Descriptive Summary
Languages: English
Contributing Institution: Special Collections & Archives, UC San Diego
9500 Gilman Drive
La Jolla 92093-0175
Title: UC San Diego. Center for Research in Computing and the Arts Collection
Identifier/Call Number: RSS 1225
Physical Description: 3.6 Linear feet (8 archives boxes and 1 card file box)
Date (inclusive): 1969-2012
Administrative History
The Project for Music Experiment, funded by the Rockefeller Foundation, opened in 1972 under the direction of UCSD professor Roger Reynolds. In 1973, the project became an organized research unit at the University of California, San Diego and was re-named the Center for Music Experiment (CME). Although autonomous, the Center was monitored by an inter-departmental advisory board with UCSD Music Department faculty. The director was nominated by the board and appointed by the Chancellor for terms up to five years. The Center was designed as a performance, composition, and a technological research space for innovations with digital computer music. The Center also facilitated the Studio for Extended Performance, the Extended Vocal Techniques Ensemble (EVTE), and the KIVA Improvisation Ensemble. In 1977, under the direction of Pauline Oliveros, CME received additional funding for a computer music facility designed to integrate technology and research into both the graduate and undergraduate curriculum. Notable faculty included Will Ogden, Robert Erickson, Pauline Oliveros, Harry Partch, Kenneth Gaburo, Thomas Nee, James Campbell, Bernard Rands, and John Silber. In 1991, the UC Regents approved the change of name from CME to CRCA - the Center for Research in Computing and the Arts.
Scope and Content of Collection
The UCSD Center for Research in Computing and the Arts (CRCA) collection documents the activities of the experimental music and computer-based music research unit between 1972-1993. The documents were collected internally by staff and faculty for educational and archives purposes. The materials include subject files representing the development and founding of the department, performance fliers, photographs, writings describing the technological development of experimental music research and performance.
Arranged in four series: 1) SUBJECT FILES, 2) PHOTOGRAPHS, 3) PUBLICATIONS, and 4) WRITINGS.
Acquisition Information
Transferred, 2010-2013.
Preferred Citation
UC San Diego. Center for Research in Computing and the Arts, RSS 1225. Special Collections & Archives, UC San Diego Library.
Subjects and Indexing Terms
Electronic music
Computer music
Avant-garde (Music)
University of California, San Diego. Center for Research in Computing and the Arts -- Archives
University of California, San Diego. Center for Music Experiment -- Archives

SUBJECT FILES
Scope and Contents of Series
1) SUBJECT FILES: Arranged alphabetically, the SUBJECT FILES pertain to the department's general administrative duties, policies, and organization of performances. The files include performance fliers, conference materials, bibliographic lists, and comprehensive materials related to the Extended Vocal Techniques Ensemble (EVTE).

Box 9
Archive card file. Includes tape archive card file
Box 1, Folder 1  Archive lists
Box 1, Folder 2  Biographies and lists
Box 1, Folder 3  Campus Computer Policy Committee - Computer Audio Research Laboratory (CARL) equipment 1980
Box 1, Folder 4  Center for Music Experiment Advisory Committee - Meeting minutes 1976-1977
Box 1, Folder 5  Computer Audio Research Lab (CARL) - User policies 1980
Box 1, Folder 6  "Conversations Around the Pacific Ring - Pacific Ring Festival" - Performance materials May, 1986
