide Rocchesso and Julius O. Smith	Circulant Feedback Delay Networks for Sound Synthesis and Processing	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
382-385		Sound synthesis techniques	Takebumi Itagaki, Alan Purvis and Peter D.Manning	Real-time Synthesis on a Multi-processor Network	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
386-393		Sound synthesis techniques	Xavier Rodet	Stability/Instability of Periodic Solutions and Chaos in Physical Models of Musical Instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
394-397		Sound synthesis techniques	Michael Hamman	Dynamically Configurable Feedback/Delay Networks : A Virtual Instrument Composition Model	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
398-401		Sound synthesis techniques	Bernhard Feiten, Gerhard Behles	Organizing the parameter space of physical models with sound feature maps	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994

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402-406		Sound synthesis techniques	Zoltan Janosy, Matti Karjalainen and Vesa Valimaki	Intelligent Synthesis Control with Applications to a Physical Model of the Acoustic Guitar	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
407-410		Sound synthesis techniques	Scott A. Van Duyne, Julius O. Smith	A simplified approach to modeling dispersion caused by stiffness in strings and plates	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
411-418		Sound synthesis techniques	Scott A. Van Duyne, John R. Pierce, Julius O. Smith	Traveling wave implementation of a lossless mode-coupling filter and the wave digital hammer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
419-422		Sound synthesis techniques	David Berners and Julius O. Smith III	On the Use of Schrödinger's Equation in the Analytic Determination of Horn Reflectance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
423-430		Sound synthesis techniques	Vesa Valimaki, Matti Karjalainen	Digital waveguide modeling of wind instrument bores constructed of truncated cones	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
431-432		Sound synthesis techniques	Andrew Horner, James Beauchamp	Synthesis of trumpet tones using a fixed wavetable and a centroid-controlled second order filter	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
433-434		Sound synthesis techniques	Gary P. Scavone and Perry R. Cook	Combined Linear and Non-Linear Periodic Prediction in Calibrating Models of Musical Instruments to Recordings	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
435-442		Audio hardware, networking	Adrian Freed	The rebirth of computer music by analog signal processing	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
443-446		Audio hardware, networking	Keith McMillen , David Simon, David Wessel and Matthew	A New Network and Communications Protocol for Electronic Musical Devices	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish	1994

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			Wright		Institute of Electroacoustic Music, Århus, Danemark	
447-450		Audio hardware, networking	Dominique Fober	Real-time MIDI data flow in Ethernet and the software architecture of MidiShare	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
451-454		Audio hardware, networking	Ole Nielsen	MIDI and Audio via ISDN	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
455-462		Acoustics and simulation	Jyri Huopaniemi, Matti Karjalainen, Vesa Valimaki and Tommi Huotilainen	Virtual Instruments in Virtual Rooms Ð A Real-Time Binaural Room Simulation Environment for Physical Models of Musical Instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
463-466		Acoustics and simulation	Lauri Savioja, Timo J. Rinne and Tapio Takala	Simulation of Room Acoustics with a Finite 3D Difference Mesh	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
467-470		Acoustics and simulation	Gavin R. Starks and Ken Linton	sndSpace : A Graphical 3D Stereo Software Tool	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
471-474		Acoustics and simulation	Robin Bargar, Insook Choi, Sumit Das and Camille Goudeseune	Model-based interactive sound for an immersive virtual environment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
475-476		Acoustics and simulation	Oscar Ballan, Luca Mozzoni and Davide Rocchesso	Sound Spatialization in Real-Time by First-Reflection Simulation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
477-478		Acoustics and simulation	Dale Stammen and Gilbert Soulodre	Sound Utilities 2.0 A Software System for Creating Virtual Acoustic Spaces	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994

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479-480		Acoustics and simulation	Fernando Lopez Lezcano	A Dynamic Spatial Sound Movement Toolkit	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
481-482		Acoustics and simulation	Robert Bell	PITCH : the Percussion Instrument' Timbral Classification Hierarchy	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
483-484		Acoustics and simulation	David Rossiter and David M. Howard	Voice source and acoustic output qualities for singing synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
485-486		Acoustics and simulation	Laura Bazzanella and Giovanni B. Debiasi	Analysis of " Touch Effect " on the Transient of Pipe Organs with Mechanical Transmission.	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
487.		Education, studio reports	Antonio Camurri, Giovanni de Poli, Roger Dannenberg, Julius O. Smith, Haruhiro Katayose	Instruction of computer music for computer engineering students and professionals	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
488-489		Education, studio reports	Xavier Serra and Gabriel Brncic	Phonos : Studio Report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
490-492		Education, studio reports	Fernando Lopez Lezcano and Patte Wood	CCRMA Studio Report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
493-494		Education, studio reports	Evan K. Chambers	Integrated Arts Technology : New Facilities at the University of Michigan	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
495-496		Education, studio reports	Andre Smirnov	The Theremin Center for Electro-Acoustic Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish	1994

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					Institute of Electroacoustic Music, Århus, Danemark	
497-498		Education, studio reports	Mara Helmuth	Computer Music at Texas A & M University	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
499-500		Education, studio reports	Leigh Landy and Paschall de Paor	university College Bretton Hall D Studio Report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
503-503		Education, studio reports	David Jameson	The IBM Computer Music Centre Studio Report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
504-505		Education, studio reports	kai Lassfolk and Kalev Tiits	University of Helsinki Electronic Music Studio	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
506.		Education, studio reports	Johannes Goebel	The making of an all-digital facility for artistic production and research under the label " avantgarde "	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
507-508		Education, studio reports	Guiseppe Di Guigno	IRIS studio report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994, DIEM : Danish Institute of Electroacoustic Music, Århus, Danemark	1994
1-4		Aesthetics and criticism	Barry Truax	Sound In Context: Soundspace Research and Composition at Simon Fraser University	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
5-8		Aesthetics and criticism	Alessandro Cipriani	Toward an Electroacoustic Tradition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
9-12		Aesthetics and criticism	Sever Tipei	For an Intelligent use of Computer in Music Composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995

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					CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	
13-18		Aesthetics and criticism	Mary Simoni	A Survey of Gender Issues Related to Computer Music and Strategies for Change	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
19-22		Aesthetics and criticism	Kevin Jones	The Algorithmic Muse: New Listening Paradigms and the Harmonies of Chaos	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
23-24		Studio reports	Fernando Lopez-Lezcano	CCRMA Studio Report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
25-26		Studio reports	Marcia L. Bauman	The International Digital Electroacoustic Music Archive	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
27-28		Studio reports	Tamas Ungvary and Peter Mechtler	The Institute of Electroacoustics and Experimental Music at the Vienna University of Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
29-30		Studio reports	Ivar Frounberg	The electro-acoustic music studio at the royal academy of music, Copenhagen	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
31-32		Studio reports	Mark Sullivan	Computer Music Studios at Michigan State University	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
33-34		Studio reports	Anna I. Katrami, Peter J. Comeford and Barry M. Eaglestone	Computer Music at the University of Bradford	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
35-36		All day demonstration	Silvia Matheus and Tom Keller	Audio Game Interactive Performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
37-44		Chaos, theory and synthesis	M. P. Verge, R. Causse and Hirschberg, A.	A Physical Model of Recorder-like Instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995

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					Arts, Banff, Canada	
45-48		Chaos, theory and synthesis	Richard Bodson and John Fitch	Experiments with Chaotic Oscillators	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
49-56		Chaos, theory and synthesis	J.P. Mackenzie	Chaotic Predictive Modelling of Sound	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
57-60		Chaos, theory and synthesis	Chris Chafe	Adding Vortex Noise to Wind Instrument Physical Models	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
61-62		Demonstrations	Nick Porcaro, Pat Scandalis, Julius Smith, David Jaffe and Tim Stilson	SynthBuilder Demonstration Ð A Graphical Real-Time Synthesis, Processing and Performance System	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
63-64		Demonstrations	Mara Helmuth and Aladin Ibrahim	The FCurve Soudn Generator with Granular Synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
65-72		Architecture	Roger B. Dannenberg and Dean Rubine	Toward Modular, Portable, Real-Time Software	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
73-76		Architecture	Gérard Assayag	Visual Programming in music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
77-83		Architecture	François Déchelle	The IRCAM Real-Time Platform and Applications	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
84-87		Architecture	Brett Terry	ScoreViews : An Object-Oriented Approach to a Graphical Computer Music Synthesis Environment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
88-95		Approaches to physical modelling and synthesis 1	Ph. Depalle	State Space Soudn Synthesis and State Space Synthesizer Building	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995

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96-103		Approaches to physical modelling and synthesis 1	S. Tassart, Eric Incerti and Claude Cadoz	Topology, Geometry, Matter of Vibrating Structures Simulated with CORDIS-ANIMA. Sound Synthesis Methods.	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
104-105		Demonstrations	Fernando Lopez-Lezcano	PadMaster : an improvisation environment for real-time performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
106-107		Demonstrations	Yushi Aono, Haruhiro Katayose and Seiji Inokuchi	An Improvisational Accompaniment System Observing Performer's Musical Gesture	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
108-109		Posters	Perry R. Cook	A Hierarchical System for Controlling Synthesis by Physical Modeling	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
110-111		Posters	Tim Stilson	General Wierdness with the Karplus-Strong String	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
112-113		Posters	David Berners and Julius O. Smith III	Super-Spherical WaveSimulation in Flaring Horns	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
114-115		Posters	Steven D. Trautmann,	A Physical Model with a Twist	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
116-117		Posters	Juan Lle-, Antonio Lazarte, Andrés Loiseau and Roger Gilabert	MIDIVERSO: A Virtual Reality Music Installation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
118-119		Posters	Lippold Haken and Dorothea Blostein	A New Algorithm for Horizontal Spacing of Printed Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
120-121		Posters	Stephan Dunkelman	Vertically read notation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995

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122-123		Posters	David P. Chapman	A Computer Music System for Hierarchical Sound Construction	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
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127-133		Computer music and media	Stephan Travis Pope	Computer Music Workstations I Have Known and Loved	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
134-138		Computer music and media	Insook Choi	On performing a listener: what is missing, Pahanini?	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
139-142		Computer music and media	Hannah Bosma	Male and Female Voices in Computer Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
143-143		Computer music and media	Charles Bestor	Music, Sculpture, Light and Text: a Study in Installation Art	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
144-145		Studio reports	Brian Evans	Computer Music Across Disciplines in an Undergraduate Curriculum	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
146-147		Studio reports	Joran Rudi	NoTAM studio report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
148-149		Studio reports	David Hirst	La Trobe University Music Department: Studio Report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
150-151		Studio reports	Nicola Bernardini	The centro tempo reale	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995

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152-153		Studio reports	Nicola Bernardini, Graziano Tisato, Michele Manfrin	The POOLman project	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
154-157		All day posters	Kelly Fitz, Lippold Haken and A Lemur	Bandwidth Enhanced Sinusoidal Modeling in Lemur	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
158-161		All day posters	Kelly Fitz, Lippold Haken and Bryan Holloway	A Tool for Timbre Manipulation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
162-163		All day posters	Lippold Haken,	Real-Time Timbre Modifications Using Sinusoidal Parameter Streams	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
164-166		Issues in interactive performance	Stephan Horenstein	Interactive Works: New Problems and Potentials	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
167-170		Issues in interactive performance	Isao Hidaka, Masataka Goto and Yoichi Muraoka	An Automatic Jazz Accompaniment System Reacting to Solo	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
171-174		Issues in interactive performance	Masataka Goto and Yoichi Muraoka	A Real-time Beat Tracking System for Audio Signals	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
175-178		Issues in interactive performance	Miller Puckette	Score following using the sung voice	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
179-182		Issues in interactive performance	Nicola Bernardini	Real-Time Sound Hybridization	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
183-184		Demonstrations	Brad Cariou	Vidolin, Alvise A Demonstration of the aXiØ Controller	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995

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185-186		Demonstrations	Bennett Brecht and Guy E. Garnett	Conductor Follower	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
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199-202		Representation, recognition and archives	Douglas Keislar, Thom Blum, James Wheaton and Erling Wold	Audio Analysis for Content-Based Retrieval	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
203-206		Representation, recognition and archives	Oliver Zahorka	PrediBase : Controlling Semantics of Symbolic Structures in Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
207-214		Approaches to physical modelling and synthesis 2	Xavier Rodet	One and Two Mass Model Oscillation for Voice and Instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
215-222		Approaches to physical modelling and synthesis 2	Andrew Horner, Ngai-Man Cheung and James Beauchamp	Genetic Algorithm Optimization of Additive Synthesis Envelope Breakpoints and Group Synthesis Parameters	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
223.		Demonstrations	Harold Fortuin	The Clavette: A Generalized Microtonal MIDI Keyboard Controller	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
224-225		Demonstrations	Russell Pinkston, Jim Kerkhoff and Mark McQuilken	A Touch Sensitive Dance Floor/MIDI Controller	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
226-227		Posters	Richard Orton, Kirk Ross and Andy Hunt	Partial-balancing Instruments with Dynamically Refreshed Wavetables	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995

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228-229		Posters	I.S. Gibson and D. M. Howard	Intuitive and Dynamic Control of Synthesized Sounds by Voice	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
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232-232		Posters	Yann Orlarey, Dominique Fober and Stéphane Letz	An Algebra for Time-Based Objects	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
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237-238		Posters	Belinda Thom and Roger Dannenberg	Predicting Chords in Jazz	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
239-240		Posters	Todd Winkler	Composing Interactive Music: A Pedagogical Approach to Teaching Interactive Composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
241-242		Posters	Russel Ovans, David Murphy, Timothy Bartoo	The infinite delay line : granulation as an in-life effect	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
243-244		Posters	Steven D. Trautmann	Toward a CLM Sound Localization Instrument employing Modified Wavefront Reconstruction	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
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257-260		Motion detection and gesture analysis	Hideyuki Sawada, Shin'ya Ohkura and Shuji Making Hashimoto	Gesture Analysis Using 3-D Acceleration Sensor for Music Control	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
261-264		Motion detection and gesture analysis	Todd Winkler,	Motion Musical: Gesture Mapping Strategies for Interactive Computer Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
265-268		Motion detection and gesture analysis	Tsutomu Kanamori, Haruhiro Katayose, Yushi Aono, Seiji Inokuchi and Takasi Sakaguchi	Sensor Integration for Interactive Digital Art	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
269-272		Studio report	Peter Otto and Miller Puckette	Studio Report Department of Music University of California, San Diego	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
273-274		Studio report	Stephen Arnold and Celia Duffy	An integrated environment for music education	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
275-276		Studio report	Christopher Dobrian	iEAR Studios, Rensselaer Polytechnic Institute	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
277-278		Studio report	S. Arnold, D. R. McAuley and K. C. Sharman	Multi-Participant Interactive Music Services	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
279.		All day demonstration	Gary S. Kendall	3-D Sound Demonstration: "Sex/Window"	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
280-283		Pitch tracking and noise reduction	Igor Popovic, Ronald Coifman and Jonathan Berger	Aspects of Pitch-Tracking and Timbre Separation: Feature Detection in Digital Audio Using Adapted Local Trigonometric Bases and Wavelet Packets	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
284-287		Pitch tracking and noise reduction	Andrew Choi	A Least-Square Algorithm for Fundamental Frequency Estimation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995

