

(Theory Organization)

Hanson → Brown

THE UNIVERSITY OF ROCHESTER
EASTMAN SCHOOL OF MUSIC
ROCHESTER, NEW YORK 14604

1-19-76

Jan. 19

Dear Richmond -

Sunday lunch sounds fine for meeting of panel.
Think it best if you suggest time and place to
each of participants.

I think your letter to Reynolds was most
appropriate -- both as to "the thing to do" and
the contents. With the proper modifications
at the points of specific reference to CMS, I
would certainly agree to a copy (or a similarity)
being sent to presidents of AMS, NASM, and MENC,
and I see nothing wrong with inviting a
participating representative.

Also agree to meeting with other organizations
if they offer to sponsor the opportunity.

Cheers,

John H.



The University of Michigan

SCHOOL OF MUSIC

Earl V. Moore Building
Ann Arbor, Michigan 48105

January 14, 1976

Professor John Hanson
Eastman School of Music
26 Gibbs Street
Rochester, New York 14604

Dear John,

Glad to have your acceptance of a place on the organization panel; I will be getting out my position questions before the meetings; I like the idea of the group meeting beforehand-- but don't know when--maybe for lunch Sunday after Boretz?

We are now consisted of me, you, Fisher, Largent, Harrison (I think), and Rahn. Benward was invited, but Fisher is talking with him about getting Wisconsin to join in with the Midwest group.

Please comment on my Reynolds letter. It may have been a bit "overdone", but I thought that better than being terse. No doubt you said many of the same things when you met with the CMS Board. Do you think it would be politic, even now, to send a letter to the presidents of, say, AMS, NASM, MENC? With or without an invitation to send a participant? I kinda would like to; why seem to be ignoring them? By the way, I deliberately did not suggest (to Reynolds) Berry or Ming or anybody; let him decide that one.

I think it is entirely possible that theory may wish to meet with other organizations in the future for a trial run--heck, if CMS wants to "sponsor" the costs of a theory meeting, why not!!!

See you in Boston...

Richmond

Richmond Browne

THE UNIVERSITY OF ROCHESTER
EASTMAN SCHOOL OF MUSIC
ROCHESTER, NEW YORK 14604

January 7, 1976

Professor Richmond Browne
School of Music
University of Michigan
Ann Arbor, Michigan 48109

Dear Richmond:

Thanks for your letter; also for the work you are putting into the organization of the conference.

Yes, I will be happy to participate on the "Organization Panel" on Sunday afternoon. I will look forward to receiving your list of "position questions" to serve as the basis of the discussion. Probably the sooner you can get this sent out, the better, so there will be some time to consider the items. Did you envision a meeting of the panel members before the time of presentation?

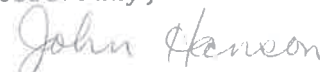
There would seem to be room for a couple more panel participants, as you suggest. When you mention "from other organizations" do you mean other theory organizations or other music organizations?? Are Largent and Fisher participating for sure?

The other theory organization I think of is the one in Wisconsin. Did you contact, or have you heard from Benward, at the University of Wisconsin in Madison? He might be interested in participating or he might suggest one of their group who would be.

Regarding other music organizations: did you have in mind including somebody from a group such as the College Music Society or the AMS on the panel?? Leo Kraft is the past CMS board-member-at-large for theory. The newly-elected board member for theory is Wallace Berry (I understand he cannot be in Boston, however). The CMS person in theory working on plans for the program at the combined AMS-CMS convention in Philadelphia next November is James Ming, of Lawrence University, Appleton, Wisc. I believe he may be coming to Boston. Perhaps G. Warfield has already shared this information with you.

Let me know if I can be of further help.

Cordially,



John Hanson
(Signed in his absence by
Mrs. Wilson)

