

ABSTRACT

Title of Dissertation: THE FORD FOUNDATION–MENC
CONTEMPORARY MUSIC PROJECT (1959-
1973): A VIEW OF CONTEMPORARY MUSIC IN
AMERICA

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Challenging the widespread belief that serial or otherwise atonal composers dominated the United States' contemporary music scene of the 1950s and '60s (a situation named the "serial tyranny" by Joseph Straus), this study of the Ford Foundation-funded Contemporary Music Project (CMP) concludes that tonality was prevailingly considered an acceptably "contemporary" compositional orientation at the time (1959-1973). The evidence examined includes music by the 73 composers-in-residence the CMP placed in public school systems and communities nationwide, as well as syllabi and lesson plans for 90 Project-sponsored courses on purportedly "contemporary" music, also spread throughout the country, most at college level. Both the former and the content of the latter are placed in tonal or atonal categories, and the result tabulated.

The study is in four main parts: Part 1 gives a working definition of tonality and discusses the Project's early stages (1959-63), when it was called the Young Composers Project and featured only composer residencies. Throughout discussion of these residencies, the Project's absence of bias with regard to style is highlighted. Part 2 details its expansion, as the CMP, to include educational programs such as Seminars and

Workshops (1964-1966). Part 3 concerns the Institutes for Music in Contemporary Education (IMCE)—which included experimental musicianship courses at 33 universities—and the final years of school system residencies. Part 4 outlines the Project's final years, which continued workshops and moved composer residencies from schools to communities.

The study's account of the content of the CMP's educational programs provides a statistical image of the contemporary canon as of the mid-to-late 1960s: the works and composers from within then-living memory that were considered most significant. Tonal music forms unambiguously the greater portion of this canon, and is also prevalent within the output of the resident composers, a group including many later well-known names. In addition to these findings, the study documents the remarkable collaboration of numerous significant composers and other musical figures, with various individual proclivities, on a massive undertaking that had both the goal and effect of cultivating and promoting contemporary music in a full and open-minded range of styles.

THE FORD FOUNDATION–MENC CONTEMPORARY MUSIC
PROJECT (1959-1973):
A VIEW OF CONTEMPORARY MUSIC IN AMERICA

by

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Preface

As an undergraduate, I was admonished not to compose music “in a style of the past,” clearly code for “using triads and an underlying tonality.” The advice struck me as incongruous, since most of the music I was then performing—and on which I was modeling my efforts—was, despite originating in the previous three decades, tonal. Indeed, the contemporary tonal music I was playing—composed by Mark Camphouse, Eric Ewazen, Timothy Mahr, David Maslanka, Ronald Perrera, and Frank Ticheli, among others—had been frequently performed as well as published and recorded, achievements indicating reasonable success. But as my studies continued, I became aware of a widely accepted narrative holding that “serial” or otherwise “atonal” composers dominated and even controlled the American “musical establishment” of the 1950s and ’60s.ⁱ If the advice I received had been given to the composers just named, they clearly had not been forced to follow it. Despite such circumstantial evidence for the presence of tonal music in the academy, many critics, musicologists, and composers have believed in what theorist Joseph Straus has called the “serial tyranny.”ⁱⁱ The present study is an investigation into its purported existence and a history of the Contemporary Music Project (henceforth CMP), a significant episode in the history of American music education.

ⁱ For operative definitions of tonality and atonality, see the discussion below beginning on p. 44. Though not all serial music is atonal, and not all atonal music is serial, some mid-century critics seem to have conflated them, using the two terms indiscriminately. Because of their confusion, the idea of “serial tyranny” is really an idea of “atonal tyranny”—or, to phrase it in reverse, absence from the scene of much or any tonal music. As for the expression “atonal” itself, since there is no universally accepted term for music in which all twelve equal-tempered pitch classes are accorded equal *prima facie* structural importance, I have adopted “atonal” for the purpose of the present study because of its wide general use.

ⁱⁱ Joseph Straus, “The Myth of Serial ‘Tyranny’ in the 1950s and 1960s,” *The Musical Quarterly* 83 (Fall 1999): 301-43.