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288-291		Pitch tracking and noise reduction	Jonathan Berger, Ronald R. Coifman and Maxim J.Goldberg	A Two-Stage Automatic Adaptive Process to Remove Noise From an Audio Signal	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
292-293		Demonstrations	Todor Todoroff, Eric Daubresse and Joshua Fineberg	Iana ~ (a real-time environment for analysis and extraction of frequency components on complex orchestral sounds and its application within a musical realization)	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
294-295		Demonstrations	Jean-Marc Jot and Olivier Warusfel	A real-time spatial sound processor for music and virtual reality applications	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
296-302		Synthesis and processing tools	Gerhard Eckel	The development of GiST, a Granular Synthesis Toolkit Based on an Extension of the FOF Generator	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
303-306		Synthesis and processing tools	Adrian Freed	Iturbide, Manuel Rocha Bring Your Own Control to Additive Synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
307-310		Synthesis and processing tools	Larry Polansky and Tom Erbe	Spectral Mutation in Soundhack: A Brief Description	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
311-314		Synthesis and processing tools	Stephen William Berkley	QuickMQ: A Software Tool for the Modification of Time-Varying Spectrum Analysis Files	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
315-318		Synthesis and processing tools	Todor Todoroff	Real-Time Granular Morphing and Spatialisation of Sounds With Gestual Control Within MAX/FTS	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
319-326		Waveguide 2 : String and piano	Scott A. Van Duyne Julius O. Smith III	Developments for the Commuted Piano	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
327-334		Waveguide 2 : String and piano	Vesa Valimaki, Timo I. Laakso and Jonathan Mackenzie	Elimination of Transients in Time-Varying Allpass Fractional Delay Filters with Application to Digital Waveguide Modeling	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995

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335-342		Waveguide 2 : String and piano	Julius O. Smith III and Scott A. Van Duyne	Commuted Piano Synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
343-346		Waveguide 2 : String and piano	David A. Jaffe and Julius O. Smith III	Performance Expression in Commuted Waveguide Synthesis of Bowed Strings	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
347-348		Demonstrations	John A. Biles and William G. Eign	GenJam Populi: Training an IGA via Audience-Mediated Performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
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351-352		Posters	Hans Kaper, David Ralley, Juan Restrepo and Sever Tipei	Additive Synthesis with DIASS_M4 C on Argonne National Laboratory's IBM POWERparallel System (SP)	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
353-354		Posters	Hans Lunell	An extendible tool for CAC	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
355-356		Posters	Michael Goodwin and Alex Kogon	Overlap-Add Synthesis of Nonstationary Sinusoids	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
357-358		Posters	Anna L. Katrami and Tom Ingall	A Multimedia Environment for Computer Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
359-360		Posters	R. Caussé, P. Déroges and O. Warusfel	Radiation of musical instruments and improvement of the sound diffusion techniques for synthesized, recorded or amplified sounds (revisited)	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
361-362		Posters	Shuji Hashimoto and Dingding Chang	Music Generation from Moving Image	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995

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363-365		Posters	Georg Hajdu	Circularity in neural computation and its application to musical composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
366-368		Posters	Tim Anderson and Ross Kirk	Customisable Frameworks for Compositional Activity	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
369-370		Posters	Yoichi Nagashima, Haruhiro Katayose and Seiji Inokuchi	A Compositional Environment with Intersection and Interaction between Musical Model and Graphical Model "Listen to the Graphics, Watch the Music"	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
371-372		Posters	I.J. Taylor and B.F. Schutz	The GRID Musical-Signal Processing System	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
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393-395		Signal processing pot-pourri	Peter Desain and Henkjan Honing	Towards Algorithmic Descriptions of Continuous Modulations of Musical Parameters	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
396-399		Signal processing pot-pourri	Rolf Wöhrmann and Ludger Solbach	Preprocessing for the Automated Transcription of Polyphonic Music: Linking Wavelet Theory and Auditory Filtering	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995

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438-439		Demonstrations	Matthew Moller and David Zicarelli	The Distributed Real-Time Groove network A System for Real-Time Musical Collaboration on the Internet	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995

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440-443		Algebras and algorithms	J. L. Leach and J. P. Fitch	The Application of Differential Equations to the Modelling of Musical Change	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
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495-496		Posters	Malcolm Bell	A MAX Counterpoint Generator for Simulating Stylistic Traits of Stravinsky, Bartok, and Other Composers	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
497-498		Posters	Thomas Neuhaus	E. PPP Ø a Framework for Algorithmic Composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
499-500		Posters	Ross Kirk, Paul Whittington, Andy Hunt and Richard Orton	Graphical Control of Unit Generator Processes on the MIDAS System: A Digital VCS-3 Demonstrator	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
501-502		Posters	David Ralley	Genetic Algorithms as a Tool for Melodic Development	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995

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503-504		Posters	Kai Lassfolk	Soudn Processing Kit	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
505-506		Posters	Haruhiro Katayose and Seiji Inokuchi	A Model of Pattern Processing for Music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
507-508		Posters	Magnus Eldénius	Fractal Structures and Formalized Composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
509-516		Waveguide synthesis 1 : winds	Matti Karjalainen, Vesa Valimaki, Bertrand Hermoux and Jyri Huopaniemi	Explorations of Wind Instruments Using Digital Signal Processing and Physical Modeling Techniques	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
517-520		Waveguide synthesis 1 : winds	Tim Stilson	Forward-Going Wave Extraction in Acoustic Tubes	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
521-524		Waveguide synthesis 1 : winds	Gary P. Scavone	Single-reed woodwind instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
525-528		Waveguide synthesis 1 : winds	Perry R. Cook	Integration of Physical Modeling for Synthesis and Animation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
529-530		Demonstrations	Forrest Tobey	The Ensemble Member and the Conducted Computer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
531-532		Demonstrations	Claude Cadoz, Jean-Loup Florens and Annie Luciani	Musical Sounds, Animated Images with CORDIS-ANIMA and its Multimodal Interfaces	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
533-540		Grammars	Guerino Mazzola	Inverse Performance Theory	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995

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541-548		Grammars	Paul Hudak and Jonathan Berger	A Model of Performance, Interaction, and Improvisation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
549-552		Grammars	Stéphane Letz, Yann Orlarey and Dominique Fober	Real tim functional languages	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
553-560		Computer music and culture	Andra McCartney	Whose Playground, Which Games, and What Rules?: Women Composers in the Digital Playground	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
561-564		Computer music and culture	Cleve L. Scott	Music Engineering Technology: An Undergraduate Curriculum	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
565-568		Computer music and culture	James Harley and Marc Couroux	The Residents: Musical Deconstruction of Popular Culture	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
569-572		Computer music and culture	Dominique M. Richard	Computer Music & The Pre(Anti(Post(Non(Modern))))	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
573-574		Demonstrations	Roel Vertegaal	The Standard Instrument Space Libraries : Demonstrating the Power of ISEE	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
575-577		Demonstrations	Gary Kendall, S. Moller and D. Mathew	Spatial Sound Effects in a Software Effects Processor	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
578-580		Demonstrations	Mark Pearson and David M. Howard	A musicians approach to physical modelling	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
581-582		Posters	Martin Atkins and Tom Endrich	The CDP Composing Environment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995

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583-584		Posters	Fernando Iazzetta	A Semiotic Approach to Music Interaction	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
585-586		Posters	Jason D. Vantomme	The Induction of Musical Structure using Correlation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
587-588		Posters	Campbell D. Foster	A Consonance Dissonance Algorithm for Intervals	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
589.		Posters	Joel Chadabe	Interactive Performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
590-591		Posters	Crawford Tait	Audio Analysis for Rhythmic Structure	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
592-594		Posters	Robert R. Hřídrich	An Accurate Signal Representation for Sound Resynthesis Utilizing a Time-Frequency Mapping of the DFT-Magnitude	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
595-596		Posters	Ross Kirk, Andy Hunt and Richard Orton	Audio-Visual Instruments in Live Performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
597-598		Posters	Thomas Noll	Fractal Depth Structure of Tonal Harmony	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
599-600		Posters	Shu Matsuda and Takayuki Rai	A visual-to-sound interactive computer performance system 'Edge'	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995, Banff Centre for Arts, Banff, Canada	1995
1-4		Physical modeling and synthesis 1	Vesa Välimäki, Rami Hänninen and Matti Karjalainen	An improved digital waveguide model of flute, Implementation issues	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996

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5-8		Physical modeling and synthesis 1	Marc-Pierre Verge	Physical modeling of aeroacoustic sources in flute-like instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
9-16		Physical modeling and synthesis 1	Scott van Duyne and Julius Smith	The 3D tetrahedral digital waveguide mesh with musical applications	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
17-20		Networking and the Web	Carola Böhm, Karst De Jong and Christoph Hempel	MusicWeb, new communication and information technologies in the music classroom	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
21-24		Networking and the Web	Stephen Arnold	NetMuse : a very-high-performance wide-area network for music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
25-27		Demonstration	Xavier Rodet, Dominique François and Guillaume Levy	Xspect : A new X/motif signal visualization and editing program	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
28-31		Poster session	Todor Todoroff and Caroline Traube	Graphical NeXTstep objects as FTS clients to control instruments in the new FTS client/server architecture	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
32-35		Poster session	Solvi Ystad, Philippe Guillemain and Richard Kromland-Martinet	Estimation of parameters corresponding to a propagative synthesis model through the analysis of real sounds	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
36-39		Poster session	Bruno Degazio	Evolution of myusical organisms	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
40-42		Poster session	Dominique Fober, Stéphane Letz and Yann Orlarey	Recent developments of Midishare	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong	1996

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			Yann Orlarey		University of Science and Technology, Hong Kong, China	
43-46		Poster session	David Rossiter, Andrew Horner and George Baciu	Visualization and manipulation of 3 D digital waveguide structures	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
47-48		Poster session	William Putman and Timothy Stilson	Frankenstein : A low-cost multi-DSP computer engine for the music kit	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
49-51		Poster session	San-Kuen Chan, Jennifer Yuen and Andrew Horner	Discrete summation synthesis and hybrid sampling-wavetable synthesis of acoustic instruments with genetic algorithms	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
52-54		Poster session	Douglas Nunn, Alan Purvis and Peter Manning	Aoustic Quanta	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
55-56		Poster session	Ichiro Fujinaga	Exemplar-based learning in adaptive optical music recognition system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
57-58		Poster session	Lonny Chu	Haptic feedback in a computer music performance interface	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
59-62		Poster session	Dominik Hörmel and Thomas Ragg	Learning musical structure and style by recognition, prediction and evolution	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
63-66		Graphical environments	Tobias Kunze and Heinrich Taube	SEE : A structured event editor : visualizing compositional data in common music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996

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67-70		Graphical environments	Mark Darks	The graphics environment for Max	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
71-74		Graphical environments	Daniel Oppenheim and James Wright	Toward a framework for handling musical expressin	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
75-78		Music analysis and recognition	Thomas Stainby	A system for the separation of simultaneous musical audio signals	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
79-82		Music analysis and recognition	Tim Brookes, Andy Tyrrell and David Howard	Musical analysis using a real-time model of peripherical hearing	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
83-86		Music analysis and recognition	Simon Dizon	A dynamic modelling aproach to music recognition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
87-88		Demonstrations	Nick Porcaro, Pat Scandalis, David Jaffe and Julius Smith	Using SynthBuilder for the creation of physical models	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
89-92		Demonstrations	Stuart Favilla	Non-linear controlled mapping for gestural control of gamaka	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
93-96		Poster session	Ville Pulkki, Jyri Huopaniemi, Tommi Huotilainen and Matti Karjalainen	DSP approach to multichannel audio mixing	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
97-99		Poster session	Mark Pearson and David Howard	Recent developments with teh TAO physical modelling system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong	1996

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					University of Science and Technology, Hong Kong, China	
100-103		Poster session	Paul Masri and Andrew Bateman	Improved modelling of attack transients in music analysis-resynthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
104-106		Poster session	Carola Böhm	Automated music, interdisciplinary aspects of a developmental history	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
107-110		Poster session	Lauri Savioja, Jyri Huopaniemi, Tommi Huotilainen and Tapio Takala	Real-time virtual audio reality	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
111-113		Poster session	Eric Mrozek and Gregory Wakefield	Perceptual matching of low-order models to room transfer functions	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
114-115		Poster session	Kristine Burns	A new electronic genre : the CD-rom	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
116-117		Poster session	Cort Lippe	A look at performer/machine interaction using real-time systems	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
118-120		Poster session	Barbara Becker and Gerhard Eckel	On the use of computer systems in contemporary music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
121-123		Poster session	Shūji Hashimoto, Hai Qi and Dingding Chang	Sound database retrieved by sound	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996

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124-125		Poster session	Yohinari Sasahira and Shūji Hashimoto	Adaptive pitch compensation of singing and its application	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
126-128		Presented studio reports 1	Takebumi Itagaki, Simon Johnson, Peter Manning, Douglas Numm, Desmond Philips, Alan Purvis and Jonathan Spanier	Durban music technology : Activity report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
129-132		Music composition	David Cope	Composer's underscoring environment (CUE)	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
133-140		Music composition	Claudia Goldman, Dan Gang, Jeffrey Rosenschein and Daniel Lehmann	NetNeg : a hybrid interactive architecture for composing polyphonic music in real time	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
141-142		Extended Csound	Barry Vercoe	Extended Csound	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
143.		Extended Csound	Michael Casey and Paris Smaragdis	NetSound : Realtime audio semantic descriptions	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
144.		Extended Csound	Richard Boulanger and Scott Vercoe	Csound GM : Designing real-time instruments with Csound's new MIDI Opcodes	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
145-148		Demonstration	Mira Balaban and Stanislav Irish	Automatic Jazz accompaniment computation : An open advice-based approach	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996

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149-150		Poster studio reports	James wright and Daniel Oppenheim	IBM computer music center, Studio report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
151-154		Poster studio reports	Jon appleton, Charles Dodge and Larry Polansky	Studio report : The Bregman electronic music studio at Dartmouth college and the MA program in electro-acoustic music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
155-157		Poster studio reports	Ewan Stefani, Kia Ng and David Cooper	Leeds university electronic studio : studio report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
158-160		Poster studio reports	Wayne Siegel	DIEM, the Danish Institute of Electroacoustic Music, Studio report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
161.		Poster studio reports	Shlomo Dubnov	Israel computers and music forum, acticities report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
162-164		Poster studio reports	Yu Ying	Computermusic in Shenzhen, P. R. China	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
165-168		Poster studio reports	Ricardo DalFarra	Electroacoustic and computermusic in latin america	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
169-172		Interaction and sound generation	Iain Mott and Jim Sosnin	A new method for interactive sound spatialisation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
173-176		Interaction and sound generation	Haruhiro Katayose, Tsutomu Kanamori and Seiji Inokushi	An environment for interactive art- sensor integration and applications	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong	1996

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			and Seiji Inokushi		University of Science and Technology, Hong Kong, China	
177-180		Interaction and sound generation	Greg Schiemer and B. Krishnakumar	Appropriated musical instruments : A4 MIDI tool box and carnatic violin	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
181-184		Software environment	Andrew Choi	A C++ library for computer music programming on real-time mach	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
185-187		Software environment	Enzo Maggi and François Dechelle	The evolution of the graphic editing environment for the ircam musical workstation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
188-189		Software environment	François Dechelle, Maurizio De Cecco, Enzo Maggi and Norbert Schnell	New DSP applications on FTS	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
190-193		Demonstrations	Elisabeth Hinke-Tuner	Digital notation representation and online retrieval of musical information : A discussion of current options and practices	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
194-197		Demonstrations	Arun Chandra	Composing the means with which I compose waveforms with multiple paths and cycle-lengths	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
198-201		Poster sessions	Damián Keller	Anitoo : Some analysis tools	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
202-203		Poster sessions	James Oliverio and Jarrell Pair	Design and implementation of a multimedia opera	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996