JH/nw

cc: Gerald Warfield

206-524-9995

Rahn to Brown

8052 Mendocino W,

Seattle WA 98105

Jan 2 1976

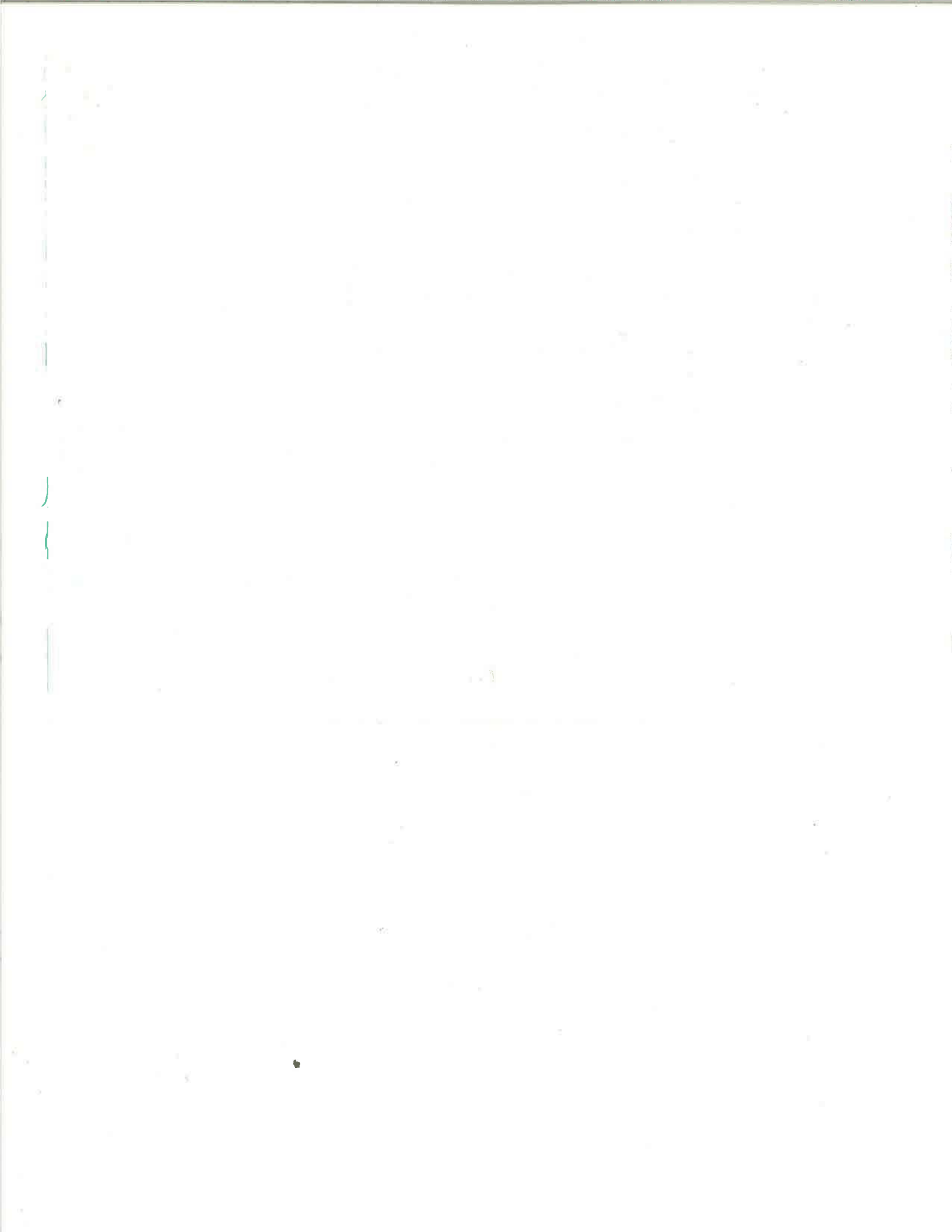
Dear Richmond,

Thanks for the formal invitation; as of now, I plan to come (even though \$ not provided by VW because I'm not "reading a paper").

You're doing a marvelous job being the "take-charge" guy. I eagerly await you list of position questions, some of which must be (as you imply) implicitly answered by the nature of this conference as it develops.

I am puzzled about Wayfield's panel. What music theory is inherently "hard"? What music theory is not? I may have some nasty questions at the sessions, depending ("Set theory"??). After all, motion among theorists as to what

"Schafer material" is (for example) vary as widely that a discussion of how to teach "it" boggle my mind a bit.



Largent to Browne



YOUNGSTOWN STATE UNIVERSITY

YOUNGSTOWN, OHIO 44555

January 5, 1976

The Dana School of Music

Professor Richmond Browne
University of Michigan
School of Music
Ann Arbor, Michigan

Dear Richmond,

Thanks for the poop on the conference in Boston. I should be able to make the Sunday, Feb. 29 meeting only (Monday is out for me). Flight connections are optimal for me for the afternoon session, so I can zoom in, commune with the people at the conference, and zoom back.

Hope to see you there.

How cold is Boston in February?

Cordially,

Dr. Edward J. Largent
President, Ohio Theory-
Composition Teachers Association

NC on MT ^{Browne to Warfield} wrap-up

3-4-76

THE UNIVERSITY OF MICHIGAN
SCHOOL OF MUSIC
ANN ARBOR, MICHIGAN 48105

March 4, 1976

Gerald Warfield
ASUC
New York

Dear Gerry,

Congratulations on a great ASUC Conference and many, many thanks for your help with the Theory Conference. However it comes out on the long run, theorists owe you (and Bruce and the NY team) real gratitude for your extremely hard work.

I think the Theory conference turned as well as I could have hoped. I am now turning my attention to the future, and will hope to have your continued interest and assistance, as I offer you mine in planning the the Illinois ASUC 1977 meetings.

First, to write the report on the theory conference I need the lists ^(or copies) of those who attended--both the registration and the passed-around signup sheet. I will write a report to be sent to all who came to the theory conference, to the ASUC boards, and perhaps to some who might find it interesting. That (plus a copy of Morgan's paper, which I will do) will constitute the last mailing to theorists under the ~~ASUC~~ ASUC banner, ~~I~~ I guess. I'd be very interested in knowing the details of the cost and receipts picture for the theory ~~conference~~ conference, when you have them in order.

I enclose a bill for some (not all) of my mail and phone expense over the past year, and for the duplicating of the Shackford paper.

I plan to continue to include you in the planning of anything theory comes up with. OK?

Again, it was a great week--nice to see you--onward and upward!!

Richmond

Richmond Browne

FOR INTRA-UNIVERSITY CORRESPONDENCE

THE UNIVERSITY OF MICHIGAN

March 4, 1976

To the American Society of University Composers, National Conference on
Music Theory/Boston/Feb 29-Mar 1, 1976

Phone \$25.00

Mail 15.00

Copy* 89.86 *bill attached (for Shackford paper: 120 copies)

Total 129.86

PR 67
A-SUC

Richmond Browne
School of Music



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JOURNAL OF MUSIC THEORY

YALE SCHOOL OF MUSIC NEW HAVEN CONNECTICUT 06520

March 23, 1976

Dear Rich,

Thanks for the letter and the encouraging news about the theory organization--I think that the turnout and level of interest was excellent. If I might venture an opinion, I thought that the session (Gauldin, Lewin, Vercoe, Warfield) intended to demonstrate pedagogical approaches to various aspects of theory, while a good idea, was the least successful. In spite of Warfield's telling everyone that the papers were not intended to be "research," that still seemed to be people's expectations. A lot of the Yale crowd was mumbling about the papers being unoriginal, etc. Of course originality wasn't the point, but I do think that a session on pedagogy should be more clearly set forth as that--the "sample class" approach, to my mind, didn't work too well.

On the other hand, the chance to have theorists ^{together} from various parts of the country, different backgrounds, etc. is really exciting. There are so many more fundamental differences in philosophy, approach and the like in theory than in music history that it would seem to make a national theory organization all the more valuable and worthwhile.

Please keep me informed about plans for the future and call on me for any help that I might be able to provide.

JMT next year will be done by a lady named Jane Stevens, junior faculty this year for the first time, whose specialty is history of theory (?). I don't know her well as of yet, and she won't be coming in until summer, but I will appraise her of theory organization and I'm sure that J M T will want to help out with notices, etc. in the future.

Maybe you could reply to this inquiry (attached).

Look me up when you get to N.H.