Editorial Procedures

For the reader's convenience, I have followed certain editorial conventions throughout the dissertation:

1. Names appear according to the most current criteria of correctness regarding diacritics and transliterations, even in quotations, where original spellings are overridden for the sake of consistency and electronic searchability.

2. Also for consistency, titles of compositions are standardized throughout, generally to those most widely employed in the U.S., whether in English or other languages (e.g., *Symphony of Psalms* and *The Rite of Spring*, but *Les Noces* and *L'Histoire du soldat*). This has frequently necessitated replacement of the titles given in original documents, though within direct quotations titles appear as originally given.

3. There is one exception to convention 2, also employed for the sake of consistency: titles referring simply to genre are given in English (e.g., *Variations* rather than *Variationen*, *Pieces* rather than *Stücke*).

4. For works that exist in more than one version, such as a ballet and a suite (e.g., *The Firebird* or *The Miraculous Mandarin*), I have indicated which when possible, though often no indication was given in original documents.

5. Lists of compositions generally appear in footnotes. In such lists, atonal works are set in bold print for easy reference, except for lists that, as indicated in the text, contain only atonal works.

6. To avoid counting music not considered contemporary at the time of the Project, I have omitted from my tonal totals (though not from the works lists) certain works that, though written in the twentieth century, were by composers already active in the

nineteenth. Compositions by Debussy, Delius, Elgar, Mahler, Rachmaninoff, Ravel, Respighi, Satie, and Scriabin are left out of the tonal numbers, though I have not omitted those by Ives, who was considered “contemporary” because of his late “discovery.” I have also omitted early, tonal works by Schoenberg and Berg, though I have counted all atonal works, no matter their date. If included in the totals, the aforementioned tonal works would simply increase the majority.

7. The organization formerly known as the Music Educators National Conference (MENC) changed its name to the National Association for Music Educators (NAfME) in 2011. In these pages I retain “MENC.”

8. In the sections discussing the CMP’s educational programs, Arabic numerals are always used to express statistical quantities and in serial lists (e.g., 12, 6, 2) for ease of reading.

9. Universities and other institutions (like the MENC/NAfME) are referred to by their names at the time being discussed. The index cross-references their current names.

Yearly CPS Composer Tables

Each composer is described as “tonal” or “atonal” in the yearly tables, with other relevant information included in parentheses or footnotes. Each composer’s individual works are given stylistic labels in the complete CPS and Professionals-in-Residence compositions list, Appendix C.

Format

The body of the dissertation is a year-by-year narrative of the Project's decisions and activities. Chapters are apportioned in accordance with chronological landmarks or milestones, divided into sub-sections as follows (each where necessary): (1) an introduction, covering the membership of the committees and their planning of the year's undertakings; (2) "Composers and Residencies," an account of the composers-in-residence selected by the Project, which covers the selection and placement process, the residencies themselves, and the Project's apparent satisfaction with them, discussing both stylistic and non-stylistic factors and the possible effects of all of the above on subsequent Project decisions and policies; and (3) "Educational Activities," an account of workshops, seminars, and other educational projects of the CMP in terms of their structure, personnel, and curricula—particularly the stylistic content and emphasis of the theoretical concepts and repertoire presented by each course's curriculum.

Further sections are sometimes required, but they are fit into this structure when reasonably possible, so that, for example, Project-sponsored conference sessions and the CMP Library are both considered Educational Activities.

Owing to the University of Maryland's dissertation formatting requirements, this document is not properly configured for printing. Contact the author for a printable version of the .pdf file.

To Dr. Shelley G. Davis,
with sincerest gratitude, admiration, and affection.

