

Erratum

AN EXPERIMENTAL LITHOTRIPSY SYSTEM FOR THE STUDY OF SHOCK WAVE EFFECTS

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The following typographical errors have been noted:

1. Page 15 line 14 "increase of the membrane" should be read "increase the temperature of the membrane".
2. Page 16 line 14 "critical is" should read "critical point is".
3. Page 20 line 1 "its metal" should read "its metal plate".
4. Page 20 line 4 "3%" should read "3 Mpa".

Erratum

ACOUSTICAL SHADOW OF A SPHERE IMMERSED IN WATER. I

L. FILIPCZYŃSKI, T. KUJAWSKA

The following typographical errors have been noted:

1. In the formula 12 $h_m^2 ka$ should read h_m^2 and $p_m \cos x$ should read $P_m \cos$.
2. In the formula 17 $h_m^2 ka$ should read $h_m ka$.

Erratum

PERCEPTION ASPECTS OF A RULE SYSTEM FOR CONVERTING MELODIES FROM MUSICAL NOTATION INTO SOUND

L. FRYDEN, J. SUNDBERG AND A. ASKENFELT

Archives of Acoustics 13, 3-4, 269-280 (1988).

The following missprints have been noted:

1. Page 269, line 12: "an amplitudes" should read "and amplitudes".
Line 12: "have been formulated" should read "has been formulated".
2. Page 273, line 17: "inversly" should read "inversely".
3. Page 275, line 1: "time window of two or three notes" should read "time window of one, two or three notes".
Line 4: "marks cues" should read "mark cues".
4. Page 276, line 11: "negligible" should read "neligible".

Line 25: "where" should read "were".

5. Page 278, line 38: "increases" should read "increased".

6. Page 279, line 39: "pronounciation" should read "pronunciation".

Line 40: "a analysis — synthesis" should read "an analysis by synthesis".

7. Page 280, line 10: "epistalar" should read "epistlar".

Line 12: "Finnskoga" should read "Finnskogarna".

Line 14: "Frueilingstraum" should read "Frühlingstraum".

Line 27: "vam" should read "van".

After line 15 following should be added:

A. Tegner: Ekorn satt i granen, from „Sjung med oss, Mamma" (nursery tune).

The reference list should be supplemented by the following:

- [10] R. CARLSON, A. FRIBERG, L. FRYDEN, B. GRANSTRÖM and J. SUNDBERG, *Speech and music performance: Parallels and contrasts*, Contemporary Music Review, 4, 389–402 (1989).
- [11] J. SUNDBERG, L. FRYDEN, and A. ASKENFELT, *What tells you the player is musical?* [In:] J. Sundberg (ed.), *Studies of Music Performance*, publ. 39 issued by The Royal Swedish Academy of Music, Stockholm, 61–75 (1983).
- [12] J. SUNDBERG, A. FRIBERG and L. FRYDEN, *Rules for automated performance of ensemble music*, Contemporary Music Review, 3, 89–109 (1989).
- [13] J. SUNDBERG, *Computer synthesis of music performance*, [In:] J. Sloboda (ed.) *Generative Processes in Music*, Clarendon Press, Oxford, 52–69 (1988).

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Acknowledgements

This paper was presented at the Summer Workshop on Psychoacoustics of Music, Jablonna, July 5–11, 1982 and so far not published. Since that time some rules have been modified, and thoughts around the results have cleared somewhat. Sound examples have been published in Sundberg & al., (10); rules for ensemble music performance are presented in Sundberg & al., (11); parallels between speech and music performance are discussed in Carlson & al., (12); a recent description of the rules is presented in Sundberg [13].