Benjamin

July 15, 1976

To the Editor, ITO

The idea of a national society of music theorists continues to be of interest, positive and negative, to many of us. This past February 29 and March 1, a National Conference on Music Theory (organized and sponsored by the American Society of University Composers) was held in Boston. About 100 attended; papers and panels were given; representatives of several regional theory groups participated in discussions of the pros and cons of a national theory organization. With some understandable misgivings, the group decided to insure at least some form of coherence by setting up a Music Theory Steering Committee to plan future ad hoc meetings of theorists, explore greater theory activity in existing music societies, and begin thinking about the format of a possible national organization. The committee consists of a chairman (this writer), representatives of all regional or state theory groups known to us, and is open to volunteers. Since communication is both crucial and unfunded, writing to the undersigned (and perhaps enclosing some self-addressed envelopes or postage) will put any theorist on the Committee's mailing list.

Theorists please note:

The next major national theory event will take place at the joint AMS/CMS meetings in Philadelphia, November 4-7, 1976. CMS has allowed the Committee to organize a set of short papers on the topic "Music Theory: The Art, the Profession, and the Future". Theorists Carlton Gamer, Allen Forte, Vernon Kliever, and Peter Westergaard will speak at 10p.m., Saturday, November 6, with this writer as moderator of a CMS plenary session. The next morning, the theory interest session (chaired by Wallace Berry) will entertain comments and rebuttals based on the previous day's papers--and discuss options and ideas concerning ~~about~~ a future national theory society.

Richmond Browne
University of Michigan

published ITO 2/3-2/4

*We have finished with this & thought you
might like it back.*

Maria

A report on the first NATIONAL CONFERENCE ON MUSIC THEORY

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Soon after the Conference, I wrote to the College Music Society and proposed a panel on "Music Theory: The Art, the Profession, and the Future" for the CMS meetings in Philadelphia in November 1976. AMS was also asked if any special attention could be given to theory topics. Leo Kraft, Gerald Warfield, and James Harrison attend the CMS and AMS board meetings in New York to discuss these possibilities.

CMS accepted the idea of a panel. It will take place at a CMS plenary session on November 6, with myself as moderator and short papers by Allen Forte, Carlton Gamer, Vernon Kliever, Carl Schachter, and Peter Westergaard. The next day, at the CMS theory subsession moderated by Wallace Berry, those papers will be discussed and ideas concerning the next steps of a theory organization will be put forth. CMS has also agreed in principle to "host" the first national meeting of a theory society, should one emerge in time, at its ~~Fall~~ 1977 meeting in Evanston. We should be looking ahead to that--it will have to be planned early in 1977.

I want to thank the people who helped plan the Boston Conference--and those who have volunteered to help the "steering committee". I hope many of you will be at the CMS/AMS meeting in November; we should have a steering committee session (perhaps on Sunday afternoon, November 7) to assess our position...more on that later. A number of theorists have responded to the news about our activities by writing in to put themselves on our mailing list.

I encourage you not to let me be the sole initiator of things! Write to me; insist that we get going on this-or-that. In particular, I'd like to ask if you think we should try to at least draft organizational plans before November (for discussion, not adoption).

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DM/Department of Music; SC/State College; SM/School of Music;
SU/State University; U/University

Alphonse, So H., DM, Yale U, New Haven CT 06520
Arslanian, Artin, DM, Massachusetts SC, Lowell, Mass 01854
Beckwith, Robert K., DM, Bowdoin C, Brunswick Maine 04011
Benjamin, William E., SM, U Michigan, Ann Arbor MI 48109
Berman, Laurence D., DM, U Mass/Boston, Dorchester Mass 02125
Bernard, Jonathan W., DM, Yale U, New Haven CT 06520
Blatter, Alfred W., SM, U Illinois, Urbana Ill 61801
Boretz, Benjamin, Bard C, Annandale-on-Hudson, NY 12504
Brooks, Richard, DM, Nassau CC, Garden City NY 11530
Browne, Richmond, SM, U Michigan, Ann Arbor MI 48109
Buccheri, John, SM, Northwestern U, Evanston Ill 60201
Burk, James M., DM, U Missouri(Columbia), Columbia MO 65201
Cazden, Norman, DM, U Maine, Orono, Maine 04473
Chapman, Allen, DM, Yale U, New Haven CT 06520
Chittum, Donald, Philadelphia Musical Academy, Philadelphia PA 19103
Clarkson, Austin, DM, York U, Downsview Ontario Canada
Cogan, Robert, New England Conservatory of Music,
290 Huntington Avenue, Boston Mass 02115
Colson, Willis M., SM, Southwestern Seminary, Fort Worth Texas 76122
Elam, Robert W., DM, Rhode Island C, Providence RI 02908
Fenner, Burt L., DM, Penn State U, U Park PA 16802
Fisher, Donald W., SM, Northwestern U, Evanston Ill 60201
Farren, Martin, DM, MIT, Cambridge Mass 02139
Forte, Allen, DM, Yale U, New Haven CT 06520
Gauldin, Robert, Eastman SM, 26 Gibbs St., Rochester NY 14604
Green, Burdette L., SM, Ohio SU, 1899 N College Rd, Columbus Ohio 43210
Grigsby, Beverly, DM, Cal State U, 18111 Nordhoff, Northridge CAL 91324
Haflich, Steven, DM, Yale U, New Haven CT 06520
Hanson, John, Eastman SM, 26 Gibbs St., Rochester NY 14604
Harrison, James
DM, Hunter C (CUNY), 695 Park Av, New York NY 10021
Hartley, DM, State U College, Fredonia NY 14063
Hicken, Kenneth L., DM, U Lethbridge, Lethbridge Alberta Canada T1K-3M4
Hoag, Charles, DM, U Kansas, Lawrence Kansas 66045
Hoffman, Newton, SM, Ball State U, Muncie IND 47306
Kohs, Ellis B., DM, USC, Los Angeles CAL 90007
Komar, Arthur, Longy SM, Cambridge Mass 02139
Kosakowski, Ann, DM, Yale U, New Haven CT 06520
Kraft, Leo, DM, Queens C (CUNY), Flushing NY 11367
Largent, Edward J., The Dans SM, Youngstown SU, Youngstown Ohio 44555
Levin, Harold F., Manhattan SM, 120 Claremont Av, New York NY 10027
Lidral, Frank, DM, U Vermont, Burlington VT 05401
Lora, Doris, DM, U Toledo, Toledo Ohio 43606
MacLean, Martha, DM, Yale U, New Haven CT 06520
McGuere, Gordon, SM, Baylor U, Waco Texas 76703