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List of Abbreviations

CMP: Contemporary Music Project
CMPL: Contemporary Music Project Library
CPS: Composers in Public Schools
IMCE: Institutes for Music in Contemporary Education
MENC: Music Educators National Conference
NASM: National Association of Schools of Music
YCP: Young Composers Project

Tonality Spectrum

FT: Functional Tonality
AFT: Attenuated Functional Tonality
FrT: Free Tonality
GR: Gray Area
A: Atonal
A12: Serial
TX: Textural
AL: Aleatory
IN: Indeterminacy
E: Electronic

Chapter 1: Introduction

The Serial Tyranny and the CMP

In several publications, Joseph Straus has compiled quotations from various sources regarding professions of belief in the “serial tyranny” of the 1950s and ’60s; highlights include the following:

Many composers of the next generation ... made their initial reputation through a subscription to serial procedures, an endorsement that for a time from the mid 1950s on seemed almost a requirement for artistic survival. (Glenn Watkins, 1988)¹

By the 1960s, serialist composers had become ensconced on the faculties of America’s most prestigious schools of music. ... The general perception in musical circles was that serialism had triumphed; even Stravinsky and Copland finally converted in old age. As more and more composers submitted to the method’s lockstep discipline, the public, too, came to agree with this judgment—and it responded by, in effect, giving up on new music altogether. (Terry Teachout, 1997)²

After the end of World War II [serialism] very quickly captured and dominated American academic circles, which it monstrously and bluntly politicized. (George Rochberg, n.d.)³

The 12-tone commando squad never commanded anything during the fractious, much maligned 1960’s, the line goes. True, the squad was uninterested in composers writing tonal music, but it did not condemn them, and certainly never controlled them. Don’t you believe it. I was there, studying music at Yale, and the Serialists ran the place, as well as other composition departments at major universities. (Anthony Tommasini, 1998)⁴

¹ Glenn Watkins, *Soundings: Music in the Twentieth Century* (New York: Schirmer, 1988), 528; quoted in Joseph Straus, “Babbitt and Stravinsky under the Serial Regime,” *Perspectives of New Music* 35, no. 2 (Summer 1997): 28 and Straus, “The Myth of Serial ‘Tyranny’ in the 1950s and 1960s,” *The Musical Quarterly* 83 (Fall 1999): 301.

² Terry Teachout, “The New Tonalists,” *Commentary* 104, no. 6 (December 1997): 55; quoted in Straus, “Babbitt and Stravinsky,” 28 and Straus, “The Myth of Serial ‘Tyranny,’” 301.

³ George Rochberg, quoted in K. Robert Schwarz, “In Contemporary Music, a House Still Divided,” *New York Times*, 3 August 1997; quoted in Straus “The Myth of Serial ‘Tyranny,’” 306.

⁴ Anthony Tommasini, “When Bernstein Saw the Future,” *New York Times*, 22 July 1998; quoted in Straus, “The Myth of Serial ‘Tyranny,’” 308.

America's neoclassic movement, the wing that followed Stravinsky rather than Schoenberg, had a short-lived success, its achievements all but obliterated by the hegemony of twelve-tone music after 1955. (Kyle Gann, 1997)⁵

Similar claims are recited routinely, a kind of creed or catechism, by musicians everywhere—even some of the composers whose success belies it.

In a 1999 article, Straus argued that the notion of “serial tyranny” is myth—that during the '50s and '60s, tonally-oriented composers held a large majority of faculty positions in American universities, won a large majority of American compositional awards and prizes, and received a (smaller) majority of what performances and recordings there were of “new” music.⁶ The data he presented indicate that tonal music had been written and respected all along, in dominant quantities. Yet this statistical evidence did reverse the tide of historiographical claims.

Continued Propagation of the “Tyranny” Narrative

After the publication of Straus's article, reports of tyranny continued unabated. In his popular *The Rest is Noise*, Alex Ross perpetuated the idea, claiming that “[i]n the late sixties and early seventies, twelve-tone composers were reaching the height of their influence ... [b]y some accounts, they effectively took control of university composition departments across the country[.]”⁷ Ross further claimed that at this time “young

⁵ Kyle Gann, *American Music in the Twentieth Century* (New York: Schirmer Books, 1997), 104; quoted in Straus, *Twelve-Tone Music in America* (Cambridge, U.K.: Cambridge University Press, 2009), 199.