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204-205		Poster sessions	Gregory Wakefield	The mathematical implications of a pulse-ribbon perceptual organisation of pitch	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
206-209		Poster sessions	Roy Hung, N.H.C. Yung and P. Y. S. Chang	The analysis and resynthesis of sustained musical signals in the time domain	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
210-211		Poster sessions	Paul Runke and Gregory Wakefield	On the perceptual optimisation of synthetic acoustical systems	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
212-213		Poster sessions	David Chagman, Michael Clarke, Martin Smith and Paul Archbold	Self-similar grain distribution : A fractal approach to granular synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
214-215		Poster sessions	Mathew Padden, Michael Clarke, Alan Diz and Mark Kirby	Towards Synthia II : An assessment of design strategies for computer assisted learning of sound synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
216-218		Poster sessions	Michelle Evans and David Howard	The synthesis of sung vowels in female opera and belt qualities	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
219-221		Poster sessions	Andrew Sterian and Gregory Wakefield	Robust automated music transcription systems	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
222-223		Poster sessions	Kay Lassfolk	Simulation of electron tube audio circuits	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
224-227		Physical modeling and synthesis 2	Gary Scavone	Modeling and control of performance expression in digital waveguide models of woodwind instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong	1996

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					University of Science and Technology, Hong Kong, China	
228-231		Physical modeling and synthesis 2	Perry Cook	Physically informed sonic modeling (PhISM) : Percussive synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
232-239		Physical modeling and synthesis 2	Matti Karjalainen and Julius Smith	Body modeling techniques for string instrument synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
240-243		Music representation and analysis	Pierre-Yves Rolland and Jean-Gabriel Ganascia	Automated motive-oriented analysis of musical corpuses : A jazz case study	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
244-247		Music representation and analysis	Keiji Hirata	Representation of jazz piano knowledge using a deductive object-oriented approach	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
248-250		Music representation and analysis	Yuzuru Hiraga	A cognitive model of pattern matching in music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
251-252		Demonstrations	Mara Helmuth	Collage : sound colors installation software	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
253-256		Demonstrations	Gerhard Behles and Peter Lundén	A distributed object-oriented framework for sound synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
257-258		Poster session	James McCartney	SuperCollider a new real-time synthesis language	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996

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259-262		Poster session	Anna Sofie Christensen	A cognitive model in design of musical interfaces	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
263-265		Poster session	Alistair Riddell and Rose Bencina	Cmix on non-UNIX world	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
266-269		Poster session	Martin Alejandro Fumarola	An approach to a latinAmerican computer music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
270-273		Poster session	Roger Dannenberg and Eli Brandt	A flexible real-time software synthesis system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
274-277		Poster session	Kurt Thywissen	GeNotator : An environment for investigating the application of genetic algorithms in computer assisted composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
278-281		Poster session	Erez Webman, Uri Shimony, Zohar Poupko, Dalit Caspi and Moty Gerner	Musical effects of cross-vocoding, software implemented	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
282-284		Poster session	David Rossiter and Wai-Yin Ng	A system for the musical investigation and expression of levels of self-similarity in an arbitrary data stream	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
285-286		Poster session	Eric Lyon	POWERpv : A suite of sound processors	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
287-288		Poster session	Takebumi Itagaki, Peter Manning and Alan Purvis	Real-time granular synthesis on a distributed multi-processor platform	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong	1996

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			Alan Purvis		University of Science and Technology, Hong Kong, China	
289-292		Poster session	Takebumi Itagaki, Takako Tanaka, Kuniharu Tsuboi	Musical instrument database with multimedia	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
293-296		Sound analysis and processing 1	Remi Gribonval, Philippe Depalle, Xavier Rodet, Emmanuel Bacry and Stéphane Mallat	Sound signals decomposition using a high resolution matching pursuit	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
297-300		Sound analysis and processing 1	Philippe Depalle and Laurent Tromp	An improved additive analysis method using parametric modelling of the short-time fourier transform	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
301-304		Sound analysis and processing 1	Scott Levine	Critically sampled third octave filtered banks	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
305-307		Human-computer interface issues	Forrest Tobey and Ichiro Fujinaga	Extraction of conducting gesture in 3D space	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
308-311		Human-computer interface issues	Roel Vertegaal, Tamas Ungary and Michael Kieslinger	Towards a musician's cockpit : Transducers, feedback and musical function	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
312-315		Demonstration	Peter McIlwain and Anthony Pietsh	Spacio-temporal patterning in computer-generated music : A nodal network approach	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
316-319		Music and graphics	Robert Pringle and Brian Ross	A symbiosis of animation and music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996

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320-323		Music and graphics	Jeremy Leach	Towards a universal algorithmic system for composition of music and audio-visual works	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
324-327		Sound analysis and procesing 2	Ludger Solbach and Rolf Wöhrmann	Sound onset localization and partial tracking in Gaussian white noise	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
328-331		Sound analysis and procesing 2	Scott Levine	Effects processing on audio subband data	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
332-335		Demonstrations	Timothy Stilson and Julius Smith	Alias-free digital synthesis of classic analog waveforms	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
336-338		Demonstrations	Xavier Rodet and Adrien Lefevre	Macintosh graphical interface and improvements to generalized diphone control and synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
339-340		Poster session	Gérard Assayag and Carlos Agon	OpenMusic architecture	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
341-343		Poster session	Philippe Depalle and Stephan Tassart	Fractional delay lines using language interpolators	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
344-345		Poster session	Kenzi Noike, Nobuo Inui, Takashi Nose and Yohiyuki Kotani	Generating musical symbols to perform expressively by approximate functions	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
346-349		Poster session	Masataka Goto, Isao Hidaka, Hideaki Matsumoto, Yosuke	A jazz session system for interplay among all players, VirJa session (Virtual Jazz Session System)	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong	1996

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			Kuroda and Yoichi Muraoka		University of Science and Technology, Hong Kong, China	
350-351		Poster session	Rowena Guevara and Gregory Wakefield	A modal distribution approach to piano analysis and synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
352-353		Poster session	Eric Incerti	Synthesis and analysis tools with physical modeling : an environment for musical sounds production	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
354-357		Poster session	Kia Ng, David Cooper and Roger Boyle	Handwritten music manuscript recognition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
358-360		Poster session	Gerhard Eckel	Camera musica : Virtual architecture as medium for the exploration of music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
361-364		Poster session	Michael Kurz and Bernhard Feiten	Physical modelling of a stiff string by numerical integration	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
365-367		Spatialized sound and soundfields	Matija Marolt	A new approach to HRTF audio spatialization	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
368-371		Spatialized sound and soundfields	Steven Trautmann	Applying psychoacoustic principles to soundfield reconstitution	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
372-374		Spectra and timbre	David Creasey, David Howard and Andy Tyrrell	The timbral object, An alternative route to the control of timbre space	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996

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375-377		Spectra and timbre	Michael Clarke	TIM(br)E : compositional approaches to FOG synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
378-385		Spectra and timbre	Shlomo Dubnov, Naftali Tishby and Dalia Cohen	Influence of frequency modulating Jitter on higher order moments of sound residual with applications to synthesis and classification	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
386-389		Demonstrations	William Walker and Brian Belet	Applying improvisationBuilder to interactive composition with MIDI piano	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
390-391		Demonstrations	Andrew Horner and Lydia Ayers	Cooking with Csound : Wavetable synthesis recipes for woodwind and brass instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
392-395		Poster session	Leigh Smith	Modelling rythm perception by continuous time-frequency analysis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
396-397		Poster session	Bruno Degazio	A computer-based editor for Lerdahl and Jackendoff's rhythmic structures	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
398-401		Poster session	Timothy Stilson and Julius Smith	Analysing the moog VCF for digital implementation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
402-404		Poster session	Rami Hänninen, Lauri Savioja and Tapio Takala	Virtual concert performance, Synthetic animated musicians playing in an acoustically simulated room	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
405-408		Poster session	Richard Dobson and John Ffitch	Experiments with non-linear filters	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong	1996

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					University of Science and Technology, Hong Kong, China	
409-412		Poster session	Hannah Bosma	Authorship and female voices in electrovocal music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
413-414		Poster session	Naoyuki Onoe, Shuji Hashimoto and Dingding Chang	Background music generation based on scene analysis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
415-418		Poster session	Detlev Zimmüermann	Creativity versus determinism : cognitive science and music theory as touchstones of automatic music composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
419-420		Poster session	Barry Eaglestone and Peter Lundén	TEMA : An " open " support environment for music composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
421-424		New performance tools	Hideyuki Sawada, Naoyuki Onoe and Shuji Hashimoto	Acceleration sensor as an input device for musical environment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
425-427		New performance tools	Fernando Lopez-Lezcano	PadMaster : Banging on algorithms with alternative controllers	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
428-431		New performance tools	Chris Chafe and Sile O'Modhrain	Musical muscle memory and the Harpic display of performance nuance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
432-435		Synthesis issues	Todor Todoroff	Areal-time analysis and resynthesis instrument for transformation of sounds in the frequency domain	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996

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436-439		Synthesis issues	Gregory Wakefield and Mary Simoni	Exploring instrument constancy through a new method for the design of synthetic instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
440-443		Synthesis issues	Ami Radunskaya	Chaos and non-linear models	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
444-447		Physical modeling and synthesis 3	Hideyuki Sawada and Shuji Hashimoto	Adaptive control of a vocal chord and vocal tract for computerized mechanical singing instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
448-453		Physical modeling and synthesis 3	Xavier Rodet and Christophe Vergez	Physical models of trumpet-like instruments, detailed behavior and model improvements	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
454-457		Music analysis and modeling issues	Dan Gang and Jonathan Berger	Modeling the degree of realized expectation in functional tonal music : A study of perceptual and cognitive modeling using neural networks	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
458-460		Music analysis and modeling issues	Peter Desain and Henkjan Honing	Physical motion as a metaphor for timing in music : The final ritard	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
461-464		Music analysis and modeling issues	Mathew Bellgard and Chi-Ping Tsang	On the use of an effective Boltzmann machine for musical style recognition and harmonisation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
465-468		Demonstration	Isidoro Pérez, Javier Arias, Pablo Fernández and Luciano Pérez	Quad Pan, spatialization system of music in live	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
469-470		Poster session	Tony Myatt	An object-oriented approach to the combination of rule-based and generative algorithmic composition methods for real-time interactive applications	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong	1996

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				for real-time interactive applications	University of Science and Technology, Hong Kong, China	
471-472		Poster session	Barry Eaglestone and Peter Lundén	A 'pick and mix' approach to the integration of composition tools	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
473-476		Poster session	Mladen Milicevic	The impact of fractals, chaos, and complexity theory on computer music composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
477-478		Poster session	Anna Katrami and Peter Comerford	Musical instrument transient analysis and re-synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
479-482		Poster session	Edvardo Reck Miranda	Machine learning of sound attributes : Computer-assistance in concept formation and musical invention	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
483-486		Poster session	Rumi Hiraga, Shigeru and Yohei Matsuura	Visualized music expression in an object-oriented environment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
487-490		Poster session	Frank Pecquet	Music and technology	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
491-492		Poster session	Barry Truax	Time-stretching of hyper-resonated sound using a real-time granulation technique	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
493-495		Music and signal processing pot-pourri	Jonathan Robzert Spanier, Simon Johnson and Alan Purvis	Optimisation of the FOF algorithm for VLSI implementation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996

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496-499		Music and signal processing pot-pourri	Desmond Phillips, Alan Purvis and Simon Jonson	Multirate additive synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
500-503		Music and signal processing pot-pourri	Crawford Tait and William Findlay	Wavelet analysis for onset detection	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
504-505		Presented studio report 2	Alex Igourin, Fernando Lopez-Lezcano	Center for computer research in music and acoustics (CCRMA) studio report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
506-507		Presented studio report 2	JoAnn Kuchera-Morin, Stephen Pope and Kenneth Fields	The center for research in electronic art technology (CREATE)	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
508-511		Presented studio report 2	Dan Gang	Studio report : The institute of computer science, Hebrew university	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996, Hong Kong University of Science and Technology, Hong Kong, China	1996
1-2		PAPER, STUDIO REPORT SESSIONS, Music and the brain	Isabelle Peretz, Lise Gagnon, Bernard Bouchard	Music and emotion : the brain neglected side	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
3-6		PAPER, STUDIO REPORT SESSIONS, Music and the brain	Carol Krumhansl	Psychophysiology of musical emotions	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
7-10		PAPER, STUDIO REPORT SESSIONS, Music and the brain	Jean-Claude Risset	Rhythmic paradoxes and illusions : a musical illustration	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
11-14		PAPER, STUDIO REPORT SESSIONS, Music and the brain	Thomas Stainsby, Hugh J. McDermott, Colette M. McKay, Graeme M. Clark	Preliminary results on spectral shape perception and discrimination of musical sounds by normal hearing subjects and cochlear implantees	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997

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15-18		PAPER, STUDIO REPORT SESSIONS, Music and the brain	Richard Parncutt	Modeling piano performances : physics and cognition of a virtual pianist	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
19-22		PAPER, STUDIO REPORT SESSIONS, Music and the brain	Eric Clarke	Perception and critique : ecological acoustics, critical theory and music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
23-26		PAPER, STUDIO REPORT SESSIONS, Music and the brain	Jonathan Berger, Dan Gang	A neural network model of metric perception and cognition in the audition of functional tonal music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
27-30		PAPER, STUDIO REPORT SESSIONS, Music and the brain	Dan Gang, Daniel Lehmann, Naftali Wagner	Harmonizing melodies in real-time : the connectionist approach	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
31-34		PAPER, STUDIO REPORT SESSIONS, Music and the brain	Daniel Pressnitzer, Stephen McAdams	Influence of phase effects on roughness modeling	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
35-42		PAPER, STUDIO REPORT SESSIONS, Analysis/Synthesis 1	Yinong Ding, Xiaoshu Qian	Sinusoidal and residual decomposition and residual modeling of musical tones using the QUASAR signal model	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
43-50		PAPER, STUDIO REPORT SESSIONS, Analysis/Synthesis 1	Shilomo Dubnov, Xavier Rodet	Statistical modeling of sound aperiodicities	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
51-54		PAPER, STUDIO REPORT SESSIONS, Analysis/Synthesis 1	Gianpaolo Evangelista, Sergio Cavaliere	Analysis and regularization of inharmonic sounds via pitch-synchronous frequency warped wavelets	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
55-58		PAPER, STUDIO REPORT SESSIONS, Analysis/Synthesis 1	Jean Laroche, Mark Dolson	About this phasiness business	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
59-61		PAPER, STUDIO REPORT SESSIONS, Aesthetics and social issues	Thomas Gerwin	On acoustic ecology and "integral art"	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997