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Ming, James W., DM, Lawrence U, Appleton Wisconsin 54911
Morgan, Robert P., CM, Temple U, Philadelphia PA 19122
Parks, Richard S., DM, Wayne SU, Detroit MI 48221
Pederson, Donald, DM, U Tennessee, Knoxville Tenn 37919
Rahn, John, SM, U Washington, Seattle Wash 98105
Rankin, Jane, E. Greenwich, RI 02818
Reich, Bruce, DM, U Utah, Salt Lake City Utah 84112
Rothgeb, John, DM, SUNY, Binghamton NY 13901 London
Shackford, Charles R., DM, Connecticut C, New/ . CT 06320
Simms, Bryan, Journal of Music Theory, Yale U, New Haven CT 06520
Smith David H., 800 Edgewood Av., New Haven CT 06515
Solie, John E., DM, Amherst C, Amherst Mass 01002
Solie, Ruth A., DM, Smith C, Northampton Mass 01060
Steinhart, William, DM, Wright SU, Dayton Ohio 45431
Surace, Joseph A., Music, Staten Island CC, 715 Ocean Terrace, S.I. NY 10301
Szabo, Albert E., DM, Florida Technological U, Orlando FLA 32816
Tepper, Albert, DM, Hofstra U, Hempstead NY 11550
Tower, Joan, Bard College, Annandale-on-Hudonn NY 12504
Turner, Thomas, SM, U Iowa, Iowa City Iowa 52242
Vercoe, Barry, DM, MIT, Cambridge Mass 02139
Warfield, Gerald, 114 W 71st St (2A), New York NY 10023
Wedgewood, Richard B., DM, U Saskatchewan, Saskatoon Saskatchewan Canada
Williams, Isabelle, DM, Skidmore C, Saratoga Springs NY 12866 S7N-OwO
Yeston, Maury, DM, Yale U, New Haven 06520

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A report on the first NATIONAL CONFERENCE ON MUSIC THEORY

The Conference was sponsored by the American Society of University Composers and held February 29-March 1, 1976. All Conference events took place at MIT...with the exception of Benjamin Boretz' address, given at the New England Conservatory of Music. The Conference thanks Barry Vercoe for arrangements at MIT.

This report to participants and persons who attended the Conference will not re-enumerate the program. Reviews of the Conference have appeared in the ASUC Newsletter and the Journal of Music Theory (by this writer). A review by William E. Benjamin will appear in the next Perspectives of New Music.

Reaction to the Conference seems to have been, on balance, favorable. The discussions we held concerning the future of music theory as an organized society have born cautious fruit. The "steering committee" was asked to 1) explore theory activity in other existing groups; 2) look forward to another national meeting of theorists; and 3) begin thinking about a draft format for a national theory society.

Soon after the Conference, I wrote to the College Music Society and proposed a panel on "Music Theory: The Art, the Profession, and the Future" for the CMS meetings in Philadelphia in November 1976. AMS was also asked if any special attention could be given to theory topics. Leo Kraft, Gerald Warfield, and James Harrison attend the CMS and AMS board meetings in New York to discuss these possibilities.

CMS accepted the idea of a panel. It will take place at a CMS plenary session on November 6, with myself as moderator and short papers by Allen Forte, Carlton Gamer, Vernon Kliever, Carl Schachter, and Peter Westergaard. The next day, at the CMS theory subsession moderated by Wallace Berry, those papers will be discussed and ideas concerning the next steps of a theory organization will be put forth. CMS has also agreed in principle to "host" the first national meeting of a theory society, should one emerge in time, at its Fall 1977 meeting in Evanston. We should be looking ahead to that--it will have to be planned early in 1977.

I want to thank the people who helped plan the Boston Conference--and those who have volunteered to help the "steering committee". I hope many of you will be at the CMS/AMS meeting in November; we should have a steering committee session (perhaps on Sunday afternoon, November 7) to assess our position...more on that later. A number of theorists have responded to the news about our activities by writing in to put themselves on our mailing list.

I encourage you not to let me be the sole initiator of things! Write to me; insist that we get going on this-or-that. In particular, I'd like to ask if you think we should try to at least draft organizational plans before November (for discussion, not adoption).

NATIONAL CONFERENCE ON MUSIC THEORY, Boston, 2/29-3/1, 1976

Registration List

Abbreviations: C/College; CC/Community College; CM/College of Music;
DM/Department of Music; SC/State College; SM/School of Music;
SU/State University; U/University

