



A BIBLIOGRAPHY
OF ELECTRONIC
||||| MUSIC |||||

Compiled by
LOWELL M. CROSS

University of Toronto Press



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Compiled by

LOWELL M. CROSS

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to

my wife

Nora

The following compilation of electronic music was undertaken as a special control project at the University of Toronto in the autumn of 1964, following a suggestion by the late Dr. H. Schaeffer, one of the founders of the universal Electronic Music Studio. A recent beginning was made during the preceding year at Queen's Technological College in collaboration with Professor Charles Lewis, the first of the author's teachers to encourage his interest in electronic music.

Dr. Schaeffer proposed that an expanded bibliography would supply the sources for a graduate essay on the early developments in electronic music between 1930 and 1955 as well as provide a useful reference for all persons associated with the Electronic Music Studio. After Dr. Schaeffer's death in January, 1963, the supervision of the thesis and the bibliography passed to Professor Gustav Stange, who succeeded Dr. Schaeffer as director of the studio.

The books, articles, monographs, and abstracts cited here represent an attempt to compile an exhaustive bibliography as possible for "musique concrète," "electronic music," "tape music," "computer music," and the closely related fields in experimental music. Access to the extensive holdings of the Electronic Music Studio in the libraries of the University of Toronto had permitted the verification of a large number of entries by individual inspection. However, since an attempt to examine each item listed here for purposes of authentication, annotation, or classification would have greatly exceeded the scope of the project, a degree of reliance upon secondary sources was necessary. In addition to the bibliographies of Austin, Buxton, Berlin, Vollege, Henry, Martin, and International Journal for Electronic Music, the sources consulted most frequently were the Journal of the Acoustical Society of America, Journal of the International Society of Musicology, Journal of the International Society of Musicology, and the indexes to the Journal of the International Society of Musicology.

The innovative and noncommercial developments in this rapidly expanding field have produced a body of

PREFACE

The following compilation of writings on electronic music was undertaken as a graduate research project at the University of Toronto in the autumn of 1964, following a suggestion by the late Dr. Myron Schaeffer, one of the founders of the university's Electronic Music Studio. A modest beginning was made during the preceding year at Texas Technological College in collaboration with Professor Charles Lawrie, the first of the author's teachers to encourage his interest in electronic music.

Dr. Schaeffer proposed that an expanded bibliography would supply the sources for a graduate essay on the early developments in electronic music between 1948 and 1953 as well as provide a useful reference for all persons associated with the Electronic Music Studio. After Dr. Schaeffer's death in January, 1965, the supervision of the thesis and the bibliography passed to Professor Gustav Ciomaga, who succeeded Dr. Schaeffer as director of the studio.

The books, articles, monographs, and abstracts cited here represent an attempt to compile as exhaustive a bibliography as possible for "musique concrète," "elektronische Musik," "tape music," "computer music," and the closely related fields in experimental music. Access to the extensive holdings of the Electronic Music Studio and the libraries of the University of Toronto has permitted the verification of a large number of entries by individual inspection. However, since an attempt to examine each item listed here for purposes of authentication, annotation, or classification would have greatly exceeded the scope of the project, a degree of reliance upon secondary sources was necessary. In addition to the bibliographies of Austin, Basart, Berlind, Deliège, Henry, Martin, and Répertoire International des Musiques Expérimentales, the sources consulted most frequently were the periodical indexes, including The Music Index, Reader's Guide to Periodical Literature, and the indexes to the Journal of the Acoustical Society of America.

The innovative and controversial developments in this rapidly expanding field have produced a body of

literature that ranges from highly technical works to writings of a generalized, popular, and often sensation-seeking nature. It was for this reason that an alphabetical rather than a classified arrangement of the citations was chosen. An index has been provided to aid in the location of some of the more significant items.

I wish to acknowledge my indebtedness not only to Professors Schaeffer, Lawrie, and Ciomaga, but also to my colleagues at the University of Toronto who offered their assistance during the past academic year. The contributions of Mr. Anthony J. Gnazzo and Professor Harvey J. Olnick have been especially valuable.

Lowell M. Cross

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November, 1966

The second printing incorporates a number of corrections and revisions. I am very grateful to Mr. Hugh Davies, London, for his many helpful suggestions.

L.M.C.

Toronto
June, 1968

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