

The present repertory constitutes the written complement of the concerts and conferences held in Como during the Retrospettiva Internazionale Computer Music '75, which took place at the 9th Autunno Musicale (26th of september - 3rd of october 1975)

The object of this repertory is to facilitate interaction between people working on related topics in the field of Computer Music, in-so-doing concentrate and save energies devoted to those types of researches (*).

We gathered the following information through sending about 150 letters (cf. appendix 1), to which were joined a question form (cf. appendix 2) and an answer form (cf. appendix 3). Obviously, the letters were sent only to those whose existence and address were known by us; this explains why a certain number of people involved in the Computer Music field have been omitted. Among them:

- those who were unknown to us
- those who we knew, without knowing their addresses
- those whose letters were returned because of wrong or old adresses
- finally those who did not have time to answer.

We will gladly correct those omissions; consequently we ask our readers to give the questionnaire or a copy to those not included in the repertory, so that they can respond, thus making it possible for us to subsequently publish an updated edition.

The information contained in the following pages concerns only the work done prior to the date the questionnaires were received (indicated at the bottom of every page). We would hope that our correspondants keep us informed as to their more recent activities, always with the idea of updating the publication.

We have printed only the information that was sent to us, in this way we tried to respect the wishes of everyone, eventhough this represented for some merely a subset of their realized works. The reader enamoured by exhaustive research could refer to the previously published bibliographies of Computer Music (i.e. those by Lejaren Hiller, Stefan Kostka or Marc Battier).

(*) We share therefore the same objective and methods of the Computational Musicology Newsletter. We thank the editor, Jerome Wenker, from whom we have borrowed our key words.

The information we have received has been subjected to very little modification: we permitted ourselves to alter the material for homogeneous presentation of the bibliographical entries, and in exceptional cases, to condense portions of some of the longer texts.

We would like to express our sincere gratitude to Gisella Belgeri and Italo Gomez, of the Autunno Musicale of Como, as well as the secretarial staff of the Computer Science Department of the University of Paris VIII-Vincennes, for the support they gave to us in the realization of this project.

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Note concerning the presentation:

1. The headlines of every entry correspond respectively to the personal address, the professional address, and to a possible group affiliation
2. The titles of paragraphs represent only abbreviations of the more substantial questions originally asked
3. The right column of each page contains, opposite to every information, one or more key words whose significance is following:

GMT	General or Multiple Topics
MEA	Music Encoding - Analog
MEV	Music Encoding - Visual
MEK	Music Encoding - Keypunch
MPrC	Music Printed by the Computer
MPeC	Music Performed by the Computer
MCC	Music Composed by the Computer
CAMA	Computer-Aided Music Analysis
CAMD	Computer-Aided Music Documentation
CAME	Computer-Aided Music Education