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62-65		PAPER, STUDIO REPORT SESSIONS, Aesthetics and social issues	Agostino Di Scipio	Towards a critical theory of (music) technology. Computer music and subversive rationalization	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
66-69		PAPER, STUDIO REPORT SESSIONS, Aesthetics and social issues	Alex Lane Igoudin	Impact of MIDI on Electroacoustic art music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
70-73		PAPER, STUDIO REPORT SESSIONS, Aesthetics and social issues	Karen Eliot-Kahn	Computer music compositional style variation between genders	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
74-77		PAPER, STUDIO REPORT SESSIONS, Aesthetics and social issues	Stephen Pope	http://Web.La.Radia : comments on the social, economic, and political aspects of media art and art technology	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
78-81		PAPER, STUDIO REPORT SESSIONS, Studio report 1	Bruce Pennycook	Music, media and technology at McGill university : studio report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
82.		PAPER, STUDIO REPORT SESSIONS, Studio report 1	Thomas Gerwin	The current state of the international digital electroacoustic music archive (IDEAMA)	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
83-85		PAPER, STUDIO REPORT SESSIONS, Studio report 1	Wayne Siegel	DIEM, The danish institute of electroacoustic music : studio report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
86-88		PAPER, STUDIO REPORT SESSIONS, Studio report 1	Leonello Tarabella	Studio report of the computer music lab of CNUCE/C.N.R.	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
89-92		PAPER, STUDIO REPORT SESSIONS, Studio report 1	Gong Zhenxiong, Zou Qingyi, Xu Wenzue	Computer music in China : history, current situation and projects	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
93-96		PAPER, STUDIO REPORT	James Wright, Thomas White,	The downloadable sounds level 1 specification	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC	1997

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		SESSIONS, Music data representation	Todor Fay, Daniel Petkevich		CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	
97-100		PAPER, STUDIO REPORT SESSIONS, Music data representation	Vijay Iyer, Jeff Bilmes, Matthew Wright, David Wessel	A novel representation for rhythmic structure	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
101-104		PAPER, STUDIO REPORT SESSIONS, Music data representation	Matthew Wright, Adrian Freed	OpenSound control : a new protocol for communicating with sound synthesizers	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
105-108		PAPER, STUDIO REPORT SESSIONS, Music data representation	Hai Qi, Taichi Muramatsu, Shuji Hashimoto	Multimedia environment for sound database system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
109-112		PAPER, STUDIO REPORT SESSIONS, Music data representation	Michael Hamman	Composition of data and process models : a paralogical approach to human/computer interaction	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
113-120		PAPER, STUDIO REPORT SESSIONS, Music analysis	Sergio Canazza, Giovanni De Poli, Antonio Roda, Alvise Vidolin	Analysis-by-synthesis of the expressive intentions of music performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
121-124		PAPER, STUDIO REPORT SESSIONS, Music analysis	Yuichi Uwabu, Haruhiro Katayose, Seiji Inokuchi	A structural analysis tools for expressive performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
125-128		PAPER, STUDIO REPORT SESSIONS, Music analysis	Hristina Anagnostopoulou, Gert Westermann	Classification in music : a computational model for paradigmatic analysis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
129-132		PAPER, STUDIO REPORT SESSIONS, Music analysis	Yayoi Uno, Michael C. Mozer	Neural net architectures in modeling compositional syntax : prediction and perception of continuity in minimalist work by Phillip Glass & Louis Andriessen	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
133-140		PAPER, STUDIO REPORT SESSIONS, Performance systems and interfaces 1	Robert Rowe, Eric L. Singer	Two highly integrated real-time music graphics performance systems	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
141-144		PAPER, STUDIO REPORT	Nicola Orio	A gesture interface controlled by the oral cavity	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997

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145-148		PAPER, STUDIO REPORT SESSIONS, Performance systems and interfaces 1	Chris Chafe	Statistical pattern recognition for prediction of solo piano performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
149-151		PAPER, STUDIO REPORT SESSIONS, Performance systems and interfaces 1	Dominique Richard	The beast's glove : the tactile and the digital in computer music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
152-159		PAPER, STUDIO REPORT SESSIONS, Analysis/Synthesis 2	Xavier Serra, Jordi Bonada, Perfecto Herrera, Ramon Loureiro	Integrating complementary spectral models in the design of a musical synthesizer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
160-163		PAPER, STUDIO REPORT SESSIONS, Analysis/Synthesis 2	Eric Incerti	Modeling methods for sound synthesis. Network combinations and complex models for physical modeling : applications to modes clustering	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
164-167		PAPER, STUDIO REPORT SESSIONS, Analysis/Synthesis 2	Tony S. Verma, Scott N. Levine, Teresa H. Y. Meng	Transient modeling synthesis : a flexible analysis/synthesis tools for transient signals	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
168-171		PAPER, STUDIO REPORT SESSIONS, Analysis/Synthesis 2	Piero Pierucci, Andrea Paladin	Singing voice analysis and synthesis system through glottal excited formant resonators	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
172-179		PAPER, STUDIO REPORT SESSIONS, Physical modeling 1	Giuseppe Cuzzucoli, Vincenzo Lombardo	Physical model of the plucking process in the classical guitar	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
180-187		PAPER, STUDIO REPORT SESSIONS, Physical modeling 1	Christophe Vergez, Xavier Rodet	Comparison of real trumpet playing, latex model of lips and computer model	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
188-191		PAPER, STUDIO REPORT	Cem I. Duruoz	Synthesis of transients in guitar sounds	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997

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192-195		PAPER, STUDIO REPORT SESSIONS, Physical modeling 1	Alvin W. Y. Su	On searching the model parameters of digital waveguide filters by using error backpropagation methods	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
196-199		PAPER, STUDIO REPORT SESSIONS, Physical modeling 1	Maarten Van Walstijn, Vesa Valimaki	Digital waveguide modeling of flared acoustic tubes	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
200-203		PAPER, STUDIO REPORT SESSIONS, Physical modeling 1	Riitta Vaananen, Vesa Valimaki, Jyri Huopaniemi, Matti Karjalainen	Efficient and parametric reverberator for room acoustics modeling	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
204-207		PAPER, STUDIO REPORT SESSIONS, Compositional systems and workstations	Heinrich Taube, Tobias Kunze	An HTTP interface to common music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
208-210		PAPER, STUDIO REPORT SESSIONS, Compositional systems and workstations	Stephen Pope	Siren : Software for music composition and performance in squeak	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
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215-219		PAPER, STUDIO REPORT SESSIONS, Compositional systems and workstations	Paolo Andrenacci, Fabio Armani, renato Bessegato, Andrea Paladin, Patrizio Pisani, Angelo Prestigiacomo, Claudio Rosati, Sylviane Sapir, Mauro Vetuschi	The new MARS workstation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
220-223		PAPER, STUDIO REPORT	Mark Danks	Real-time image and video processing in GEM	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997

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224-227		PAPER, STUDIO REPORT SESSIONS, Compositional systems and workstations	Miller S. Puckette	Pure data	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
228-229		PAPER, STUDIO REPORT SESSIONS, Studio report 2	Takayuki Rai, Yoshiko Ando	Introduction of computer music studio of sonology department Kunitachi college of music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
230-232		PAPER, STUDIO REPORT SESSIONS, Studio report 2	Richard Andrews	Center for new music and audio technologies (CNMAT) : studio report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
233-235		PAPER, STUDIO REPORT SESSIONS, Studio report 2	Libor Zajicek	Studio F at the Czech radio in Prague : studio report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
236-243		PAPER, STUDIO REPORT SESSIONS, Physical modeling 2	Jean-Marc Jot	Efficient models for reverberation and distance rendering in computer music and virtual audio reality	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
244-247		PAPER, STUDIO REPORT SESSIONS, Physical modeling 2	Vesa Valimaki, Tero Tolonen	Multirate extensions for model-based synthesis of plucked string instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
248-251		PAPER, STUDIO REPORT SESSIONS, Physical modeling 2	Scott A. Van Duyne	Coupled mode synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
252-255		PAPER, STUDIO REPORT SESSIONS, Physical modeling 2	Scott A. Van Duyne, David A. Jaffe, Gregory Pat Scandalis, Timothy S. Stilson	A lossless, click-free, pitchbend-able delay line loop interpolation scheme	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
256-259		PAPER, STUDIO REPORT SESSIONS, Physical modeling 2	Stephan Tassart, R. Msallam, Ph. Donello, G. Donello	A fractional delay application : time-varying propagation speed in waveguides	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997

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260-263		PAPER, STUDIO REPORT SESSIONS, Physical modeling 2	Gary P. Scavone, Julius O. Smith	Digital waveguide modeling of woodwind toneholes	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
264-267		PAPER, STUDIO REPORT SESSIONS, Physical modeling 2	Julius O. Smith	Nonlinear commuted synthesis of bowed strings	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
268-270		PAPER, STUDIO REPORT SESSIONS, Networks and education	Joran Rudi	DSP for children	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
271-274		PAPER, STUDIO REPORT SESSIONS, Networks and education	George M. Robertson, Derek McAuley	Sample rate synchronization across an ATM network	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
275-278		PAPER, STUDIO REPORT SESSIONS, Networks and education	Stephen Malloch, Stephen Arnold, Torsten Pflicke	Using Java to stream audio over ATM	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
279-282		PAPER, STUDIO REPORT SESSIONS, Networks and education	Dimitri Konstantas, Yann Orlarey, Simon Gibbs, Olivier Carbonel	Distributed music rehearsal	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
283-286		PAPER, STUDIO REPORT SESSIONS, Networks and education	Dan Gang, Gregory V. Chockler, Tal Anker, Alex Kremer, Tomas Winkler	TransMIDI : a system for MIDI sessionS over the network using transis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
287-289		PAPER, STUDIO REPORT SESSIONS, Studio report 3	Fernando Lopez Lezcano	CCRMA studio report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
290-292		PAPER, STUDIO REPORT SESSIONS, Studio	Mara Helmuth, Michael Barnhart, Carlos Fernandes,	CCM2 college-conservatory of music center for computer music, university of Cincinnati	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University	1997

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		report 3	Cheekong Ho, Bonnie Miksch		of Thessaloniki, Thessaloniki, Greece	
293-296		PAPER, STUDIO REPORT SESSIONS, Studio report 3	Naotoshi Osaka, Keiji Hirata, Takafumi Hikichi	Studio report of computer music research group	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
297-300		PAPER, STUDIO REPORT SESSIONS, Studio report 3	Rumi Hiraga, Shigeru Igarashi	Psyche : university of Tsukuba, computer music project	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
301-308		PAPER, STUDIO REPORT SESSIONS, Performance systems and interfaces 2	Lorin Grubb, Roger B. Dannenberg	A stochastic method of tracking a vocal performer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
309-312		PAPER, STUDIO REPORT SESSIONS, Performance systems and interfaces 2	Hideyuki Sawada, Naoyuki Onoe, Shuji Hashimoto	Sounds in hands, a sound modifier using datagloves and twiddle interface	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
313-316		PAPER, STUDIO REPORT SESSIONS, Performance systems and interfaces 2	Teresa Marrin, Joseph Paradiso	The digital baton : a versatile performance instrument	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
317-320		PAPER, STUDIO REPORT SESSIONS, Performance systems and interfaces 2	Osamu Takashiro, Takayuki Rai	The interactive multi-media computer system using SGI and NeXT/ISPW computers	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
321-324		PAPER, STUDIO REPORT SESSIONS, Performance systems and interfaces 2	Maura Sile O'Modhrain	Feel the music : narration in touch and sound	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
325-328		PAPER, STUDIO REPORT SESSIONS, Performance	Todor Todoroff, Caroline Traube, Jean-Marc Ledent	NeXTSTEP graphical interface to control sound processing and spacialization instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997

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		Performance systems and interfaces 2			of Thessaloniki, Thessaloniki, Greece	
329-336		PAPER, STUDIO REPORT SESSIONS, Artificial intelligence and machine recognition of music	Josep Lluis Arcos, Ramon Lopez De Mantaras, Xavier Serra	SaxEx : a case-based reasoning system for generating expressive performances	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
337-340		PAPER, STUDIO REPORT SESSIONS, Artificial intelligence and machine recognition of music	Peter Desain, Henkjan Honing, Hank Heijink	Robust score-performance matching : Taking advantage of structural information	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
341-343		PAPER, STUDIO REPORT SESSIONS, Artificial intelligence and machine recognition of music	Aggelos Pikrakis, Sergios Theodoridis, Dimitris Kamaratos	Recognition of isolated musical patterns in the context of greek traditional music using dynamic time warping techniques	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
344-347		PAPER, STUDIO REPORT SESSIONS, Artificial intelligence and machine recognition of music	Roger B. Dannenberg, Belinda Thom, David Watson	A machine learning approach to musical style recognition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
348-349		DEMO SESSIONS, Synthesis 1	Andrew Horner, Lydia Ayers	Modeling Chinese musical instruments in Csound	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
350-353		DEMO SESSIONS, Synthesis 1	Gianpaolo Borin, Davide Rocchesso, Francesco Scalzon	A physical piano model for music performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
354-355		DEMO SESSIONS, Synthesis 1	Lonce Wyse	Flexible sound effects	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
356-359		DEMO SESSIONS, Synthesis 2	Francisco Iovino, René Causse, Richard Dupas	Recent work around Modalys and modal synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997

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360-363		DEMO SESSIONS, Synthesis 2	Ramon Loureiro, Xavier Serra	A web interface for a sound database and processing system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
364-367		DEMO SESSIONS, Composition systems	Gerard Assayag, Carlos Agon, Joshua Fineberg, Peter Hanappe	An object oriented environment for musical composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
368-371		DEMO SESSIONS, Composition systems	Kurt Thywissen	Evolutionary based algorithmic composition : a demonstration of recent developments in GeNotator	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
372-374		DEMO SESSIONS, Composition systems	Jon Drummond	Integrated development environment for computer music composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
375-378		DEMO SESSIONS, Real-time synthesis and control 1	Lippold Haken, Kelly Fitz, Ed Tellman, Patrick Wolfe, Paul Christensen	A continuous music keyboard controlling polyphonic morphing using bandwidth-enhanced oscillators	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
379-382		DEMO SESSIONS, Real-time synthesis and control 1	Peter Beyls	A survey of agents based real-time interactive systems	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
383-386		DEMO SESSIONS, Real-time synthesis and control 1	James Wright, Daniel V. Oppenheim, David Jameson, Don Pazel, Robert M. Fuhrer	"CyberBand" : a "Hands-on" music composition program	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
387-390		DEMO SESSIONS, Real-time synthesis and control 2	Matthew Wright, David Wessel, Audrain Freed	New musical control structures from standard gestural controllers	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
391-394		DEMO SESSIONS, Real-time synthesis and control 2	Yann Orlarey, Dominique Fober, Stephane Letz	Elody : a Java++ Midishare based music composition environment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
395-398		DEMO SESSIONS, Real-time synthesis and control 2	Richard Boulanger, Max Mathews	The 1997 Mathews' radio baton and improvisation modes	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997

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403-407		DEMO SESSIONS, Real-time synthesis and control 3	Dionysios V. Politis, Ioannis A. Tsoukalas, Panagiotis Linardis, Alexandros Bakalakos	VIDI, a voice instrument digital interface of Byzantine music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
408-409		POSTER SESSIONS, Analysis/synthesis 1	Steven D. Trautmann	Wavetable acceleration using intermediate buffering and loop trimming	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
410-413		POSTER SESSIONS, Analysis/synthesis 1	Riccardo Di Federico, Gianpaolo Borin	Synthesis of the trumpet tone based on physical models	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
414-417		POSTER SESSIONS, Analysis/synthesis 1	Crysanthy Nathanael, Catherine Lavandier, Jean-Dominique Polack, Olivier Warusfel	Influence of sensory interactions between vision and audition on the perceptual characterization of room acoustics	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
418-421		POSTER SESSIONS, Analysis/synthesis 1	Xavier Rodet, Adrian Lefevre	The Diphone program : new features, new synthesis methods and experience of musical use	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
422-425		POSTER SESSIONS, Music and the brain, artificial intelligence, machine recognition of music	Pauli Laine	Generating musical patterns using mutually inhibited artificial neurons	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
426-429		POSTER SESSIONS, Music and the brain, artificial intelligence, machine recognition of music	Yuzuru Hiraga	Structural recognition of music by pattern matching	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
430-433		POSTER SESSIONS, Music and the brain, artificial intelligence, machine recognition	Dominik Hornel, Peter Degenhardt	A neural organist improvising baroque-style melodic variations	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997