Box 1, Folder 7  Correspondence - Miscellaneous office 1977-1993
Box 1, Folder 8  "Disklaver Discovery" - Performance July 25, 1988
Box 1, Folder 9  Exhibition and Festival of New Instrumental Resources May 4-6, 1979
Box 1, Folder 10  Extended Vocal Techniques Ensemble (EVTE)
Box 1, Folder 11  Correspondence 1977-1978
Box 1, Folder 12  Fundraising 1977-1978
Box 2, Folder 1  History and brochures 1977-1980
Box 2, Folder 2  Reviews 1977
Box 2, Folder 3  Harmonics - Bass research
Box 2, Folder 4  International Computer Music Conference October 26-30, 1977
Box 2, Folder 5  International Stravinsky Centennial Symposium - Grant proposal 1982
Box 2, Folder 6  Music Frontiers 1993: Darmstadt - San Diego Theory and Aesthetics Colloquium - Conference materials
Box 2, Folder 7  New York Philharmonic - Roger Reynolds performances 1984
Box 2, Folder 8  Performance flyers and brochures 1972-1992
Box 2, Folder 9  News clippings 1972-1980
Box 3, Folder 1  Reviews 1977
Box 3, Folder 2  KIVA group
Box 3, Folder 3  "Loops Console," Ron George - 35mm b/w negatives
Box 3, Folder 4  Performance and events
Box 3, Folder 5  "Rainforest" - Rose Montaño February, 1977
Box 3, Folder 6  "Trans Museq" - LaDonna Smith and Davey Williams 1983
Box 3, Folder 7  "What's Cooking?" - Performance April - May, 1977
Box 3, Folder 8  "Seven Compositions" - Performance November 15, 1984
Box 3, Folder 9  Performance posters
Box 3, Folder 10  Planning conference on proposed UCSD computer music facility October 1978
Box 3, Folder 11  Redolfi, Michel: "Sonic Waters" Underwater concert
Box 3, Folder 12  Brochures 1982-1983
Box 3, Folder 13  Photographs and notes 1982-1983
Box 4, Folder 1  Schedule of weekly events 1972-1974
Box 4, Folder 4  "Seven Compositions" - Performance November 15, 1984
Box 4, Folder 5  Catalogue for the Exhibition/Festival: For New Instrumental Resources I and II May 1979, 1980
Box 4, Folder 6  List of publications
Box 4, Folder 7  Computer Audio Research Lab (CARL) - A Prospectus and Retrospective: An Evening in Two Parts - Performance May 16, 1988
Box 4, Folder 9  Catalogue for the Exhibition/Festival: For New Instrumental Resources I and II May 1979, 1980
Box 4, Folder 10  List of publications
Box 4, Folder 11  Computer Audio Research Lab (CARL) - A Prospectus and Retrospective: An Evening in Two Parts - Performance May 16, 1988
Box 4, Folder 13  Catalogue for the Exhibition/Festival: For New Instrumental Resources I and II May 1979, 1980
Box 4, Folder 7  Center for Research in Computer and the Arts 1992-2012
Box 4, Folder 8  CME Roster 1982, 1984-1985
Box 4, Folder 9  CME Staff and Facilities Manual
Box 4, Folder 10  "Colloquia: Music and Contemporary Society." Bertram Turetzky, principal investigator, and John D. Lauer, editor January - March, 1985
Box 4, Folder 11  "Darmstadt Internationale Ferienkurse fur Neue Musik" 1988
Box 4, Folder 12  Directions - Newsletter March 1977 - December 1979
Box 4, Folder 13  Four Views of the Music Department at the University of California San Diego
Box 4, Folder 14  "Informal Report on the NMCE IV Activities within the Center for Music Experiment, Rockefeller - UCSD" 1973-1974
Box 4, Folder 15  "Project for Music Department: Report" 1972-1973
Box 4, Folder 16  "Report on an Experimental General Music Program" June, 1969
Box 4, Folder 17  UCSD Music Department - Brochure Annual Reports
Box 4, Folder 2-3

WRITINGS

Scope and Content of Series

4) WRITINGS: Arranged alphabetically author and title. Contains journal articles, essays, project proposals, and software documentation reflecting avant-garde, experimental, and electronic music topics written by faculty, staff, fellows and researchers at CRCA.