Alphouse, Bo H., DM, Yale U, New Haven CT 06520
 Arslanian, Artin, DM, Massachusetts SC, Lowell, Mass 01854
 Beckwith, Robert K., DM, Bowdoin C, Brunswick Maine 04011
 Benjamin, William E., SM, U Michigan, Ann Arbor MI 48109
 Berman, Laurence D., DM, U Mass/Boston, Dorchester Mass 02125
 Bernard, Jonathan W., DM, Yale U, New Haven CT 06520
 Blatter, Alfred W., SM, U Illinois, Urbana Ill 61801
 Boretz, Benjamin, Bard C, Annandale-on-Hudson, NY 12504
 Brooks, Richard, DM, Nassau CC, Garden City NY 11530
 Browne, Richmond, SM, U Michigan, Ann Arbor MI 48109
 Buccheri, John, SM, Northwestern U, Evanston Ill 60201
 Burk, James M., DM, U Missouri(Columbia), Columbia MO 65201
 Cazden, Norman, DM, U Maine, Orono, Maine 04473
 Chapman, Allen, DM, Yale U, New Haven CT 06520
 Chittum, Donald, Philadelphia Musical Academy, Philadelphia PA 19103
 Clarkson, Austin, DM, York U, Downsview Ontario Canada
 Cogan, Robert, New England Conservatory of Music,
 290 Huntington Avenue, Boston Mass 02115
 Colson, Willis M., SM, Southwestern Seminary, Fort Worth Texas 76122
 Elm, Robert W., DM, Rhode Island C, Providence RI 02908
 Fenner, Burt L., DM, Penn State U, U Park PA 16802
 Fisher, Donald W., SM, Northwestern U, Evanston Ill 60201
 Farren, Martin, DM, MIT, Cambridge Mass 02139
 Forte, Allen, DM, Yale U, New Haven CT 06520
 Gaudin, Robert, Eastman SM, 26 Gibbs St., Rochester NY 14604
 Green, Burdette L., SM, Ohio SU, 1899 N Collage Rd, Columbus Ohio 43210
 Grigsby, Beverly, DM, Cal State U, 18111 Nordhoff, Northridge CAL 91324
 Haflich, Steven, DM, Yale U, New Haven CT 06520
 Hanson, John, Eastman SM, 26 Gibbs St., Rochester NY 14604
 Harrison, James
 DM, Hunter C (CUNY), 695 Park Av, New York NY 10021
 Hartley, DM, State U College, Fredonia NY 14063
 Hicken, Kenneth L., DM, U Lethbridge, Lethbridge Alberta Canada T1K-3M4
 Hoag, Charles, DM, U Kansas, Lawrence Kansas 66045
 Hoffman, Newton, SM, Ball State U, Muncie IND 47306
 Koks, Ellis B., DM, USC, Los Angeles CAL 90007
 Komar, Arthur, Longy SM, Cambridge Mass 02139
 Kosakowski, Ann, DM, Yale U, New Haven CT 06520
 Kraft, Leo, DM, Queens C (CUNY), Flushing NY 11367
 Largent, Edward J., The Dana SM, Youngstown SU, Youngstown Ohio 44555
 Lewin, Harold F., Manhattan SM, 120 Claremont Av, New York NY 10027
 Lidral, Frank, DM, U Vermont, Burlington VT 05401
 Lora, Doris, DM, U Toledo, Toledo Ohio 43606
 Maclean, Martha, DM, Yale U, New Haven CT 06520
 McGuere, Gordon, SM, Baylor U, Waco Texas 76703

NATIONAL CONFERENCE ON MUSIC THEORY, Boston, 2/29-3/1, 1976
Registration list

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Mattila, Edward, SM, Kansas U, Lawrence Kansas 66045
Merriman, Margarita, DM, Atlantic Union C, S.Lancaster Mass 01561
Ming, James W., DM, Lawrence U, Appleton Wisconsin 54911
Morgan, Robert P., CM, Temple U, Philadelphia PA 19122
Parks, Richard S., DM, Wayne SU, Detroit MI 48221
Pederson, Donald, DM, U Tennessee, Knoxville Tenn 37919
Rahn, John, SM, U Washington, Seattle Wash 98105
Rankin, Jane, E. Greenwich, RI 02818
Reich, Bruce, DM, U Utah, Salt Lake City Utah 84112
Rothgeb, John, DM, SUNY, Binghamton NY 13901 London
Shackford, Charles R., DM, Connecticut C, New/ CT 06320
Simms, Bryan, Journal of Music Theory, Yale U, New Haven CT 06520
Smith David H., 800 Edgewood Av., New Haven CT 06515
Solie, John E., DM, Amherst C, Amherst Mass 01002
Solie, Ruth A., DM, Smith C, Northampton Mass 01060
Steinhart, William, DM, Wright SU, Dayton Ohio 45431
Surace, Joseph A., Music, Staten Island CC, 715 Ocean Terrace, S.I. NY 10301
Szabo, Albert E., DM, Florida Technological U, Orlando FLA 32816
Tepper, Albert, DM, Hofstra U, Hempstead NY 11550
Tower, Joan, Bard College, Annandale-on-Hudson NY 12504
Turner, Thomas, SM, U Iowa, Iowa City Iowa 52242
Vercoe, Barry, DM, MIT, Cambridge Mass 02139
Warfield, Gerald, 114 W 71st St (2A), New York NY 10023
Wedgewood, Richard B., DM, U Saskatchewan, Saskatoon Saskatchewan Canada
Williams, Isabelle, DM, Skidmore C, Saratoga Springs NY 12866 S7N-OwO
Yeston, Maury, DM, Yale U, New Haven 06520

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re NC/MT #1, Boston, 1976

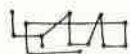
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—March 1975

TWO CONFERENCES, ONE CULTURE:

A REPORT ON THE ASUC AND THEORY MEETINGS IN BOSTON

WILLIAM E. BENJAMIN



Those possessed of both the leisure and the patience to sit through the four full days of last winter's joint conference in Boston were privileged to witness two kinds of events: events of musical significance and events of historical import. Of incontrovertible significance, from the standpoint of one interested in new music, were the many and varied programs of works by members of the American Society of University Composers, presented during that society's Eleventh Annual Conference, held at and under the auspices of the New England Conservatory on February 26–29, 1976. On the other hand, the National Conference on Music Theory, held on February 29–March 1, immediately following the ASUC conference and with the cooperation of the music department at MIT, is to be celebrated as marking the emergence of a new force in our musical life, that of music theory as an independent discipline. In a larger sense, these days in Boston were interesting precisely because of this pairing of conferences; the resulting commentary of each upon the other brings about a clearer perception of some of the trends to which the higher forms of musical activity in America are, for better or for worse, subject. For this reason, I think it proper to devote a part of this report to the expression of some tentative opinions, shaped in part by my experience in Boston, concerning the relationship of theory to composition. First, however, a brief account of both conferences seems in order.

The ASUC conference was treated by its organizers as, primarily, an occasion for the performance of new works by member composers. A great volume and diversity of music was heard in the course of seven concerts. My most general impression was of widespread competence and seriousness of intent; a preponderance of works played bespoke of thoroughgoing professionalism, and hardly any seemed downright silly. To judge by what

one hears of similar festivals, this would appear to be no mean achievement on the part of the conference's Planning Committee.

To attempt to characterize a series of concerts as pointing to emergent compositional trends, or to characterize the trends themselves, is, in each case, an activity which does more harm than good, reinforcing prejudice, promoting that which no longer needs promoting, and causing us to forget that no work which means anything to us can possibly have this status as a result of the trend it may exemplify. Therefore, I am restricting myself to brief comments on the works which made a lasting impression on me. Having heard all the works played only once or, in a few cases, twice, I wish to disclaim anything like adequate knowledge of any of them, or readiness to evaluate their worth. Without doubt, many fine works were played which I shall not mention here.