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434-437		POSTER SESSIONS, Music and the brain, artificial intelligence, machine recognition of music	Seong-Won Yeo, Min-Uk Han, Chong-Ho Lee	A new connectionist model for associative retrieval of harmonic tunes	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
438-441		POSTER SESSIONS, Music and the brain, artificial intelligence, machine recognition of music	Stella Paraskeva, Stephen McAdams	Influence of timbre, presence/absence of tonal hierarchy and musical training on the perception of musical tension and relaxation shemas	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
442-445		POSTER SESSIONS, Education and network issues	Yuri Bekhtin	Musical informatics : curriculum or a new area of musicology ?	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
446-449		POSTER SESSIONS, Education and network issues	Masataka Goto, Ryo Neyama, Yoichi Muraoka	RMCP : Remote Music Control Protocol, design and applications	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
450-453		POSTER SESSIONS, Education and network issues	Lauri Vakeva, Juha Ojala	Networking music education. WWW applications in music teacher training : a praxial perspective	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
454-457		POSTER SESSIONS, Analysis/Synthesis 2	Kostas Tsaxalinas, Katerina Tzedaki, Perry R. Cook, Stelios Psaroudakes, Dimitris Kamarotos, Thanassis Rikakis	Physical modeling simulation of the ancient greek Elgin Avloï	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
458-461		POSTER SESSIONS, Analysis/Synthesis 2	Corey I. Cheng	High-frequency compensation of low sample-rate audio files : a wavelet-based spectral excitation algorithm	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
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465-468		POSTER SESSIONS, Analysis/Synthesis 3	M aureen Mellody, Gregory H. Wakefield	A modal distribution study of violin vibrato	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997

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					of Thessaloniki, Thessaloniki, Greece	
469-472		POSTER SESSIONS, Analyses/Synthesis 3	Alex Bakalakos	Towards the identification of the noise source in the vocal tract, obtaining data from the electropalatograph	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
473-475		POSTER SESSIONS, Analyses/Synthesis 3	Marc Alexander Bromwich	The metabone : an interactive sensory control mechanism for virtuoso trombone	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
476-478		POSTER SESSIONS, Real time systems	Haruhiro Katayose, Hirotugu Shirakabe, Tsutomu Kanamori, Seiji Inokuchi	A toolkit for interactive digital art	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
479-481		POSTER SESSIONS, Real time systems	Adrian Freed, Amar Chaudhary, Brian Davila	Operating systems latency measurement and analysis for sound synthesis and processing applications	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
482-484		POSTER SESSIONS, Real time systems	Colby N. Leider	A realtime MIDI library for an inexpensive general-purpose microcontroller-based interactive performance system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
485-486		POSTER SESSIONS, Real time systems	Eric Lyon	Rhythmic rendering	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997, Aristote University of Thessaloniki, Thessaloniki, Greece	1997
1-8		Interactive systems : accompaniment systems 1	Jonathan Berger, Dan Gang	A computational model of meter cognition during the audition of functional tonal music : modeling a-priori biases in meter cognition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
9-16		Interactive systems : accompaniment systems 1	Dan Gang, Daniel Lehmann, Naftali Wagner	Tuning a neural network for harmonizing melodies in real-time	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
17-20		Interactive systems : accompaniment systems 1	Masataka Goto, Yoichi Muraoka	An audio-based real-time beat tracking system and its applications	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
21-24		Interactive systems : accompaniment systems 1	Barry Moon	Score following in open form compositions	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998

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25-32		Interactive systems : accompaniment systems 1	Satoshi Usa, Yasunori Mochida	A multi-modal conducting simulator	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
33-36		Interactive systems : accompaniment systems 2	Giovanni Costantini, Nottoli Giorgio	A new interactive performance system for real-time sound synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
37-44		Interactive systems : accompaniment systems 2	Lorin Grubb, Roger Dannenberg	Enhanced vocal performance tracking using multiple information sources	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
45-48		Interactive systems : accompaniment systems 2	Karen Eliot-Kahn	Voice and speech in computer music composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
49-52		Sound analysis and synthesis 1 : acoustical instruments	Rafael Irizarry	Tha additive sinusoidal plus residual mosel : a statistical analysis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
53-56		Sound analysis and synthesis 1 : acoustical instruments	Davide Rocchesso, Francesco scalcon, Gianpaolo Borin	Subjective evaluation of the inharmocity of synthetic piano tones	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
57-61		Sound analysis and synthesis 1 : acoustical instruments	Roger Dannenberg, Istvan Derenyi, Hank Pellerin	A study of trumpet envelopes	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
62-65		Sound analysis and synthesis 1 : acoustical instruments	David Wessel, Cyril Drame, Matthew Wright	Removing the time axis from spectral model analysis-based additive synthesis : neural networks versus memory-based machine learning	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
66-73		Sound analysis and synthesis 1 : acoustical instruments	Bernd Schoner, Charles Cooper, Christopher Douglas	Data-driven modeling and synthesis of acoustical instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
74-79		Poster session 1	Martin Alejandro Fumarola	Report of the COMDASUAR : a significant and unknown chilean contribution in the history of computer music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998

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80-83		Poster session 1	Martin Alejandro Fumarola	Change and permanence in latinamerican electroacoustic and computer music, a compositional approach	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
84-87		Poster session 1	Dale Millen	The first Buchla 300 series electric music box	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
88-91		Poster session 1	Nicola Orio, Carlo De Pirro	Controlled refractions : a two-level coding of musical gestures for interactive live performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
92-95		Poster session 1	Tang-chun Li	Substructure discovery of symbolic musical information using minimum description length principe	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
96-97		Poster session 1	Elizabeth Hoffman	Animated scores for electro-acoustic tape/live performer composition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
98-101		Poster session 1	Wolfgang Chico-Toepfer	AVA : an experimental, grammar/case-based composition system to variable music automatically through the generation of scheme series	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
102-108		Sound analysis and synthesis 2 : timbre	Shlomo Dubnov, Xavier Rodet	Timbre recognition with combined stationary and temporal features	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
109-112		Sound analysis and synthesis 2 : timbre	Miller Puckette, Ted Appel, David Zicarelli	Real-time audio analysis tools for Pd and MSP	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
113-116		Sound analysis and synthesis 2 : timbre	Amar Chaudhary, Adrian Freed	OpenSoundEdit : an interactive visualisation and editing framework for timbral ressources	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
117-120		Sound analysis and synthesis 2 : timbre	Damian Keller, Barry Truax	Ecologically-based granular synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998

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121-124		Sound analysis and synthesis 2 : timbre	Richard Boulanger, John Fitch	Teaching software synthesis through Csound's new modelling Opcodes	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
125-128		Demonstration 1	Matthew Wright, David Wessel	An improvisation environment for generating rhythmic structures based on north indian "Taal" patterns	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
129-132		Demonstration 1	Yoichi Nagashima	BioSensorFusion : new interfaces for interactive multimedia art	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
133-136		Demonstration 1	James McCartney	Continued evolution of the SuperCollider real time synthesis environment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
137-141		Real-time systems 1 : contemporary implementation issues	Eli Brant, Roger Dannenberg	Low-latency music software using off-the-shelf operating systems	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
142-149		Real-time systems 1 : contemporary implementation issues	Zack Settel, Cort Lippe	Real-time frequency-domain digital signal processing on the desktop	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
150-157		Real-time systems 1 : contemporary implementation issues	Robert Hoeldrich	Real-time broadband noise reduction	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
158-162		Real-time systems 1 : contemporary implementation issues	Camille Goudeseune, Michael Hamman	A real-time audio scheduler for Pentium PCs	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
163-170		Performance rendering 1 : expressiveness	S. Canazza, G. De Poli, G. Di Sanzo	A model to add expressiveness to automatic musical performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
171-174		Performance rendering 1 : expressiveness	Satoshi Nishimura	PMML : a music description language supporting algorithmic representation of musical expression	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998

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175-178		Performance rendering 1 : expressiveness	Riccardo Di Federico, Carlo Drioli, Gianpaolo Borin	Toward an integrated sound analysis and processing framework for expressiveness rendering	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
179-186		Performance rendering 1 : expressiveness	Joachim Stange-Elbe	"Cooking a canon with RUBATO" performance aspects of J.S.Bach's "Kunst des fuge"	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
187-190		Poster session 2	Timothy Stilson, Scott A. Van Duyne	Implementing efficient frequency variation in coupled-mode synthesis and other cosine-frequency systems	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
191-194		Poster session 2	Timothy Stilson, Harvey Thornburg	Examples of using amplitude control systems in music synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
195-198		Poster session 2	Erik M. Gottesman	The psycho-adaptive listening machine : an application of perceptual control theory	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
199-202		Poster session 2	Stéphane Rossignol, Philippe Depalle, Xavier Rodet	Feature extraction and temporal segmentation of acoustic signals	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
203-206		Poster session 2	Stéphan Tassart	Infinite length windows for short-time Fourier transform	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
207-210		Poster session 2	Ichiro Fujinaga	Machine recognition of timbre using steady-state tone of acoustic musical instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
211-214		Performance rendering 2 : control signals	Haruhiro Katayose, Shigeyuki Hirai, Tsutomu Kanamori	Physiological measurement of performer's tension and its utilization for media control	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
215-219		Performance rendering 2 : control signals	Teresa Marrin, Rosalind Picard	The "conductor's Jacket" : a device for recording expressive musical gestures	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998

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220-223		Performance rendering 2 : control signals	Adrian Freed, David Wessel	Communication of musical gesture using the AES/EBU digital audio standard	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
224-227		Performance rendering 2 : control signals	Matthew Wright	Implementation and performance issues with OpenSound control	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
228-231		Demonstration 2	Angelo Bello	An application of interactive computation and the concrete situated approach to real-time composition and performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
232-235		Demonstration 2	John A. Biles	Interactive GenJam : Integrating real-time performance with a genetic algorithm	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
236-239		Demonstration 2	Yushi Aono, Haruhiro Katayose, Seiji Inokuchi	A real-time session composer with acoustic polyphonic instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
240-243		Sound analysis and synthesis 3 : fast implementation and programming languages	Roger Dannenberg	Interpolation error in waveform table lookup	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
244-247		Sound analysis and synthesis 3 : fast implementation and programming languages	Adrian Freed	Music programming with the new features of standard C++	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
248-251		Sound analysis and synthesis 3 : fast implementation and programming languages	Francois Dechelle, Riccardo Borghesi, Maurizio De Cecco	Latest evolution of the jMax real-time engine : typing, scoping, threading, compiling	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
252-255		Sound analysis and synthesis 3 : fast implementation and programming languages	Phil Burk	Jsyn : real-time synthesis API for Java	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
256-259		Sound analysis and synthesis 3 : fast	Francois Dechelle, Riccardo Borghesi,	Jmax : a new JAVA-based editing and control system for real-time musical application	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998

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		implementation and programming languages	Maurizio DeCecco	real-time musical application	CONFERENCE 1998, University of Michigan, Ann Arbor, USA	
260-263		Signal analysis and synthesis 4 : physical modeling	Federico Fontana, Davide Rochesso	Signal-theoretic characterisation of waveguide mesh geometries for membrane simulation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
264-267		Signal analysis and synthesis 4 : physical modeling	Vesa Valimaki, Matti Karjalainen, Tero Tolonen	Signal-dependent nonlinearities for physical models using time-varying fractional delay filters	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
268-271		Signal analysis and synthesis 4 : physical modeling	Richard Dudas	NVM, a modular real-time physical modelling synthesis system for MPS	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
272-275		Poster session 3	Kai Renz, Holger H. Hoos	An HTTP interface to SALIERI	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
276-279		Poster session 3	Matthew Wright, Adrian Freed, Xavier Rodet	New applications of the sound description interchange format	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
280-283		Poster session 3	Ken'ichi Ohya	Sound variations by recurrent neural network synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
284-287		Poster session 3	Elizabeth Hinke-turner	Full circle : composing the cathartic experience with digital technology	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
288-291		Poster session 3	Leonello Tarabella, Massimo Magrini	A system for recognizing shape, position and rotation of the hands	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
292-295		Poster session 3	Mark Bromwich, Julie Wilson-Bokowiec	Bodycoder's : a sensor suit and vocal performance mechanism for real-time performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
296-299		Studio reports	Neil B. Rolnick, Curtis Bahn	Teaching more students : rethinking studios & classrooms at Rensselaer's iEAR studios	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998

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					CONFERENCE 1998, University of Michigan, Ann Arbor, USA	
300-303		Studio reports	Richard S. Andrew	Center for new music and audio technologies (CNMAT) : studio report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
304-307		Studio reports	David Cooper, Kia Ng	Studio report of the university of Leeds department of music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
308-311		Studio reports	Fernando Lopez-Lezcano	Center for computer research in music and acoustics (CCRMA) : studio report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
312-314		Studio reports	Wayne Siegel	DIEM, the Danish institute of electroacoustic music : studio report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
315-319		Studio reports	McGregor Boyle, Ichiro Fujinaga, Geoffrey Wright	The computer music department of the Peabody conservatory of music : studio report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
320-323		Signal analysis and synthesis 5 : resonance modeling	Duane Kent Wise	The recursive allpass as a resonance filter	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
324-327		Signal analysis and synthesis 5 : resonance modeling	Amar Chaudhary, Adrian Freed, Sami Khoury	A 3-D graphical user interface for resonance modeling	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
328-331		Signal analysis and synthesis 5 : resonance modeling	Atsuo Takanishi, Manabu Maeda	Development of an anthropomorphic flutist robot WF-3RIV	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
332-340		Music analysis and generation 1 : abstraction layers	Shlomo Dubnov, Gerard Assayag, Ran El-Yaniv	Universal classification applied to musical sequences	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
341-348		Music analysis and generation 1 : abstraction layers	Kjell Lemstrom, Pauli Laine	Musical information retrieval using musical parameters	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998

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					Michigan, Ann Arbor, USA	
349-352		Music analysis and generation 1 : abstraction layers	Tomonari Sonoda, Masataka Goto, Yoichi Muraoka	A WWW-based melody retrieval system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
353-356		Demonstration 3	Perry Cook, Daniel Trueman	NBody : interactive multidirectional musical instrument body radiation simulators, and a database of measured impulse responses	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
357-360		Demonstration 3	David Gamper, Pauline Oliveros	Expended instrument system : recent development	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
361-364		Demonstration 3	Harry Castle, Scott Walton	On convincing human/machine improvisation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
365-368		Music analysis and generation 2 : compositional systems	Michael Hamman	From symbol to semiotic : computation as interaction	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
369-376		Music analysis and generation 2 : compositional systems	Michael Gogins	Music graphs for algorithmic composition and synthesis with extensible implementation in Java	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
377-384		Music analysis and generation 2 : compositional systems	Stephane Letz, Dominique Foer	The role of Lambda-abstraction in Elody	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
385-392		Music analysis and generation 2 : compositional systems	Holger H. Hoos, Juergen Kilian, Thomas Helbich	SALIERI, a general , interavtive computer music system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
393-398		Music analysis and generation 3 : extention	Matthew Malsky	A composer's amanuensis for the web	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
399-405		Music analysis and generation 3 : extention	Sever Tipei, Hans Kaper	Manifold compositions, music visualization, and scientific sonification in an immersive virtual-reality environment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998