⁶ Straus, “The Myth of Serial ‘Tyranny.’” In his more recent *Twelve-Tone Music in America* (Cambridge: Cambridge University Press, 2009), Straus is concerned primarily with analyses of individual works and with other myths regarding twelve-tone music, but also reiterates his 1999 arguments in condensed but otherwise unchanged form.

⁷ Alex Ross, *The Rest is Noise* (New York: Farrar, Straus and Giroux, 2007), 489.

composers with tonal yearnings found little happiness in academia.”⁸

In the *New York Times*, Anthony Tommasini argued directly with Straus’s research:

Prestige cannot be measured with charts and data bases. You had to have been caught in the battle to understand the tyranny, as it was experienced by the tonalists. The trenches were in the classrooms, recital halls and lunch hangouts of every American university with an important music department. . . . I, like many critics and musicians, will never be argued out of my view that the dogma of the 12-tone composers during those decades had an intimidating and, on balance, hurtful impact on American composers, especially young ones.⁹

Tommasini’s supporting evidence was his own memory: “I was there[.]”¹⁰

Michael Broyles, in *Mavericks and Other Traditions in American Music* (2004), also acknowledged Straus, but he then asserted:

[N]o matter what the statistics, it is hard to deny a prevailing mood in the 1950s, ’60s, and ’70s. Whether fact or fantasy, a sense that serialists somehow had spread a reign of terror pervaded the compositional world, and practically all young composers and many established ones felt almost helpless in the grips of a serial tyranny. Testimony is overwhelming that composers who did not wish to write serial music felt intimidated and thwarted in their careers[.]¹¹

Even the most intelligent and well-meaning of us may sometimes extrapolate from just a few examples that support our preconceptions, hopes, or fears. Commentators such as Broyles and Tommasini did feel the need to acknowledge that statistics had challenged their narrative. But they were quick to argue that, although these statistics might technically be accurate, they still somehow failed to capture a “prevailing mood,” as

⁸ Ibid.

⁹ Anthony Tommasini, “Midcentury Serialists: The Bullies or the Besieged?[,]” *New York Times*, 9 July 2000, AR23.

¹⁰ Ibid.

¹¹ Michael Broyles, *Mavericks and Other Traditions in American Music* (New Haven: Yale University Press, 2004), 171; also quoted by Straus in *Twelve-Tone Music in America*, 199.

Broyles put it, adding that “tyrants work by force and intimidation, not majorities.”¹² Force and intimidation are easily felt and often self-imposed. For this reason, it is true that tyranny does not require majority. But tyranny does require that the majority feel tyrannized. We can judge the feelings of individuals only by their actions, which reflect what avenues they felt available to them. What composers did in their music and taught in their classrooms is the best possible measure of these feelings. In her response to Straus’s article, Anne C. Shreffler claimed that statistics “cannot show what is relevant or irrelevant, ordinary or extraordinary, influential or peripheral, politically correct or incorrect.” She further insisted that statistics cannot deal with “pieces of music and their reception or the ideological associations of styles,” and invoked a “false sense of certainty that statistical studies provide.”¹³ It is true that statistics cannot directly measure individuals’ feelings, propensities, or preferences, but they most certainly can measure the peripheral, ordinary, and extraordinary; this type of measurement is, in fact, what statistics do best. If there is sufficiently little of something, it is on the periphery; if there is sufficiently much of it, it is in the mainstream. If it occurs rarely, it is extraordinary; if it occurs often, it is ordinary. The mainstream and the ordinary can be considered to reflect, in turn, what is most broadly considered relevant and influential. Far from irrelevant or misleading, statistics are the best way to proceed: with them it is possible to distinguish ordinary from extraordinary, explore Tommasini’s “trenches,” and quantify Broyles’s “prevailing mood.” The types of statistics that the Contemporary Music Project’s archival materials can provide are uniquely suited to the problem at hand.

¹² Ibid.

¹³ Anne C. Shreffler, “The Myth of Empirical Historiography: A Response to Joseph N. Straus,” *The Musical Quarterly* 84, No. 1 (Spring 2000): 30 [all quotes in paragraph].