Among the most interesting works were two for wind ensemble, *Pometacomel: 1676* by Robert Selig, and *The Continental Harp and Band Report* by Eric Stokes. The former, a controlled but powerful explosion of polyphony, was flawed only by a failure to balance the intensifying factors in certain prolonged motions toward climactic points with restraining or damping factors, a failure resulting in several overstated *Höhepunkte*. The music of Stokes, for all its indulgence in the appropriation of popular materials, is far more than mere Americana. Like other works of his, this piece reveals a keen sensitivity to pitch, to rhythmic detail, and to the texture of sound itself. Thus, one can speak of transparency in the overall result without wanting to condemn it as, in any sense, overly obvious. The performances of these and other works, by the Conservatory Wind Ensemble under Frank L. Battisti, were superb.

In quite another vein was *Pianississimo*, a masterful solo piano work by Donald Martino dating from 1970. Most interesting to me were a couple of long passages in which the composer resorts to a quasi-Lisztian texture, one involving a concentration of material in the piano's middle register, in the form of a broad and motivically transparent melody, and a dispersal of attendant commentary, complex yet fragmentary in nature, in the surrounding registers. Martino's music is serially conceived and differs greatly from its Lisztian counterparts with respect to the relationships it proposes between melody and "accompaniment", but the texture has a similar value in both contexts, namely, that of giving the listener something relatively coherent as a point of departure. Edward Wood's performance of this half-hour-long work from memory was most impressive.

The *Quartet* by Steven Stucky, winner of the ASUC Student Composition Contest for 1976, was presented immediately after Martino's work. The contrast could not have been sharper. The young composer's piece is far more eclectic in spirit and dependent on the kinetics of its surface than that of his older colleague. Stucky is not afraid of the grand gesture and

The image shows a page of musical notation for the piece "Pianississimo" by Donald Martino. The score is written for multiple staves, likely representing different instruments or voices. The notation includes various dynamic markings such as *pp* (pianissimo), *p* (piano), and *mp* (mezzo-piano). There are also tempo markings, including "Tempo libero" at the bottom. The score features complex rhythmic patterns and melodic lines, with some parts marked with "rit." (ritardando) and "animato ed esult." (animato and exultant). The page is numbered 214 at the top left.

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The image shows a complex musical score for piano, consisting of multiple staves. The score includes various dynamic markings such as *p*, *mp*, *f*, and *rfp*. It also features tempo markings like "Tempo libero" and "ritardando...". Performance instructions include "Sott. -movvone" and "Martino: Pianississimo". There are several numerical markings, possibly indicating fingerings or measures, such as "49", "78.4", "65.3", "31.36", "62.72", "94.08", "52.2", and "125". The notation includes treble and bass clefs, and various musical symbols like slurs and accents.

Martino: Pianississimo

his lyricism is not without a touch of bathos. Still, he has a fine sense of timing and an ability to create convincing large-scale motions.

The concert by David and Lois Burge was a highlight of the conference. One of the works ably performed by Mrs. Burge was *Orpheum (Night Music I)* by Andrew Frank, a very gifted young composer with an interest, if this piece is any indication, in neo-Impressionist forms based on a principle of slow harmonic evolution resulting from the employment of complexes of retained elements (pedal tones). Mrs. Burge continued with three of the *Five Pieces for Piano* by Edward Chudacoff, notable for their clear intervallic profile. The Burge's concert ended with a complete performance of Stravinsky's two-piano reduction of *Le Sacre*. It was a lulu of a performance and I for one was interested, though not really surprised, to hear how little was lost in translation.

Two additional works for which I have a high regard are the *Quintet* by Bruce Taub, and *Samsara* by Harold Oliver. Taub's *Quintet* bespeaks an authentic musical wit and I was thoroughly charmed by it. Oliver's chamber work reveals a composer who has matured by virtue of his development of a consistent and highly personal language. I found *Samsara* a persuasive piece, characterized by clarity of harmony and shaped by effective and novel rhetorical devices.

The conference included the inaugural concert of the MIT Experimental Music Studio. This was devoted to electronic works, the sounds of which were produced using several of the available technologies. Paul Lansky's *mild und leise* impressed me as the product of a strong musical imagination. Based on Tristanesque materials and utilizing computer-generated sound, this work was both frustrating in its lack of surface drama and captivating in its syntactic intensity. The concert concluded with a classic performance by Bethany Beardslee of Babbitt's *Philomel*. Participants in the conference were invited to tour MIT's new studio and were treated to a mildly awe-inspiring demonstration of its capacities. The studio is largely the creation of its director, composer Barry Vercoe, and represents a remarkable achievement in the design of technology capable of real-time interaction with the composer of electronic music.

I would like to say, before turning to other matters, that there was virtually universal agreement as to the high quality of performance throughout these concerts. The students and faculty of the Conservatory did an outstanding job. Considerations of space preclude mention of many of the excellent performances, particularly those by soloists, but the fine concert by the Conservatory's Contemporary Music Ensemble, under Gunther Schuller, does deserve to be singled out. Finally, personnel of the Conservatory must be cited for the exemplary professionalism which characterized their handling of the whole event, especially Donald Harris, who merits additional praise as chairman of the Planning Committee.

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The papers and panels were another matter. Discourse ranged from the gently informative to the entertaining, down to the idle, and thence to the cretinous. The most successful papers were those which managed to avoid pretense, e.g., Marshall Bialosky's humorous talk on Paine, Parker, Chadwick, and MacDowell, and Barbara English Maris's well-organized survey of "American Compositions for Piano and Tape-Recorded Sound." Some of the papers concerned with pedagogy, such as Jonathan Kramer's report on a course he has given at Yale, were not without interest. On the other hand, papers purporting to deal with serious theoretical issues were, for the most part, foolish prattle. And whereas I can overlook finding myself forced to listen to an hour or so of this sort of thing, I do become incensed when it is accepted as serious talk, and dismayed at the realization that the perpetrators of such foolishness—viz., that the music of Mozart, from a rhythmic standpoint, is child's play as compared with that of some non-Western community—are teaching in our universities.