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406-415		Music analysis and generation 3 : extentions	Gerard Assayag, Camillo Rueda, Carlos Agon	Objects, time and constraints in OpenMusic	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
416-419		Education session	Alessandro Ciprianni, Riccardo Bianchini	Three levels of education in electroacoustic music : the virtual sound project	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
420-423		Education session	Peter Raschke	Music technology as a tool for exploring the creative aspects of music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
424-427		Education session	Juan Reyes	Education with computer music in Colombia	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
428-431		Education session	Karst De Jong, Carola Boehm	Music web Den Haag, developing new tools for higher music education, using wide area networks and hypermedia technology	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
432-438		Music analysis and generation 4 : scoring and synthesis	Eric D. Scheirer	SAOL : the MPEG-4 structured audio orchestra language	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
439-442		Music analysis and generation 4 : scoring and synthesis	Kenji Yasaka	Using Csound as a sound engine for interactive WWW content	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
443-446		Music analysis and generation 4 : scoring and synthesis	Iannis Zannos	Designing an audio interaction modeling language : some basic concepts and techniques	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
447-450		Music analysis and generation 4 : scoring and synthesis	James R. Lendino	Scoring for the modern computer game	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
451-454		Music analysis and generation 4 : scoring and synthesis	Holger H. Hoos, Kai Renz, Keith A. Hamel	The GUIDO notation format, a novel approach for adequately representing score-level music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998

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455-458		Music analysis and generation 4 : scoring and synthesis	Kai Henz, Holger H. Hoos	A WEB based approach to music notation using GUIDO	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
459-462		Demonstration 4	Gabriel Maldonaro	Using real-time Csound MIDI with Windows	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
463-466		Demonstration 4	David Zicarelli	An extensible real-time signal processing environment for MAX	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
467-470		Demonstration 4	Mara Helmuth	StochGran on Silicon Graphics IRIX	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
471-474		Interactive systems 3 : dance	Todd Winkler	Motion-sensing music : artistic and technical challenges in two works for dance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
475-481		Interactive systems 3 : dance	Niall Griffith, Mikael Fernstrom	LiveFoot, a floor space for recording dance and controlling media	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
482-489		Interactive systems 4 : beyond praxis	Brad Garton, Matthew Suttor	A sense of style	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
490-496		Interactive systems 4 : beyond praxis	Roger Dannenber, Istvan Derenyi	Synthesizing trumpet performances	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
497-503		Interactive systems 4 : beyond praxis	David Wessel, Matthew Wright, Shafqat Ali Khan	Preparation for improvised performance in collaboration with a Khyal singer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
504-505		Demonstration 5	Francois Dechelle, Riccardo Borghesi, Maurizio De Cecco	JMax : demonstration of an integrated environment for real-time musical applications	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998

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506-509		Demonstration 5	Keith A. Hamel	NoteAbility, a comprehensive music notation editor	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
510-513		Demonstration 5	Seinoshin Yamagishi, Kohji Setoh	"Variations for WWW" : network music by MAX and the WWW	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
514-517		Demonstration 5	Shigeyuki Hirai, Haruhiro Katayose, Tsutomu Kanamori	Software sensors for interactive digital art	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
518-526		Interactive systems : large-scale integration	Jean-Loup Florens, Claude Cadoz, Annie Luciani	A real-time workstation for complex physical models of multi-sensorial and gesturally controlled instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
527-535		Interactive systems : large-scale integration	Insook Choi, Alex Betts	ScoreGraph : dynamically activated connectivity among parallel processes for interactive computer music performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998, University of Michigan, Ann Arbor, USA	1998
1-4		Audio analysis and resynthesis 1	Mikael Laurson, Jarmo Hiipakka, Cumhur Erkut, Vesa Valimaki, Matti Karjalainen, Mika Kuuskankare	From expressive notation to model-based sound synthesis : a case study of the acoustic guitar	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
5-8		Audio analysis and resynthesis 1	Tero Rolonen, Cumhur Erkut, Vesa Valimaki, Matti Karjalainen	Simulation of plucked strings exhibiting tension modulation driving force	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
9-12		Audio analysis and resynthesis 1	Hua Kheng, James Beauchamp	Analysis and critical-band-based group wavetable synthesis of piano tones	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
13-16		Composition systems and techniques 1	Daniel Oppenheim, Steve Abrams, Don Pazel, James Wright	Higher-level compositional control in music sketcher : modifiers and smart harmony	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
17-19		Composition systems and techniques 1	Michael Clarke	Composing with multi-channel spatialisation as an aspect of synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
20-23		Composition systems and techniques 1	Mikael Laurson	PWCollider, a visual composition tool for software synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999

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		and techniques 1		synthesis	CONFERENCE 1999, Beijing, China	
24-27		Demonstration 1	Kai-yuh Hsiao, Joseph Paradiso	A new continuous multimodal musical controller using wireless magnetic tags	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
28-31		Poster session 1	Paul Modler, Ross Kirk	Evaluation of architecture for sound generation systems with respect to interactive gestural control and realtime performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
32-35		Poster session 1	Nagashima Yoichi, Tono-Ito Tamami	"It's SHO time", an interactive environment for SHO (Sheng) performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
36-39		Poster session 1	Lilit Yoo, Ichiro Fujinaga	A comparative latency study of hardware and software pitch-trackers	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
40-43		Audio analysis and resynthesis 2	Guillermo Garcia, Juan Pampin	Data compression of sinusoidal modeling parameters based on psychoacoustics masking	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
44-47		Audio analysis and resynthesis 2	Juan Pampin	ATS : a Lisp environment for spectral modeling	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
48-51		Audio analysis and resynthesis 2	Laurent Daudet, Philippe Guillemain, Richard Kronland-Martinet	Resynthesis of piano string vibrations based on physical modeling	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
52-55		Composition systems and techniques 2	Satoshi Nishimura	PIECE : a music language editor synchronized with graphical views	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
56-59		Composition systems and techniques 2	Wayne Siegel	Two compositions for interactive dance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
60-61		Demonstration 2	Shuiling Liu, Junping Gong	How to produce chinese folk music using regular MIDI equipment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
62-65		Poster session 2	Louisa Yong	ComeXos : a networked sound manipulation primer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
66-69		Poster session 2	Harvey Thornburg	Antialiasing for nonlinearities : acoustic modeling and synthesis applications	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999

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70-73		Poster session 2	Ying Yu	Sound of China : computer music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
74-77		Sound synthesis methods 1	Adrian Freed, Todd Hodes	Second-order recursive oscillators for musical additive synthesis applications on SIMD and VLIW processors	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
78-81		Sound synthesis methods 1	Adrian Freed	Spectral line broadening with transform domain additive synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
82-84		Sound synthesis methods 1	Patrick Fourcade, Sylvain Mangiarotti, Claude Cadoz	Generating pitches in transients by a percussive excitation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
85-88		Music in China	Sixin Li	The design and implementation of a processing system of Qin score (Jianzipu) QinS(1.0)	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
89-91		Music in China	Shuiling Liu, Junping Gong	Voice creation and the chinese folk music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
92-93		Demonstration 3	Steven Trautmann, Ngai-man Cheung, Christopher Poletto	Applications of the processor enhanced memory module for music signal processing	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
94-96		Poster session 3	Rochey Berry	Feeping creatures	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
97-99		Poster session 3	Tim Kreger	Creating three-dimentional computer animations using spectral data and OpenGL	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
100-103		Poster session 3	Leigh Landy	Heightening access and cohesion within the worlds of electroacoustic music : the promotion of triangulation in creativity, development and scholarship	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
104-107		Sound synthesis methods 2	Francisco Iovino, Olivier Lartillot, Norbert Schnell	Modalys in jMax : real-time modal synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
108-111		Sound synthesis methods 2	Takafumi Hikichi, Naotoshi Osaka	An approach to sound morphing based on physical modeling	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
112-115		Sound synthesis methods 2	Solvi Ystad, Philippe Guillemain, Richard <small>Kramond Martina</small>	Sound modeling of transient and sustained musical sounds	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999

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			Kromland-Martinet		CONFERENCE 1999, Beijing, China	
116-119		Music data structures and representation	Alain Bonardi, Francis Rousseaux	Towards digital "musical actions"	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
120-123		Music data structures and representation	Massimo Melucci, Nicola Orio	The use of melodic segmentation for content-based retrieval of musical data	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
124-130		Music data structures and representation	Stephen Travis Pope, Nicola Orio, Pierre Roy	Content analysis and queries in a sound and music database	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
131-134		Demonstration 4	Fumitake Ohnaka	"SNAP" sound network agent project, multi agent system using Csound in the internet	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
135-137		Poster session 4	John Young, Ichiro Fujinaga	Piano master classes via the internet	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
138-140		Poster session 4	Gerhard Eckel	Kinetis sound sculptures, stele and viola spezzata	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
141-144		Poster session 4	Ambrose Field	ASPEN / EXPLORE : a multiprocessing assistant for electroacoustic music composers	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
145-148		Audio analysis and resynthesis 3	Roger Dannenberg, Minoru Matsunaga	Automatic capture for spectrum-based instrument models	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
149-152		Audio analysis and resynthesis 3	Thomas Helie, Christophe Vergez, Jean Levine, Xavier Rodet	Inversion of a physical model of a trumpet	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
153-156		Audio analysis and resynthesis 3	Geoffroy Peeters, Xavier Rodet	SINOLA : a new analysis/synthesis method using spectrum peak shape distortion, phase and reassigned spectrum	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
157-160		Music education	Zhongliang Tong	The computer music education in the music composition & engineering department of Wuhan conservatory of music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
161-163		Music education	Riccardo Bianchini, Alessandro Cipriani	The virtual sound on line, computer music courses on the internet	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999

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164-166		Demonstration 5	Perry Cook, Gary Scavone	The synthesis toolkit (STK)	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
167-170		Poster session 5	Keiji Hirata, Tatsuya Aoyagi	Musically intelligent agent for composition and interactive performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
171-174		Poster session 5	Peter Beyls	Evolutionary strategies for spontaneous man-machine interaction	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
175-177		Poster session 5	Ichiro Fujinaga, Angela Fraser	Toward real-time recognition of acoustic musical instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
178-181		Audio analysis and resynthesis 4	Shlomo Dubnov, Ran El-Yaniv	Granular synthesis of sound textures using statistical learning	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
182-185		Audio analysis and resynthesis 4	Matthew Wright, Sami Khoury, Raymond Wang, David Zicarelli, Richard Dudas	Supporting the sound description interchange format in the Max/MSP environment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
186-189		Audio analysis and resynthesis 4	Daniel Arfib, Nathalie Delprat	Alteration of the vibrato of a recorded voice	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
190-193		Artificial intelligence	Belinda Thom	Learning models for interactive melodic improvisation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
194-196		Artificial intelligence	Pauli Laine	Motor neuron based virtual drummer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
197-200		Demonstration 6	Eduard Resina, Xavier Serra	The musician's software mall, a set of composition and performance oriented applications for sound synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
201-203		Poster session 6	Rodney Waschka	Avoiding the fitness "bottleneck" : using genetic algorithms to compose orchestral music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
204-207		Poster session 6	Tang-Chun Li	Creating music in a machine age : the relations between tools, composer, and music making machines	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999

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208-211		Poster session 6	Conrad Berhoerster	Aspects of stochastic music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
212-215		Sound synthesis methods 3	Censong Leng	From timbre modulation method to research the relation between electronic music and chinese musical tradition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
216-219		Sound synthesis methods 3	Stefania Serafin, Xavier Rodet, Christophe Vergez	Friction and application to real-time physical modeling of a violin	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
220-223		Sound synthesis methods 3	Vesa Valimaki, Matti Karjalainen, Tero Tolonen, Cumhur Erkut	Nonlinear modeling and synthesis of the kantele, a traditional finnish string instrument	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
224-227		Performance interfaces 1	Anthony De Ritis	Cathedral : an interactive work for the web	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
228-231		Performance interfaces 1	Solvi Ystad, Thierry Voinier	Design of a flute interface to control synthesis models	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
232-239		Performance interfaces 1	Den Trueman, Perry Cook	BoSSA : the deconstructed violin reconstructed	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
240-243		Demonstration 7	Shogo Takahashi, Hideyuki Sawada, Shuji Hashimoto, Kenji Suzuki	Music creation from moving image and environmental sound	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
244-247		Poster session 7	Dominik Hormel, Joachim Langnickel, Bastian Sandberger, Borje Sieling	Statistical vs. Connectionist models of bebop improvisation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
248-251		Poster session 7	Donncha O Maidin	Common practice notation view : a score representation for the construction of algorithms	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
252-255		Poster session 7	Pauli Laine, Kai Lassfolk	Feedback in musical computer applications	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
256-259		Audio signal processing 1	Axel Roebel	Adaptive additive synthesis of sound	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999

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260-263		Audio signal processing 1	Myriam Desainte-Catherine, Sylvain Marchand	Structured additive synthesis towards a mode of sound timbre and electroacoustic music forms	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
264-267		Audio signal processing 1	Ye Wang, Milika Vilermo	Audio signal representation and processing in time-frequency domain	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
268-271		Performance interfaces 2	Guy Garnett, Camille Goudeseume	Performance factors in control of hight-dimentional spaces	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
272-275		Performance interfaces 2	Francois Pachet, Olivier Delerue	MusicSpace : a constraint-based control system for music spatialization	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
276-277		Demonstration 8	Wayne Siegel, Jens Jacobsen	Composing for the digital dance interface	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
278-280		Poster session 8	James Harley	Dixieland-Gamelan band ?encounters of an algorithmic kind	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
281-283		Poster session 8	Alberto De Campo, Marianne Egger-De-Campo	Sonification of social data	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
284-287		Poster session 8	Carola Boehm, Stephen Arnold	SmaTBaM ! serving time-based media in the performing arts	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
288-290		Acoustics of musical instruments and voice 1	Daniel Arfib, Jacques Dudon	A digital version of the photosonic instrument	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
291-294		Acoustics of musical instruments and voice 1	Jean-Loup Florens, J. Germond	Reed instruments modular representation and their interactive real time simulation CORDIS-ANIMA	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
295-298		Acoustics of musical instruments and voice 1	Claude Cadoz, Jean-Loup Florens, SylvainGubian	From song of birds to extended virtual reed instruments, physical modelling of birds vocal tracks and application to a new king of sound sustain virtual instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
299-302		Music analysis 1	Yuzuru Hiraga	Content-based retrieval and indexing methods for music databases	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
303-306		Music analysis 1	Jianli Liu, Rumi Hiraga, Shigeru	A computer-assisted music analysis system : Daphne	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999

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		Igarashi			CONFERENCE 1999, Beijing, China	
307-310	Demonstration 9	Gabriel Maldonado	VMCI, an interface to control Csound in real-time under Windows	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999	
311-313	Poster session 9	Dominique Fober, Stephane Letz, Yann Orlarey	MidiShare Joins the open source softwares	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999	
314-316	Poster session 9	Matija Marolt	A comparison of feed forward neural network architectures for piano music transcription	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999	
317-320	Poster session 9	Kjell Lemström, Pauli Laine, Sami Perttu	Using relative interval slope in music information retrieval	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999	
321-324	Acoustics of musical instruments and voice 2	Georg Essl, Perry Cook	Banded waveguides : towards physical modeling of bowed bar percussion instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999	
325-328	Acoustics of musical instruments and voice 2	Marco Palumbi, Lorenzo Seno	Physical modeling by directly solving wave PDE	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999	
329-332	Acoustics of musical instruments and voice 2	Haruhiro Katayose, Hideki Kawahara	Applying STRAIGHT toward music systems, accurate F0 estimation and application for data-driven synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999	
333-336	Music analysis 2	Mary Simoni, Benjamen Broening, Christopher Rozell, Colin Meek, Gregory Wakefield	A theoretical framework for electro-acoustic music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999	
337-340	Music analysis 2	John Doerkson	Segmentation and interpretation in atonal music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999	
341-344	Demonstration 10	Sylvain Marchand, Robert Strandh	InSpect and reSpect : spectral modeling, analysis and real-time synthesis software tools for researchers and composers	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999	
345-346	Poster session 10	Suzanne Winsberg, Philippe Depalle	Applications of principal differential analysis to data reduction and extraction of musical features of sound	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999	
347-350	Poster session 10	James Beauchamp	Analysis and resynthesis of percussion sounds : two methods compared	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999	