Most writers situate the “serial tyranny” in the university; recall the statements above by Teachout, Rochberg, and Tommasini, as well as those post-dating Straus’s article. Most young composers, and most other individuals who proceed to discuss music for a living, study it in universities, or at least through contact with those who do and did. It stands to reason, therefore, that hegemonies of types of music would be evident in materials related to composers’ education and to high-level music education in general. The CMP Collection contains a large quantity of such evidence, in raw, unfiltered form, which pertains to the period from 1959 through 1973. This evidence includes music by then recently educated composers, as well as college-level syllabi and lesson plans for courses on purportedly “contemporary” music. The research questions to which this material provides answers—answers that allow the existence or absence of any hegemonies or “tyrannies” to be observed more definitely than by Straus’s less direct and systematic methods—are clear: (1) What were young composers doing, and expected by their teachers to be doing, in the 1960s? (2) More broadly, what were music students, including, but not limited to, composition students, encouraged to consider “contemporary”?

The CMP Collection addresses question (1) through its files on 73 composers who served residencies in public-school systems, writing for school ensembles, as part of the CMP’s Composers in Public Schools program (henceforth CPS), which operated from 1959-60 until 1968-69. These files contain pieces of music they composed as well as their applications and a great quantity of other material that varies by individual but generally includes reports on their residencies—their own along with those by their local supervisors and the CMP’s field representatives—and copious correspondence, allowing

for assessment of the Project's attitude at every step. The collection contains further files, of a similar nature, on the "Professionals-in-Residence" program that replaced the CPS in 1969.

Perhaps still more important is the CMP Collection's data on what twentieth-century music was simultaneously being taught as "contemporary" in U.S. universities and what was being taught about it; herein lies the archive's significance for question (2). The collection contains materials generated by hundreds of hours of workshops and college courses, taught by faculty from several dozen universities across the country, all endeavoring to teach contemporary music; these materials provide a statistical image of the contemporary canon as of 1963 through 1972 (the years for which there is data on CMP educational programs), comprising the works and composers from within then-living memory that were considered most significant by a large group of college music educators. By compiling this contemporary canon, I will present a more focused picture than was previously available of the positions of tonal and atonal music in the academy during the years covered by my study—objective knowledge, which contributes to a better understanding of this time.

Background

Introduction to the CMP

Two Ford Foundation grants funded a series of programs considered one continuous undertaking—the Contemporary Music Project (CMP)—by their participants. The CMP began in 1959, under an initial Ford Foundation grant, as the Young Composers Project (YCP), administered by the National Music Council, a loosely organized group of prominent musicians and musical organizations that had been founded in 1940 for the

self-appointed purpose of discussing and attempting to influence the musical life of the United States. There was no formal, documented grant proposal; YCP and later CMP chairman Norman Dello Joio claimed on more than one occasion that the grant arose from his informal conversations with Ford Foundation administrators, while W. McNeil Lowry, director of the foundation's Program in the Humanities, seemed to corroborate this, citing "the suggestions and advice of many persons in the field of music" as the Project's impetus.¹⁴ Under the project, Dello Joio chaired a committee of composers and pedagogues whose task it was to select the composers for placement in school systems and the school systems to receive them; the YCP conducted no activities besides coordination of composer residencies. The YCP's program was called Composers in Public Schools when it was continued by the CMP in 1962. Educational programs began in 1963.

The grant recipients were selected by an administrative committee of prominent composers, while the schools were selected by important music educators. The young composers produced works for orchestras, bands, choruses, and chamber groups, mostly at the high-school level, in styles ranging from traditional to experimental. The chapters that follow report on the styles of their Project music, the process and criteria of their selection, their interactions with local music supervisors and communities, and the

¹⁴ W. McNeil Lowry to Vanett Lawler, 30 January 1959, CMP Collection, Michelle Smith Performing Arts Library, Special Collections in Performing Arts, University of Maryland, College Park, Maryland. Dello Joio's version of events, from a 1968 article in *Music Educators Journal*, went like this: "In 1957, the Ford Foundation undertook an examination of the arts and their present place in the national scene. I was invited, among others, to volunteer any views I might have on the state of my profession. Subconsciously, I suppose, my experience as a composer-teacher led me to the spur-of-the-moment thought that a program of putting young composers to work as composers seemed pertinent to our time. . . . I concluded that the high school would afford talented young composers an immediate artistic outlet. I saw, too, that their work could be dynamically related to the social and ethical roles which I had come to believe should be played by the schools." Dello Joio, Martin Mailman, Howard Halgedahl, Gary Fletcher, Grant Beglarian, Louis G. Wersen, "The Contemporary Music Project for Creativity in Music Education," *Music Educators Journal* 54, No. 7 (March 1968): 42.

