

OFFICE DE RADIODIFFUSION-TÉLÉVISION FRANÇAISE

Paris, le

29 DEC 1966.

Dear Sir,

The Groupe de Recherches Musicales of the O.R.T.F. in Paris, is preparing a new, more complete and up-to-date edition of the documentation on tape music that was published in 1962 as the "Répertoire International des Musiques Expérimentales". This work will be coordinated by Mr. Hugh Davies, and will be either published commercially, or duplicated, and available to interested persons on request: if the latter, in February 1967.

In order to unify the final presentation of details, and to speed up the completion of the documentation, we are sending you a list together with this letter, which contains all information we have on compositions produced in your studio, in more or less the form in which the final document will be published.

In this new edition it is hoped to include all compositions for magnetic tape ever composed (electronic music, musique concrète, etc.), up to the end of 1966. With the rapidly increasing spread of tape music throughout the whole world, and its acceptance and integration into the field of contemporary music, it appears that a complete documentation will never again be possible, and, it is hoped, no longer necessary in the future. In many of the lists that are being sent to studios for corrections and additions, works are listed that do not appear in official lists of the studios - such as those published in the original "Répertoire" - but have been mentioned in other sources. Since they give a wider and more comprehensive picture of the output of a studio, we ask you to list absolutely everything! This includes works performed but later withdrawn, experimental studies - particularly by well-known, sometimes unexpected composers - that have not been released, and so on.

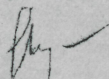
The estimation of the total number of compositions that will be included in this document is that it will almost certainly exceed 3,000... Some interesting and previously unpublished details of the early history of tape music in various countries are coming to light.

In this new document we are aiming at a complete picture of tape music, and not restricting ourselves to officially sponsored studios. We are also concentrating on defining the function of each work more precisely, and listing all works in a chronological order. Methods of distribution (records, tapes, scores) will be given in greater detail. On the other hand, we are omitting the lists of studio equipment and the bibliography of the original "Répertoire".

Please send your completed list and any other items
to:

M. François Bayle (à l'attention de Hugh Davies)
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5, Avenue du Recteur Poincaré
Paris XVI - FRANCE

Le G.R.M.
F. BAYLE



Hugh Davies