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351-354		Poster session 10	Diemo Schwarz, Xavier Rodet	Spectral envelope estimation and representation for sound analysis-synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
355-358		Acoustics of musical instruments and voice 3	Gary Scavone	Modeling wind instrument sound radiation using digital waveguide	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
359-362		Acoustics of musical instruments and voice 3	Hanna Jarvelainen, Vesa Valimaki, Matti Karjalainen	Audibility of inharmonicity in string instrument sounds, and implications to digital sound synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
363-366		Interactive performance systems 1	Tamas Ungvary, Roel Vertegaal	The sansOrg : time-complexity and the design of a musical cyberinstrument	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
367-370		Interactive performance systems 1	Tommi Ilmonen, Tapio Takala	Conductor following with artificial neural networks	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
371-374		Interactive performance systems 1	Guy Garnett, Fernando Malvar-Ruiz, Fred Stoltzfus	Virtual conducting practice environment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
375-378		Demonstration 11	Stefania Serafin, Xavier Rodet, Richard Dudas, Marcelo Wanderley	Gestural control of a real-time physical model of a bowed string instrument	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
379-382		Poster session 11	Sergio Canazza, Antonio Roda, Nicola Orio	A parametric model of expressiveness in musical performance based on perceptual and acoustic analyses	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
383-386		Poster session 11	Karin Hothker, Dominik Hornel	Modelling the motivic process of melodies with Markov chains	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
387-390		Poster session 11	Hans Kaper, Sever Tipei	Formalizing the concept of sound	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
391-394		Audio signal processing 2	Nicola Orio	The timbre space of the classical guitar and its relationship with the plucking techniques	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
395-398		Audio signal processing 2	Holger Hoos, Keith Hamel, Kai Renz	Using advanced GUIDO as a notation interchange format	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
399-402		Audio signal processing 2	Juan Pampin, Fernando Lopez-	Common Lisp music update report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999

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		processing 2	Lezcano		CONFERENCE 1999, Beijing, China	
403-406		Interactive performance systems 2	Margaret Schedel	The notation of interactive music : limitations and solutions	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
407-410		Interactive performance systems 2	Kenji Suzuki, Takeshi Ohashi, Shuji Hashimoto	Interactive multimodal mobile robot for musical performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
411-413		Demonstration 12	Timothy Madden, James Beauchamp	Armadillo : real time and non-real time analysis of musical sounds on a Power Macintosh	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
414-417		Poster session 12	Ristoffer Jensen, Jens Arnspang	Binary decision tree classification of musical sounds	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
418-421		Poster session 12	Marcelo Wanderley, Philippe Depalle, Olivier Warufel	Improving instrumental sound synthesis by modeling the effects of performer gesture	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
422-424		Poster session 12	Kai Lassfolk	Sound processing kit, an object-oriented signal processing framework	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
425-428		Expressive environments	Antonio Roda, Giovanni DePoli	Expressive processing of audio and MIDI performances in real time	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
429-432		Expressive environments	Naotsushi Osaka, Takafumi Hikichi	Visual manipulation environment for sound synthesis, modification and performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
433-436		Machine recognition 1	Dominik Hornel, Frank Olbrich	Comparative style analysis with neural networks	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
437-440		Machine recognition 1	Alex Loscos, Pedro Cano, Jordi Bonada	Low-delay singing voice alignment to text	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
441-444		Machine recognition 1	Pedro Cano, Alex Loscos	Score-performance matching using HMMs	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
445-448		Interactive performance systems 3	Francois Dechelle, Maurizio DeCecco, Enzo Maggi, Norbert Schnell	jMax recent developments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999

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449-452		Interactive performance systems 3	Lonny Chu	MusiCloth : a design methodology for the development of a performance interface	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
453-456		Interactive performance systems 3	Joseph Paradiso, Eric Hu, Kai-Yuh Hsiao	Interactive music for instrumented dancing shoes	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
457-459		Machine recognition 2	Douglas Keislar, Thom Blum, James Wheaton, Erling Wold	A content-Awave sound browser	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
460-463		Machine recognition 2	Andrew Sterian, Mary Simoni, Gregory Wakefield	Model-based musical transcription	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
464-467		Machine recognition 2	Takuya Fujishima	Realtime chord recognition of musical sound : a system using common Lisp music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
468-471		Demonstration 13	Lydia Ayers, Andrew Horner	Modeling the woodstock gamelan for synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
472-475		Poster session 13	Damian Murphy, David Howard	The waveVerb multi-channel room acoustics modeling system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
476-479		Poster session 13	YeeOn Lo, Dan Hitt	Analysis of percussio for timbre measurement and synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
480-483		Poster session 13	Huaming Xue	The sounding distance sensation and its significance of artistic representation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
484-487		Room acoustics	David Malham	Higher order ambisonic systems for the spatialization of sound	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
488-491		Room acoustics	Adrian Freed, Arnold Kaup, Sami Khoury, David Wessel	Volumetric modeling of acoustic fields in CNMAT's sound spatialization theatre	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
492-495		Room acoustics	Joel Laird, Paul Masri, Nishan Canagarajah	Modeling diffusion at the boundary of a digital waveguide mesh	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
496-499		Machine recognition 3	Gerard Assayag, Shlomo Dubnov,	Guessing the composer's mind : applying universal perdition to musical style	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC	1999

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		3	Olivier Delerue	perdition to musical style	CONFERENCE 1999, Beijing, China	
500-503		Machine recognition 3	Kia Ng, David Cooper, Ewan Stefani, Roger Boyle, Nick Bailey	Embracing the composer : optical recognition of hand-written manuscripts	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
504-507		Demonstration 14	Adrian Freed, Tristan Jehan	Musical applications of new filter extentions to Max/MSP	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
508-511		Poster session 14	Christopher Penrose	Extending musical mixing : adaptive composite signal processing	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
512-514		Poster session 14	Takebumi Itagaki, Donald Knox	Multimedia application of time compress/stretch of sound by granulation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
515-518		Poster session 14	Bonnie Miksch, Leon Couch	"Bleep, Buzz, Blurp" : the challenge of teaching new ways to listen	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
519-522		Real time systems	Atau Tanaka	Network audio performance and installation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
523-526		Real time systems	Eli Brandt, Roger Dannenberg	Time in distributed real-time systems	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
527-530		Real time systems	Ian Gibson, David Howard, Andrew Tyrrell	Composing with the York polyphonic real-time singing synthesizer	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
531-534		Aesthetics	Kenneth Fields	Postformalism	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
535-537		Aesthetics	Michael Clarke	Revisiting Kontakte : issues of history, performance and intuition	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
538-541		Aesthetics	Mladen Milicevic	Aesthetics of designing an adaptive fuzzy system for evaluation of the computer music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
542-544		Demonstration 15	Victor Abramian	Encyclopedia of classical music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999

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545-548		Poster session 15	Joel Laird, Tom Huns, Paul Masri, Nishan Canagarajah	WaRM : a framework for modeling resonant acoustic environments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
549-552		Poster session 15	Steffen Brandorff	Simultaneity in interactive computer music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
553-556		History of electroacoustic music 1	Anastasia Georgaki	Proteic voices in the computer music repertory (1972-1997)	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
557-560		History of electroacoustic music 1	Alexandra Hettergott	Human voice treatment in various types of electroacoustic music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
561-564		History of electroacoustic music 1	Madelyn Byrne	Speech-based computer music : selected works by Charles Dodge and Paul Lansky	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
565-568		Demonstration 16	Nishan Canagarajah, Paul Masri, Joal Laird	Digital music research group (Bristol, UK) : studio report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
569-572		Poster Studio report 1	Richard Andrews	Center for new music and audio technologies (CNMAT) : studio report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
573-576		Poster Studio report 1	Gisella Belgeri, Giuseppe DiGiugno	Federazione CEMAT and centres of computer music research and production in Italy	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
577-580		Poster Studio report 1	Tony Myatt	The design and implementation of an integrated high performance computer music system for research and postgraduate teaching at the university of York, UK	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
581-584		MPEG-4 and MPEG-7	Xavier Serra, Perfecto Herrera, Geoffroy Peeters	Audio descriptors and descriptor schemes in the context of MPEG-7	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
585-588		MPEG-4 and MPEG-7	Riitta Vaananen, Jyri Huopaniemi	Virtual acoustics rendering in MPEG-4 multimédia standard	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
589-596		MPEG-4 and MPEG-7	Matthew Wright, Eric Scheirer	Cross-coding SDIF into MPEG-4 structured audio	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
597-599		History of electroacoustic music	David Topper	Rtcmix and the open source / free software model	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999

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		2			CONFERENCE 1999, Beijing, China	
600-601		History of electroacoustic music 2	Reynold Weidenaar	Magic music from the Telharmonium	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
602-604		Demonstration 17	Mara Helmuth	Patchmix : a Cmix instrument-builder	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
605-608		Poster Studio report 2	Fernando Lopez-lezcano	CCRMA studio report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
609-612		Poster Studio report 2	Maria Christina DeAmicis	GRAMMA : the new music in a old architecture	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
613-615		Poster Studio report 2	Douglas Nunn	Anglia polytechnic university, studio report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999, Beijing, China	1999
1-4		Aesthetic 1 : general studies	Kenneth Fields	The interdisciplining of computer music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
5-7		Aesthetic 1 : general studies	Dominique M. Richard	Music as handwerk, the middle way between vorhandenheit and zuhandenheit	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
8-11		Aesthetic 1 : general studies	Ingeborg Okkels, Anders Conrad	Bricoleur and engineer in computer music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
12-15		Aesthetic 2 : composition principles	Kostas Giannakis, Matt Smith	Auditory-visual associations for music compositional processes : a survey	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
16-19		Aesthetic 2 : composition principles	Denise Garcia	Body representations in the electroacoustic music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
20-23		Aesthetic 2 : composition principles	Natasha Barrett	A compositional methodology based on data extracted from natural phenomena	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
24-27		Aesthetic 3 : individual portraits	Laura Bianchini	Varèse, Le Corbusier. Scenes from a rebellious thought. Reconstruction of the Poème Electronique	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000

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28-31		Aesthetic 3 : individual portraits	Anna Rubin	Forêt Profonde by F. Dhomont, representation of the unconscious	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
32-37		Aesthetic 3 : individual portraits	Howard Jonathan Fredrics	Lars-Gunnar Bodin's "Anima" : intervallic symmetry as a metaphor for a cybernetic age	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
38-45		Physical modeling 1 : modeling methods	Pirouz Djoharian	Shape and material design in physical modelling sound synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
46-49		Physical modeling 1 : modeling methods	Federico Avanzini	Onthe use of weighted sample methods in digitizing the clarinet equations	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
50-53		Physical modeling 2 : modeling keyboard instruments	Vesa Valimaki, Mikael Laurson, Cumhur Erkut, Tero Tolonen	Model-based synthesis of the clavicord	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
54-57		Physical modeling 2 : modeling keyboard instruments	Bank Balazs	Nonlinear interaction in the digital waveguide with the application to piano sound synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
58-61		Physical modeling 2 : modeling keyboard instruments	Julien Bensa, Kristoffer Jensen, Richard Kromland-Martinet, Solvi Ystad	Perceptual and analytical analysis of the effect of the hammer impact on the piano tones	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
62-65		Physical modeling 3 : playable models	Christophe Vergez, Xavier Rodet	Air flow related improvements for basic physical models of brass instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
66-69		Physical modeling 3 : playable models	M. Sile O'Modhrain, Stefania Srafin, Chris Chafe, Julius O. Smith	Qualitative and quantitative assessment of a virtual bowed string instrument	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
70-73		Physical modeling 3 : playable models	Tapio Takala, Jarmo Hipakka, Mikael Laurson, Vesa Valimaki	An expressive synthesis model for bowed string instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
74-77		Physical modeling 3 : playable models	Mikael Laurson	Real-time implementation and controlof a classical guitar synthesizer in SuperCollider	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
78-81		Physical modeling 4 : waveguide meshes	Federico Fontana, Davide Rocchesso	Online correction of dispersion error in 2D waveguide meshes	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000

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					CONFERENCE 2000, Berlin, Germany	
82-85		Physical modeling 4 : waveguide meshes	Marc Aird, Joel Laird, John Fitch	Modelling a drum by interfacing 2-D and 3-D waveguide meshes	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
86-89		Physical modeling 4 : waveguide meshes	Patty Huang, Stefania Serafin, Julius O. Smith	A waveguide mesh model of high-frequency violin body resonances	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
90-97		Voice synthesis 1 : modeling, representation	Hui-Ling Lu, Julius O. Smith	Glottal source modeling for singing voice synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
98-101		Voice synthesis 1 : modeling, representation	Maureen Melody, Gregory H. Wakefield	Signal analysis of the singing voice : low-order representation of singer identity	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
102-108		Voice synthesis 2 : applications	Norbert Schnell, Geoffroy Peeters, Serge Lemouton, Philippe Manoury, Xavier Rodet	Synthesizing a choir in real-time using pitch synchronous overlap add (PSOLA)	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
109-112		Voice synthesis 2 : applications	Pedro Cano, Alex Loscos, Jordi Bonada, Maarten de Boer, Xavier Serra	Voice morphing system for impersonating in Karaoke applications	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
113-116		Distributed performance systems	Donald P. Pazel, Steven Abrams, Robert Fuhrer, Daniel V. Oppenheim, James Wright	A distributed interactive music application using harmonic constraint	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
117-120		Distributed performance systems	Philip L. Burk	Jammin'on the web, a new client/server architecture for multi-user musical performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
121-124		Distributed performance systems	Mara Helmuth	Sound exchange and performance on internet2	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
125-128		Virtual music environments	Jaein Hwang, Gerard Jounghyun Kim	Design and analysis of virtual music environment (VME)	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
129-132		Virtual music environments	Stéphane Natkin	Mapping a virtual sound space into a real visual space	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000

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133-136		Virtual music environments	Francois Pachet, Olivier Delerue, Peter Hanappe	Dynamic audio mixing	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
137-140		Integration of sensor systems	Todd Winkler	Participation and response in movement-sensing installations	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
141-144		Integration of sensor systems	Insook Choi, Geoffrey Zheng, Ken Cheng	Embedding a sensory data retrieval system in a movement-sensitive space and a surround sound system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
145-148		Integration of sensor systems	M. Sile O'Modhrain, Chris Chafe	The performer-instrument interaction : a sensory motor perspective	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
149-153		Integration of sensor systems	Robin Bargar, Francois Dechelle, Insook Choi, Alex Betts, Camille Goudeseune, Nobert schnell, Olivier Warusfel	Coney island : combining jMax, Spat and VSS for acoustic integration of spatial and temporal models in a virtual reality installation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
154-161		Music information retrieval 1 : audio perception and representation	Michael A. Casey, Alex Westner	Separation of mixed audio sources by independent subspace analysis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
162-165		Music information retrieval 1 : audio perception and representation	Massimo Melucci, Nicola Orio, Marco GambaLunga	An evaluation study on music perception for music content-based information retrieval	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
166-169		Music information retrieval 2 : databases and standards	Geoffroy Peeters, Stephen McAdams, Perfecto Herrera	Instrument sound description in the context of MPEG-7	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
170-173		Music information retrieval 2 : databases and standards	Tomonari Sonoda, Yoichi Muraoka	A WWW-based melody-retrieval system, an indexing method for a large melody database	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
174-177		Music information retrieval 2 : databases and standards	Carola Boehm, Donald MacLellan, Cordy Hall	Mu Ta TeD'll : a system for music information retrieval of encoded music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
178-181		Audio encoding formats	Richard W. Dodson	Developments in audio file formats	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000