Box 5, Folder 1  Abbot, Chris. Cleopatra: A Language for ASP's (and Other Snakes) June 20, 1983
Box 5, Folder 2  Abbot, Curtis and Gareth Loy. Programming Languages for Computer Music Synthesis, Performance, and Composition June 2, 1985
Amuedo, John W
Box 5, Folder 3  AP-Lisp Language Definition
Box 5, Folder 4  Paul Lenert of National Public Radio's 'The Sound of Science' - Interviewing John Amuedo at M.I.T. July 10, 1986
Box 5, Folder 5  Analog Studio User's Manual
Box 5, Folder 6  Bachauer, Walter. Avantgarde in Southern California: A Report on the 'Center for Music Experiment' at the University of California in San Diego/La Jolla
Box 5, Folder 7  Balzano, Gerald J. The Structural Uniqueness of the Diatonic Order April 20, 1978
Boulanger, Richard
Box 5, Folder 8  Electronic Violin Project: Documents
Box 5, Folder 9  An Interview with Roger Reynolds, Joji Yuasa, and Charles Wuorinen March 9, 1984
Box 5, Folder 10  Reviews 1979-1983
Box 5, Folder 11  Burt, Warren. Talk and Music: With Three Pieces from Aardvarks IX October - December, 1984
Box 5, Folder 12  Chabot, Xavier. User Software for Realtime Input by a Musical Instrument 1985
Box 5, Folder 13  Chabot, Xavier, Roger Dannenberg, and Georges Bloch. A Workstation in Live Performance: Composed Improvisation
Box 5, Folder 14  Coelho de Souza, Rodolfo. Semiotics of Music in Brazilian ‘Tristes Tropicos’ February 8, 1991
Box 5, Folder 15  Cohen, Howard. MX-2: A Real-Time Software Synthesizer November 1977
Box 5, Folder 16  Composition of Music by Interpretation of Symbolic Descriptions
Box 5, Folder 17  The Development of the Extended Vibraphone: Appendix B 1966-1977
Box 5, Folder 18  Dolson, Mark. Musical Applications of the Phase Vocoder 1986
Box 5, Folder 19  Dolson, Mark, Abe Singer, and David Rivas. Personal-Computer Microwords for Learning about Signals and Sounds
Dunn, David
Box 5, Folder 20  Mappings and Entrainments: Introduction to Work in Progress 1984
Music and the Holonomic Metaphor 1984
Box 5, Folder 21  Erickson, Robert. Loops an Informal Timbre Experiment March 11, 1974
Box 6, Folder 1  EVTE: Index to a Recorded Lexicon of Extended Vocal Technique
Francois, Jean-Charles
Box 6, Folder 2  FYHYT I: Algorithm for the Generation of Complex Rhythms March 1978
Box 6, Folder 3  Perspectives on the Center for Music Experiment and Related Research
Box 6, Folder 5 General Design Specifications for a UCSD RJE Terminal October 4, 1973
Box 6, Folder 6 George, Ronald. Research into New Areas of Multiple-Percussion Performance and Composition 1975
Gross, Robert
Box 6, Folder 7 The CME Patchbay System User's Manual November 9, 1976
Box 6, Folder 8 The CME Synthesizer
Box 6, Folder 9 Generating Pitch Deviation Functions for a Sound Synthesis System June 1978
Box 6, Folder 10 Using the CME Patchbay April 16, 1976
Box 6, Folder 11 Gross, Robert and Bruce Leibig. A Computationally Oriented Sound Synthesis System August 17, 1976
Box 6, Folder 12 Gross, R., B. Leibig, and J. Goldstein. Timbre Tuning System (Version I) - Operation Manual December 14, 1975
Box 6, Folder 13 Gross, Robert and Linda Vickerman. Preliminary Remarks on Extended Vocal Capabilities with the Artificial Larynx June 4, 1974
Gygax, Otto A
Box 6, Folder 14 Adaptation of the HVE Engineering Synergist III VME-VME Board to the Requirements of the Inter-Computer Link in the Computer Audio Research Laboratory Computer Music Workstation August 13, 1986
Box 6, Folder 15 VMEbus Interface Bus Circuitry February 17, 1986
Box 6, Folder 16 VMEbus Interface Board Circuitry (VIBC) Design Review
Box 6, Folder 17 Hallock, Don and Richard Stephens. Suggestions Toward a Small Video Facility
Harkins, Edwin
Box 6, Folder 18 Compositional Access Towards Everything Rhythmic
Box 6, Folder 19 Performance and Electronic Instrument Design
Box 6, Folder 20 A Programmable Rhythm Sequencer
Box 6, Folder 21 Harkins, Edwin and Robert Gross. LASAR: A Language for Rhythm Input to a Sound Synthesis System October 1977