How to explain that a wealth of musical activity, evidencing such richness of musical thought, should be forced to share the stage with such ragged discourse about music? In itself this is nothing new, but it is something new for ASUC, which was founded in the hope that composers would be interested in sharing their insights about music, and not only in sharing their music. There is no question here of assigning blame, either to the program chairman or to any part of the ASUC executive. The fact is that ASUC has changed because its membership has changed; that membership has become larger, more diverse, and individual members seem more preoccupied with the exigencies of their professional lives, the problems of getting their music written, played, distributed and published. They would seem to feel no pressing need to unburden themselves of musical insight via any activity save that of musical composition itself. Moreover, they have fashioned ASUC into an instrument which, with respect to the task of promoting the music of its members, is increasing its potency by leaps and bounds. With its publications, broadcasts, records, and competitions, with the rapid multiplication of its ties to the broader musical community, and with the increasing aggressiveness of its young leadership, ASUC is helping to create an environment for the American composer which begins to resemble that which composers in other countries with traditions of state support for the arts have long enjoyed, and is doing it, willy-nilly, in the old American tradition of self-help.

If I am right, we are forced to realize that ASUC has become a society for composers of non-commercial music (surely, non-commercialism is the slender thread that unites us), most of whom happen to be educators and a few of whom happen also to function as theorists. Perhaps then, ASUC ought to recognize this fact and abandon its residual obeisances in the direction of theory. This would not, of course, entail giving up com-

posely shop-talk and it would help to clarify a murky situation, working to the benefit of all concerned.

Enter here the National Conference on Music Theory and the rapidly emerging National Theory Society. In my view, theory is a discipline which seeks to show that pieces of music are rule-governed and, in so doing, to attain two related ends: 1) to determine, i.e., to account for, in as full, pointed, and economical a manner as is possible, the data which constitute those pieces, and 2) to emerge from this process of determination with structural images of those pieces which make the act of listening to them seem more important, interesting, and enjoyable. Given this view of theory, it seems a pity, on the one hand, that many composers appear to have less and less time for it. Composers are, after all, passionately involved with rules, and they are deeply involved with much of the music they listen to. This must mean that they hear in rich and interesting ways and suggests that, if they have but a modicum of communicative skill, they will be able to enhance the listening of others. In fact, the blossoming of a modern American theoretical tradition has been, to a very large extent, the result of efforts by composers.

On the other hand, there may be rather deep reasons why many composers may have limitations as theorists. This is a sensitive topic and I proceed only because I perceive the issue as one which is smoldering and in need of an airing. For one thing, composers often fail to distinguish between compositional technology and listening technology, as if all rules which serve a heuristic purpose in the act of composition were those best suited to helping people make sense out of compositions. For another, composers quite understandably look at pieces in ways which make them look original, independent, and self-contained; composers are particularly prone to the dogmatism which holds that pieces are only properly appreciated when listened to as if they were *sui generis*. While recognizing that pieces are ultimately determined in powerful ways by external factors, many composers resolutely maintain that anything that is worth knowing about a piece can be inferred from the piece itself; that a knowledge of external shaping forces will, at best, cast a light on how a piece came to be what it is, as opposed to becoming something else, and not on what that piece, in fact, is doing. This is in large part a healthy stance, but I would maintain that there are extremely vital and perhaps inevitable ways of listening to pieces that necessarily involve a listener in the consideration of things beyond an individual work. One of these involves hearing one piece through the filter of some other piece or class of pieces. This would seem to be of particular relevance to the post-seventeenth-century Western tradition, characterized as it is by chains of influence and the anxieties that these engender. The Western composer, if one borrows Harold

Bloom's model of music in an interpersonal context, the composer's creation is into that which involves the necessity of its role in a process said to have as its end the artist swerves away from that which has been believed it does, though it must be totally defenceless done to some

Another difficulty is the insistence that pieces be heard, and his relationship comfortable with the ways does not imply that there are no is certainly that of in the possibility of extent that such a piece. (One is reminded of ears like a man! knowing how to already been heard much more. If a of growth, it must some part of the fitting that theories various listeners. to do with a set of tions result when context? What musical universa particular culture w phenomenon is c from one another what does an "un a Beethoven sym Experience to ing their creati They are necess

Bloom's model of modern poetic creativity, may be perceived as involved in an interpersonal drama with ancestor composers. In this perception, the composer's creativity is seen not as a matter of introducing refinements into that which he receives from those ancestors; rather it is seen as involving the necessary denial of any precursorship, necessary because of its role in a process of artistic self-affirmation. And this denial may be said to have as its practical outcome a series of stages in which the later artist swerves away from his precursor by distorting and thus recreating that which has been appropriated. If this model has any validity, and I believe it does, the act of listening to one work can not only be informed but must be totally transformed by an appreciation of the cultivated violence done to some other work(s) by that which is under consideration.

Another difficulty for the composer-theorist lies in his quite legitimate insistence that people learn to hear the things that pieces ask them to hear, and his relative lack of interest in what it is that they are already comfortable with. Now, obviously, the fact that people do listen in certain ways does not imply that they are doomed to listen in only those ways or that there are no better ways of listening. Among the missions of theory is certainly that of teaching us to hear better; a good theorist must believe in the possibility of education and be willing to challenge listeners to the extent that such challenge is necessary in living up to the demands of a piece. (One is reminded here of Charles Ives's "Stand up and use your ears like a man!") At the same time, however, part of doing theory is knowing how to give cogent expression to that which in some sense has already been heard, as a basis for learning, among other things, to hear much more. If a theory is to function for a particular listener as an agent of growth, it must strike him initially as reflecting, however obliquely, some part of the content of his naive musical experience.⁸ It is therefore fitting that theorists be involved with the following questions: What are various listeners, representing various levels of musical sophistication, able to do with a set of rules or concepts, i.e., what sort of structural descriptions result when they are asked to use these to make aural sense out of a context? What evidence is there for the existence of culture-conditioned musical universals, of phenomena to which listeners drawn from a particular culture will attach invariant interpretations, even though each such phenomenon is embedded in a series of musical contexts differing markedly from one another? What is the content of a naive musical experience, i.e., what does an "untrained" Western listener find interesting in, for example, a Beethoven symphony?

