The question always arises: "Is it music?" Well no, not yet, no more than a few geometric shapes sketched on canvas constitute a painting. The composer can use his numbers to build up larger structural units as well as using them to "control" other elements such as texture, timbre, dynamics, and even pitch. In this example, Eloy used his groupings designated by Roman numerals to suggest further development. If the patterns suggested by the numerical scheme do not produce the kinds of sounds and structures the composer desires, however, he must either depart from them or try a new scheme. It is not surprising that many composers use the results of such an exercise simply to stimulate their imaginations, without resorting to thorough-going applications.

Regardless of the techniques employed, composers, having already passed through a period of re-evaluation concerning pitch structures, have launched into a far-reaching reconsideration of time and its musical organization. In this endeavor, Fibonacci proportions have been among the most favored and most useful tools, providing an alternative both to the old techniques and to randomness.

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"A Symmetric Substitute for Stirling Numbers,"
Professor A. P. Hillman, University of New Mexico, Albuquerque

"A Bouquet of Convolutions,"
Professor V. E. Hoggatt, Jr., San Jose State College, San Jose, Calif.

"On a Generalized Catalan Sequence,"
Richard Jow, Graduate Student, San Jose State College

"On a Theorem of Suryanarayana,"
Professor Hugh Edgar, San Jose State College