Box 6, Folder 22 How Does a Computer Make Music
Box 6, Folder 24 Inger, Lester. Attention to Attention in the Fine Arts February 8, 1979
Box 6, Folder 25 Kavasch, Deborah. "An Introduction to Extended Vocal Techniques: Some Compositional Aspects and Performance Problems," Reports from the Center November 1980
Box 6, Folder 27 Kobrin, Edward and Jeffrey Mack. The Hybrid II: A Real-Time Composing/Performing Computer Synthesis System January 10, 1974
Box 7, Folder 1 Labor, Tim. Report on CME Activities at LIPM May 15, 1991
Box 7, Folder 2 Lanevi, Robert. Towards a World Music: A Proposal
Loy, Gareth
Box 7, Folder 3 Composing with Computers - A Survey of Compositional Formalisms and Music Programming Languages 1987
Box 7, Folder 4 Computer Audio Research Laboratory Software Writers Guide
Box 7, Folder 5 Music Workstation from Musical Imperatives
Box 7, Folder 6 How to Add New Programs to the CARL Software Distribution
Box 7, Folder 7 Introduction to CARL Programming
Box 7, Folder 8 Introduction to the Csound File System
Box 7, Folder 9 LPREV - Configurable Tap-Delay/Low-Pass Reverberator
Box 7, Folder 10 Musicians Make a Standard: The Phenomenon of MIDI June 4, 1985
Box 7, Folder 11 Notes on Installing Software for the CMD Audio Switch
Box 7, Folder 12 On the Scheduling of Multiple Parallel Processors Executing Synchronously 1987
Box 7, Folder 13 Sndpath - A Program to Interactively Create/Edit Sound Trajectories
Box 7, Folder 14 Mahin, Bruce P. Interview with Janos Negyesy from 'String Clinic'. Instrumentalist Magazine June 1987
Moore, F. Richard
Box 7, Folder 15 Applications for an Integrated Computer Music Workstation
| Box 7, Folder 16 | CARL Startup Kit | 1982 June 15 |
| Box 7, Folder 17 | | 1983 January 28 |
| Box 7, Folder 18 | The Computer Audio Research Research at UCSD |
| Box 7, Folder 19 | The FRMBox - A Modular Digital Music Synthesizer 1980 |
| Box 7, Folder 20 | A Useful Way to Write Tutorials About Computer Programs |
| | Oliveros, Pauline |
| Box 7, Folder 22 | On Sonic Meditation 1973 |
| Box 7, Folder 23 | On the Need for New Music and Related Arts May 24, 1979 |
| Box 7, Folder 24 | A Research Center of New Music for Performers and Composers |
| Box 7, Folder 25 | Software for People January 1979 |
| Box 7, Folder 26 | Oliveros, Pauline and Ron George. Project Title: Resources for Acoustic Instrument and Development - First draft 1977 |
| Box 7, Folder 27 | Operating Manual: Precision Tone Generator |
| Box 7, Folder 28 | Patrick, A. Digital Signal Processing Project |
| Reynolds, Roger |
| Box 8, Folder 1 | Explorations in Sound - Space Manipulation September, 1975 |
| Box 8, Folder 2 | Manual for the Use of CME Facilities 1975 |
| Box 8, Folder 3 | Musical Production and Related Issues at CARL |
| Box 8, Folder 4 | "Some Remarks on a Stimulating Conference" February 24, 1981 |
| Box 8, Folder 5 | Rittenbach, Bruce. Aspects of Computer Music Design October 25, 1976 |
| Box 8, Folder 7 | Roth, Moira. "Matters of Life and Death" - Interview of Linda Montaño 1978 |
| Box 8, Folder 8 | Snell, John. Digital signal processor notes |
| Sondheim, Alan |
| Box 8, Folder 9 | A Model for the Mathematical Relationships in the Self/World Dyad January-April, 1973 |
| Box 8, Folder 10 | Typed Glossolalia: Computer Analysis of Determinism in Man 1972 |
| Box 8, Folder 11 | Thompson, Robert. Archive Notes 1986 |
| Box 8, Folder 12 | Tobias, Jay. Hardware Selection for History |
| Box 8, Folder 13 | "Two Movements in C" |
| Box 8, Folder 14 | Virtue, Constance. "Virtue Notagraph: The New Music Notation" - Scrapbook |
| Box 8, Folder 15 | Voelkel, Andrew and Thomas Erbe. User's Manual for CARL TMS-VME Signal Processing Card |
| Box 8, Folder 16 | Willey, Bob. "Laboratorio de Investigación y Producción Musical" |
| Box 8, Folder 17 | Wright, Rusty. "The CARL Audio Switch Daemon" |
| Box 8, Folder 18 | Yates, Peter. "Beyond Discord" - Lecture |