Experience tells us that composers, perhaps in the interest of maintaining their creative freedom, will feel little sympathy for such questions. They are necessarily preoccupied with making a little room for themselves

at the tail end of a long and overcrowded tradition and, as such, are little inclined to having their autonomy further constrained through having learned too much about the limitations of their listeners.

On the basis of such considerations, it becomes obvious that, if theory is going to get done, composers are not going to be able to do it all. There is a real need for the professional theorist and a real need, on the part of such members of this species as already exist, for a professional home. Herein lies the importance of the National Conference on Music Theory, which provided an opportunity for discussing the feasibility of a national theory society. The conference was organized by a combination of ASUC representatives and people representing regional theory societies. Particularly to be thanked, for their leadership and tireless efforts, are Richmond Browne and Gerald Warfield.

The opening lecture of the conference, "What Lingers On (,when the song is ended)", in the nature of a proposal as to the artistic consequences of a new theory of musical ontology, concluded with an exordium to the theoretical enterprise, was given by Benjamin Boretz. It is evident that Boretz takes the act of verbal communication as seriously as that of musical communication, something that few theorists are willing to do. While the standard of discourse that he set was not met by all of the remaining participants, it was worth setting. Subsequent events included a panel and a paper session comprising two analytical papers and one in the history of theory. Most interesting to me was Robert Cogan's report on his groundbreaking attempts to deal theoretically with the microstructure of sound as it unfolds in a musical context. His analysis of two of Carter's woodwind etudes opened up what I expect will become an important area of theoretical research.

The remaining item on the agenda was an organizational discussion. What revealed itself was interest in the formation of a national society coupled with reluctance to move too quickly in this direction. Whatever the merits of this caution, it was important that its extent be gauged. A positive outcome of the discussion was the formation of a steering committee, charged with exploring theory activity in other societies, planning another national meeting, and making concrete proposals regarding the structure and modes of functioning of a possible society. Efforts by this committee have (as of July, 1976) borne fruit: the November, 1976 conference of the College Music Society is to include a plenary session which will focus on "Music Theory: The Art, the Profession, and the Future." This topic will occupy the attention of a panel, including Allen Forte, Carlton Gamer, Vernon Kliever, Carl Schachter, and Peter Westergaard, which committee chairman Richmond Browne will moderate. A further and equally important development is the CMS's offer to host a national

theory conference in Illinois.

The road for one. Just as many campus, many, in theorists. More subtle to set for themselves, is too unsubstantiated, is too unsubstantiated, claims unfalsifiable, needs to widen its theory should a snare and a delusion, psychology, ethnology, etc., as well as mind. But we are distinguishing ourselves from the not use "objectivity" and for all but potential; it must tempt instead of the theorist must and, by interpretation, ensure the survival

theory conference in conjunction with its 1977 meeting in Evanston, Illinois.

The road for theory as an independent discipline will not be an easy one. Just as many once questioned the point of having composers on campus, many, including composers, will have their questions about theorists. More subtle, and dangerous, are the traps that theorists are beginning to set for themselves. One is the notion that theory, as presently constituted, is too unscientific, that its data are insufficiently objective and its claims unfalsifiable. I have already indicated that I too believe that theory needs to widen its perspective, needs to take in more, but the notion that theory should ape the natural or even the social sciences is ultimately a snare and a delusion. Theorists should concern themselves with cognitive psychology, ethnology, linguistics, history, psychoacoustics, artificial intelligence, etc., as ways of coming to grips with the capacities of the human mind. But we must believe that mind to be essentially creative, and the distinguishing quality of that which is created is that it is not totally derivable from the determinisms which engender it. Theory, therefore, must not use "objective" knowledge as a means of fixing human limits once and for all but as a means of helping people to realize their creative potential; it must avoid trying to falsify or invalidate compositions and attempt instead to find ways of helping people grow into them. Above all, the theorist must try to bridge the gap between composer and listener and, by interpreting each to the other, must do what can be done to ensure the survival of a fragile musical culture.

THE UNIVERSITY OF MICHIGAN
 School of Music
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May 28, 1975

TO: John Hanson, Jim Harrison, John Rahn, Marshall Bialosky, Gerald Warfield
 FROM: Richmond Browne
 SUBJECT: Planning of National Theory Organization

This memo is in response to parts of a recent exchange of letters between John Rahn and John Hanson. I enter into this kind of open discussion format because I want to see where the nexus of planning is.

The agreement, as I understand it, reached at Iowa City was that ASUC would host a "gathering" of theorists at its 1976 Conference in Boston, in February. I have proposed a "steering committee" meeting for Fall 1975 to plan that gathering. John Hanson's point is very well taken, however: there isn't much time, really, on that schedule. A further suggestion he makes also seems to me inspired! The CMS-AMS joint meetings in November in Philly (1976) seem likely to bring the largest possible gathering of musicians together-- a theory session then (either before, after, or during, though not necessarily sponsored by either AMS or CMS) sounds terrific to me.

So I would then see a planning meeting (to get ready for a Fall 1976 first mini-theory-convention) as necessary in the Spring of 1976. There I think we have two options: do it at the ASUC meetings in Feb in Boston, or try to get people together later (not much later, tho!) perhaps in some Central CITY: Chi? I'd opt for the ASUC time--at least some people could get it funded, and a later private session would come off the top.

SO...IF we plan in Feb for a real session in Nov...who comes in Feb and what do we plan? Certainly representatives of any known theory org should be welcome. Probably a number of selected tho not affiliated theorists should be thought of and invited. I'd favor a rather wide invitation to the planning meeting on the grounds that anyone willing to stick up his neck and do work should be grabbed. SOME ONE should draft a list of invitees to the planning session soon...!

What do we plan? Format, exact date, kinds of things we want at the Nov session, etc. The two activities I see happening in Nov are 1) papers, panels, the usual; and 2) some discussion as to the formation of a national organization. On the latter point, I'd prefer to have some proposals as to organization, constitution, etc., available to talk about, and I would hope that the Nov meeting would end by authorizing some people to write a constitution to be ratified at some subsequent convention by whatever would constitute a "membership" at that time.

Please respond within this group (at least) if anything above strikes you as timely!

Richmond Browne