

GENERAL INSTRUCTIONS

The list we are sending you is subdivided into four sections concerning:

- § A - The studio itself
- § B - Its works
- § C - Other works that could have been produced there
- § D - An authors' index

Would you please check in the list all the numbered points listed below:

§ A - The studio itself

- 1) Check the year of foundation of your studio, and its official title.
- 2) Indicate which of the four following categories your studio comes into:
 - a) officially sponsored, permanent
 - b) using "official" equipment (e.g. at a radio station), but not permanent, "improvised"
 - c) private equipment, permanent
 - d) private equipment, impermanent, "improvised"
- 3) In many cases a studio of a) or c) began as one of b) or d): please indicate the early date in brackets, followed by the date at which it became permanent - e.g. (1953) 1957

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§ B - Its works

- 4) Check the order in which compositions are listed. We feel that a chronological order is better for a historical picture of the development of tape music, so that we have rearranged the list of compositions that were given in the original "Répertoire" into a roughly chronological order.
- 5) Give the titles of compositions in the original language-

ges, except in the case of different orthographies: we will add translations of all those that are not in English, French, or German, whenever this seems necessary. If you already have "official" translations of the titles, we would be grateful if you would send them. When we list a title in inverted commas (" "), this is a translation we have found, or an approximate version of the title we have translated into your language.

- 6) Add the correct details whenever we have put a question mark: these are mostly for the numbers of tracks, and for durations (when the duration is variable, as in a "mobile", please indicate the maximum and minimum durations). A question mark preceding the author's name stands for a general lack of information on our part concerning the item listed.

- 7) Indicate the function of every work, apart from those intended for concert performance, and whenever the tape is combined with live performance of voices or instruments. We intend to use the following categories:

concert, study, radio, TV, film, theatre, opera, ballet, signature tunes, background music (for exhibitions, etc.), total theatre (happenings, etc.).

- 8) Indicate methods of distribution apart from the studio: gramophone records (symbol *), and tapes on hire or on sale from music publishers (symbol +), etc. We have given the details of those that we already know in the far right column. Please also indicate any published scores.

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§ C - Other works

- 9) Check the works listed at the end, under ???; some of these may have been produced in your studio, in which case please indicate this. Otherwise please let us know, if possible, where these pieces were composed, and let us have the addresses of the studios or the individual composers.
- 10) Do you know of any other studios or individual compo-

sitions produced in your country that we are unlikely to know about?

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§ D - Authors' index

- 11) At the end we give an index, which will be incorporated into a complete alphabetical index of the documentation. Please always give the composer's full name, country of origin (and of permanent residence, if different), and year of birth.

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§ E - Other informations

- 12) We hope to be able to give appendices on:

- I - Predecessors of tape music, giving details of experimental works from before 1948 that use gramophone recordings or music drawn on film sound-tracks.
- II - Use of computers, synthesizers etc. for the production of tape music.
- III - "Electronic-instrumental" music or "electronic music without tape".
- IV - Use of tape by poets, and manipulated sound in connection with painting and sculpture.
- V - Didactic courses organised by studios, and gramophone introductions and radio programmes about tape music.

We will welcome any information you can give us on these subjects.

Finally we would appreciate any documentation that you could send us in addition to correcting our list, such as concert programmes, programme notes on compositions, articles, and so on.

We would like to thank you for your cooperation, and wish you and your studio every success in the future.