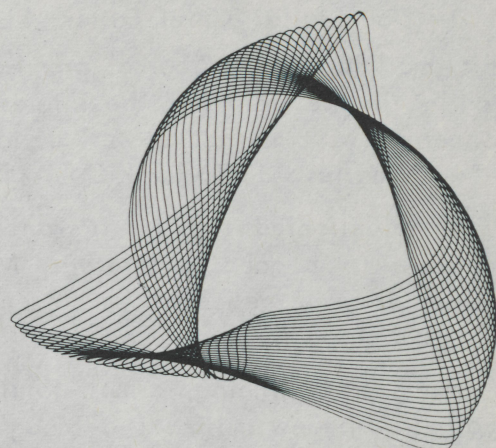


Due to the fact that EMR Nos. 2/3 (REPertoire International des Musiques Electroacoustiques / INTERNATIONAL ELECTRONIC MUSIC CATALOG) has undergone

further production delays and will be unavailable for about two months, we have decided to go ahead with publication of the October issue (EMR No. 4). Production of forthcoming issues will continue on schedule, and we hope that all 1967 members and subscribers will receive their copies of Nos. 2/3 in February. We deeply regret these continuing delays, but we must emphasize that this special issue is truly a massive undertaking, and will doubtless be one of the most unique and useful publications in the field of electronic music.

# Electronic Music Review

Trumansburg, New York 14886, U. S. A.



Electronic music has clearly matured into one of music's most significant and dynamic media. In 1967, the number of studios throughout the world more than doubled. The output of these studios can be heard nearly anywhere that music is heard: on tapes and records, at concerts, on radio and TV, even on elevators. Electronic music is relevant to any style of music being composed today, and in 1968 EMR will continue to bring you much of the information you need to learn about and work within any area of the field. 1968 issues will include extensive sections on:

- \* TAPE RECORDERS - comparisons of available makes and models, their advantages and limitations for electronic music, and practical means of operation in the studio. Included will be an article describing the revolutionary MacDonald servo-controlled tape recorder.
- \* LIVE ELECTRONIC MUSIC PERFORMANCE in Concert and Theater - available instruments and devices, performance techniques and methods, synchronization, and uses of lighting, performers' movements, mechanical motion, film, and radio and TV broadcasts.
- \* THE STUDIO - esthetic conception, design, construction, equipment, installation, operation, and working methods will be discussed for all ranges of studios (from the home workshop to the extensive institutional studio) and for all types of studio techniques (from classical and musique concrete to the digital computer).

## Other articles will include:

- \* THE MAGNETIC STENCILS OF A.H. FRISCH - an unusual and inexpensive method of producing sounds directly on tape without a tape recorder.
- \* COPYRIGHTING ELECTRONIC MUSIC - the problems involved, and ways to get a piece copyrighted.
- \* ELECTRONIC POP MUSIC - a review of the uses of electronic music by such pop groups as the Beatles and the Beach Boys.
- \* FILTERS - types and uses for electronic music.

## COMMENTS ON THE FIRST ISSUE:

... a quite fascinating review of the newest means of electronic music procedure.

- Edward Tatnall Canby, AUDIO Magazine, November 1967

I must sincerely congratulate you and the others there who have helped to put together this exciting publication. I know well what it takes to make something like this go, and my applause is loud. The Review is agile, interesting, varied, and serves as a needed organ of exposition and communication. Good for you!

- Aurelio de la Vega, Electronic Music Studio, San Fernando Valley State College

Articles well-written, informative, and useful to composers. Refreshingly free of awkward posturing which typifies most composers' publications in this country; KEEP IT THAT WAY! EMscope very useful. Even the ads are useful!

- Richard Felciano, Composer, San Francisco

It was a surprise to us that EMR was able to publish a whole issue of interesting articles on this specific subject, but having read the complete contents, we have no doubt as to the success of the magazine.

- Jan Fialla, Chief Editor, ELEKTRONIK Magazine (Denmark)

This small but potent journal promises to be an important contribution to both the professional working in the field and the interested amateur. This Review should be a must for any library concerned with music, as well as for any individual who wishes to keep abreast of today.

- Charles A. Garland, N.A.T.S. BULLETIN, October 1967

I'm very delighted with it. It's an excellent first issue. You're off to a good start, and I hope it continues for a good long future. My compliments particularly for the diversity of articles, some technical, some general, some even humorous.

- Gordon Mumma, Composer/Performer, Merce Cunningham Dance Company

It is a good beginning, almost totally avoiding the smugness which has marred other efforts in dealing with new music. Dr. Moog's introductions seem superbly clear and to the point. They are essential, and as much care in clarifying should continue relentlessly in future issues.

- Roger Reynolds, Composer, Tokyo

I can't understand a word of it.

- Thomas Rudolph, Ex-Member

I thought the first issue was excellent - so good, in fact, that I think the main problem now is to maintain the high standard which has been set.

- James Seawright, Technical Supervisor, Columbia-Princeton Electronic Music Center

It is a most promising publication in a field that is still in its infancy.

- Nicolas Slonimsky, Musicologist

I want to tell you that your publication is the most comprehensive, intelligent, and HELPFUL publication I have seen on the subject. No double-talk, lots of priceless and practical information for those of us who have been unable to find it elsewhere.

- Ruth White, Director, Rhythms Productions Educational Records

Similar views of EMR are shared by many - the first issue (circulation nearly 3000) will very shortly be out of print. If you have not already done so, you may renew your subscription or IEMC membership with the order form below. If you wish to continue receiving the information that only EMR can provide, we urge you to act now so that your order will reserve you a copy of the January 1968 issue.

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Independent Electronic Music Center, Inc., Trumansburg, N.Y. 14886, U.S.A.

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