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		formats			CONFERENCE 2000, Berlin, Germany	
182-185		Audio encoding formats	Marek Claussen, Ludger Solbach	Streaming structured audio	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
186-189		Audio encoding formats	Matthew Wright, Amar Chaudhary, Adrian Freed, Sami Khoury, Ali Momeni, Diemo Schwarz, David Wessel	An XML-based SDIF stream relationships language	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
190-193		Audio encoding formats	Maarten De Boer, Jordi Bonada, Xavier Serra	Using the sound description interchange format within the SMS application	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
194-200		Music models and analysis methods 1 : analysis of electroacoustic music	Robert J. Frank	Temporal elements : a cognitive system of analysis for electro-acoustic music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
201-204		Music models and analysis methods 1 : analysis of electroacoustic music	Robert J. Frank, Willi Steinke	Bringing the gulf between music and listener : effect of style label and descriptive notes on listeners' ratings of understanding, liking and artistic merit of computer music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
205-208		Music models and analysis methods 2 : interaction models	Robin Bargar, Alex Betts, Kelly Fitz, Insook Choi	Models and deformations in procedural synchronous sound for animation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
209-212		Music models and analysis methods 2 : interaction models	Andy Hunt, Marcelo M. Wanderley, Ross Kirk	Towards a model for instrumental mapping in expert musical interaction	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
213-216		Music models and analysis methods 3 : perception models	Ian Whalley	Emotion, theme and structure : enhancing computer music through system dynamics modelling	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
217-220		Music models and analysis methods 3 : perception models	Maja Serman, J. L. Griffith Niall, Nikola Serman	Tracking monophonic music for modelling melodic segmentation processes	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
221-224		Music models and analysis methods 3 : perception models	Nico Schüler	Towards a general methodological classification of computer-assisted music analysis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
225-228		Sound processing and perception 1 : improving techniques	Gregory H. Wakefield, Laurie M. Heller, Laurel H. Carney, Maureen	On the perception of transients : applying psychological constraints to improve audio analysis and synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000

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		Melody			
229-232	Sound processing and perception 1 : improving techniques	Gregory H. Wakefield	A mathematical/psychometric framework for comparing the perceptual response to different analysis-synthesis techniques : ground rules for a synthesis bake-off	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
233-236	Sound processing and perception 1 : improving techniques	Andrea Bari, Sergio Canazza, Giovanni De Poli, Gian Antonio Mian	Improving the extended Kalman filter method for the restoration of electro-acoustic music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
237-240	Sound processing and perception 2 : perceiving instrumental sounds	Hanna Jarvelainen, Ton Verma, Vesa Valimaki	The effect of inharmonicity on pitch in string instrument sounds	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
241-243	Sound processing and perception 2 : perceiving instrumental sounds	Ichiro Fujinaga, Karl MacMillan	Realtime recognition of orchestral instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
244-247	Tranducers and speackers	Marcelo M. Wanderley, Jean-Philippe Viellet, Fabrice Isart, Xavier Rodet	On the choice of transducer technologies for specific musical functions	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
248-251	Tranducers and speackers	Dan Trueman, Curtis Bahn, Perry R. Cook	Alternative voices for electronic sound : spherical speakers and sensor-speaker arrays (SenSAs)	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
252-257	Interactive systems 1 : realtime sound and graphics processing	Francois Dechelle, Norbert Schnell, Riccardo Borghesi, Nicola Orio	The jMax environment : an overview of new features	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
258-261	Interactive systems 1 : realtime sound and graphics processing	James McCartney	A new, flexible framework for audio and image synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
262-265	Interactive systems 2 : adaptive and affective systems	Antonio Camurri, Paolo Coletta, Massimiliano Peri, Matteo Ricchetti, Andrea Ricci, Riccardo Trocca, Gualtiero Volpe	A real-time platform for interactive dance and music systems	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
266-269	Interactive systems 2 : adaptive and affective systems	Yoichiro Taki, Kenji Suzuki, Shuji Hashimoto	Real-time initiative exchange algorithm for interactive music system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000

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270-273		Interactive systems 2 : adaptive and affective systems	Antonio Camurri, Paolo Coletta, Matteo Ricchetti, Gualtiero Volpe	Synthesis of expressive movement	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
274-276		Interactive systems 3 : sensor and image processing	Charles Nichols	The vBow : a haptic musical controller human-computer interface	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
277-280		Interactive systems 3 : sensor and image processing	Joseph A. Paradiso, Kai-Yuh Hsio, Joshua Strickon, Peter Rice	New sensor and music systems for large interactive surfaces	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
281-283		Interactive systems 3 : sensor and image processing	Ronald Kuivila	Forests and trees : distinguishing many from few with a video camera	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
284-287		Interactive systems 3 : sensor and image processing	Shu Matsuda, Takayuki Rai	DIPS : real-time digital image processing objects for Max environment	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
288-291		Spatialization 1 : 3D sound encoding	Riitta Vaananen, Jyri Huopaniemi, Ville Pulkki	Comparison of sound spatialization techniques in MPEG-4 scene description	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
292-295		Spatialization 1 : 3D sound encoding	Gordon Moro	In-phase corrections for Ambisonics	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
296-299		Spatialization 2 : 3D sound tools	Harry D. Castle	Fleece : graphical 3-D trajectory specification software for saptialization in live performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
300-303		Spatialization 2 : 3D sound tools	Peter Lunden	Snd3D : a 3D sound system for VR and interavtive applications	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
304-307		Spatialization 2 : 3D sound tools	Ville Pulkki	Generic panning tools for MAX/MSP	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
308-315		Towards intelligent composition tools	Steven Abrams, Robert Fuhrer, Daniel V. Oppenheim, Donald P. Pazel, James Wright	A framework for representing and manipulating tonal music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
316-319		Towards intelligent composition tools	Francois Pachet	Rhythms as emerging structures	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000

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		composition tools			CONFERENCE 2000, Berlin, Germany	
320-323		Towards intelligent composition tools	Roberto Morales, Eduardo Morales, L. Enrique Sucar	Integrating Bayesian network with logic programs for music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
324-327		Composition systems 1	Torsten Anders	Arno : constraints programming in common music	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
328-331		Composition systems 1	Eli Brandt	Temporal type constructors for computer music programming	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
332-335		Composition systems 1	Carlos Agon, Marco Stroppa, Gerard Assayag	High level musical control of sound synthesis in open msic	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
336-339		Composition systems 2	Stephane Letz, Dominique Fober, Yann Orlarey	Real-time composition in Elody	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
340-343		Composition systems 2	Hans G. Kaper, Szever Tipei, Jeff M. Wright	Disco : an object-oriented system for msic composition and sound design	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
344-347		Expressive performance 1 : analysis	Gerhard Widmer	Large-scale induction of expressive performance rules : first quantitative results	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
348-351		Expressive performance 1 : analysis	Osamu Ishikawa, Yushi Aono, Harahiro Katayose, Seiji Inokuchi	Extraction of musical performance rules using a modified algorithm of multiple regression analysis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
352-355		Expressive performance 1 : analysis	Ali Taylan Cemgil, Bert Kappen, Peter Desain, Henkjan Honing	On tempo tracking : Tempogram representation and Kalman Filtering	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
356-359		Expressive performance 2 : synthesis	Sergio Canazza, Giovanni De Poli, Carlo Droli, Antonio Roda, Federico Zamperini	Real-time morphing among different expressive intentions in audio playback	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
360-363		Expressive performance 2 : synthesis	Keiji Hirata, Rumi iraga, Tatsuya Aoyagi	Next generation performance rendering, exploiting controllability	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
364-367		Expressive performance 2 .	Roberto Bresin, Andora Eribora	Rule-based emotional coloring of music performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000

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		performance 2 : synthesis	Anders Friberg		INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	
368-371		Sound synthesis methods 1	Bill Verplank, Max Mathews, Robert Shaw	Scanned synthesis	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
372-375		Sound synthesis methods 1	Richard Boulanger, Paris Smaragdis, John Fitch	Scanned synthesis : an introduction and demonstration of a new synthesis and signal processing technique	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
376-379		Sound synthesis methods 1	Bernd Schoner, Chuck Cooper, Neil Gershenfeld	Cluster-weighted sampling for synthesis and cross-synthesis of violin family instruments	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
380-383		Sound synthesis methods 2	Gianpaolo Evangelista	The short-time Laguerre transform : a new method for real-time frequency warping of sounds	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
384-387		Sound synthesis methods 2	Kelly Fitz, Lippold Haken, Paul Christensen	A new algorithm for bandwidth association in bandwidth-enhanced additive sound modeling	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
388-391		Sound synthesis methods 2	Pietro Polotti	Time-special modeling of sound by means of harmonic-band wavelets	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
392-395		Sound synthesis methods 3	Kelly Fitz, Lippold Haken, Paul Christensen	Transient preservation under transformation in an additive sound model	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
396-399		Sound synthesis methods 3	Jordi Bonada	Automatic technique in frequency domain for near-lossless time-scale modification of audio	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
400-403		Sound synthesis methods 3	Harvey Thornburg, Fabien Gouyon	A flexible analysis-synthesis method for transients	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
404-405		Studio report 1	Eric Lyon	The Bregman electronic music studio at Dartmouth College	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
406-409		Studio report 1	Laura Bianchini	Designing a virtual theatrical listening space	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
410-413		Studio report 1	Richard Boulanger	Two new courses in computer music performance @ Berklee : alternate controllers and the techno/rave ensemble	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000

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414-416		Studio report 2	Christopher Dobrian	The Gassman electronic music studio, university of California at Irvine	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
417-420		Studio report 2	Richard ndrews	Center for new music and audio technologies (CNMAT) studio report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
421-423		Studio report 2	Richard Karpen, Jan Pampin, Brett Batey, Chad Kirby	CARTAH/SMCC studio report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
424-427		Studio report 3	John Young	Victoria university of Wellington, electroacoustic music studios	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
428-431		Studio report 3	Kathryn Alexander, Matthew Suttor	Current work at YalMust, Yale university's music and technology center	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
432-435		Studio report 3	Andrew Hugill, Leigh Landy	The music, technology and innovation research group (MTIRG) at De Montfort university, studio report	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
436-438		Studio report 4	JoAnn Kuchera-Morin, Curtis Roads, Alberto De Campo, Anne Deane, Stephen T. Pope	CREATE studio report 2000	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
439-442		Studio report 4	Curtis Bahn	IEAR studios : integrated electronic arts at Rensselaer polytechnic institute	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
443-446		Studio report 4	Xavier Serra	Musical activities at the audiovisual institute of the Pompeu Fabra university	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
447-450		Posters 1	Matija Marolt	Adaptive oscillator networks for partial tracking and piano music transcription	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
451-453		Posters 1	David Topper	SLING1.0 : a GUI for controlling synthesis and linking instruments in Rtcmix	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
454-457		Posters 1	Jurgen Kilian, Holger H. Hoos	VISCO, visual Salieri components	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000

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458-460		Posters 2	Colby N. Leider	CurvePainter : a new compositional tool	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
461-464		Posters 2	Sita Popat, Kia Ng, Kris Popat, Jacqueline Smith-Autard	Interactive composition : sharing the creative process on the internet	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
465-468		Posters 2	Maarten Van Walstijn, Gary Scavone	The wave digital tonehole model	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
469-472		Posters 3	Kai Renz	Design and implementation of a platform independent GUIDO notation engine	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
473-476		Posters 3	Stefania Serafin, Julius O. Smith	Influence of attack parameters on the playability of a virtual bowed string instrument	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
477-480		Posters 3	Jian-Li Liu, Rumi Hiraga, Shigeru Igarashi	Musical analysis of a computer music project, by computer-assistance, for computer music applications	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
481-484		Posters 4	Diemo Schwarz, Matthew Wright	Extentions and applications of the SDIF description interchange format	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
485-488		Posters 4	Kia Ng, Sita Popat, Bee Ong, Ewan Stefani, Kris Ppat, David Cooper	Trans-domain mapping : areal-time interactive system for motion acquisition and musical mapping	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
489-491		Posters 4	Kristine H. Burns	WOW'EM : encouraging an integrated generation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
492-495		Demonstrations	Amar Chaudhary, Adrian Freed, Matthew Wright	An open architecture for real-time music software	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
496-498		Demonstrations	Christopher Penrose, Eric Lyon	FFTease : a collection of spectral signal processors for Max/MSP	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
499-502		Demonstrations	Roberto Bresin, Anders Friberg	Software tools for musical expression	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000

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503-506	Demonstrations	Stephen Brandon, Leigh M. Smith	Next steps from NeXTSTEP : music kit and sound kit in a new world	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
507-510	Demonstrations	Kostas A. Tsahalinas	"Aulos" : an Rtcmix interfaced software application for modeling cylindrical pipes with tone holes, with emphasis on the simulation of the ancient greek Auloi	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
511-514	Demonstrations	Andrei Smirnov	Music and gesture : sensor technologies in interactive music and the Theremin based space control systems	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
515-516	Demonstrations	Adrian Freed, Rimas Avizienis	A new music Keyboard with continous key-position sensing and high-speed communication	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
517-518	Demonstrations	David Topper	Pawn & spawn : portable and semi portable audio workstation	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
519-522	Demonstrations	Perry R. Cook, Colby N. Leider	SqueezeVox : a new controller for vocal synthesis models	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
523-526	Demonstrations	Rimas Avizienis, Adrian Freed, Takaniko Suzuki, Davd Wessel	Scalable connectivity processor for computer music performance systems	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
527-530	Demonstrations	Karin Hothker, Dominik Hornel	Harmonizing in real-time with neural networks	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
531-534	Demonstrations	Klaus C. Wassermann, Mark Blanchard, Ulysses Bernardet, Jonatas Manzolli, Paul F.M.J. Verschure	Roboser, an autonomous interactive musical composition system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
535-538	Demonstrations	Maarten de Boer, Jordi Bonada, Pedro Cano, Alex Loscos, Xavier Serra	Singing voice impersonator application for PC	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
539-542	Demonstrations	Kenji Suzuki, Keishiro Tabé, Shuji Hashimoto	A mobile robot platform for music and dance performance	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
543-546	Demonstrations	Adran Freed, Osman Isvan	Musical applications of new, multi-axis guitar string sensors	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000

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			Isvan	sensors	CONFERENCE 2000, Berlin, Germany	
547-550		Demonstrations	Richard Boulanger, Young Jun Choi, Luigi Castelli	Developing a Windows and Macintosh graphical user interface for the matthews radio-baton system	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
551-554		Demonstrations	Tomoko Yonezawa, Kenji Mase	Tangible sound : musical instrument using fluid media	PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000, Berlin, Germany	2000
					PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2001, Havana, Cuba	2001