CMP's apparent satisfaction with their residencies.

The period of the second Ford Foundation grant, which was made to the Music Educators National Conference (MENC), featured several educational projects in addition to continued composer residencies: a series of workshops and seminars held at various universities and targeted at school music teachers (1963-66), a network of regional Institutes for Music in Contemporary Education (IMCE) that oversaw a wide network of experimental university and secondary-school music courses (1966-68), and various pilot projects. The third grant funded the Professionals-in-Residence program, projects by individual teachers at both college and high-school levels, and additional workshops. The chapters that follow discuss the content of these programs in detail, including titles of lectures, listening lists, exam items, and other such information. They outline a consistent avoidance of stylistic bias and a widespread view of contemporary music during the years in question that offered room for a multitude of compositional possibilities.

Precursory Dialogue in Music Educators Journal

When the Young Composers Project was formed in 1959, there had been nothing like it before. Twentieth-century music was slow to enter the repertoires of American school groups; in the first half of the century, such groups performed mainly tried and true favorites from the common practice period, excerpts and arrangements from this literature, or works composed without the type of artistic ambition generally acknowledged as “serious.” Writing about the situation in 1948, Albert Seay implied both opportunity and negativity:

About the only source of sales for published music in this country is the vast educational system. Our public schools and colleges are the greatest consumers in America of the products of our music publishers. Music, to keep a publisher in business, must be sold, and this primary market must always be in the minds of our editors. If the music is not suitable for school uses, its acceptance possibilities are slim indeed. In fact, many publishers exist solely to serve this huge consuming organization and are known throughout the educational world as vendors of usable merchandise, for I cannot feel that many of their products justify the name "music." If a composer is to present his music to the larger audience that will be thus available, he must realize that he is writing for a specific purpose, so-called educational music and must cut his cloth accordingly. ... Far too frequently the sole criterion of a piece of music is its difficulty, not its worth.¹⁵

Even before this, Hugh E. McMillan, then president of MENC's Southwestern Division, had called in 1946 for "new music [to] be performed wherever possible by groups which appear on the [regional and national convention] program."¹⁶

School music was often linked with band music, since the school band was, as it has continued to be, more common than the school orchestra.¹⁷ Some commentators in the twenty years before the YCP, whether writing in defense of the band situation or in favor of improving it, saw an emerging repertory. In 1946, Mark Hindsley, assistant director

¹⁵ Albert E. Seay, "Modern Composers and the Wind Ensemble," *Music Educators Journal* 35, no. 1 (September-October 1948): 28.

¹⁶ Hugh E. McMillan, "For More Effective Teaching," *Music Educators Journal* 32, no. (June 1946): 15, though it should be noted that he could simply have been referring to music that was "new" to the groups or the adjudicators.

¹⁷ That is, if we are to believe the many articles that appeared in *Music Educators Journal* during the 1940s bemoaning or rationalizing a supposed demise of the school orchestra in favor of the band. Examples included Gene Chenoweth, "Shall We Save the Orchestras?," *Music Educators Journal* 26, No. 6 (May, 1940): 14, 63-65; Walter B. Wright, "Let's Stop Mourning for the Orchestras," *Music Educators Journal* 27, no. 4 (February 1941): 15-16; Gilbert R. Waller, "New Era for School Orchestras," *Music Educators Journal* 28, no. 3 (January 1942): 32-33. Not long before, in Joseph E. Maddy, "Report of the Committee on Instrumental Affairs," *Music Supervisors' Journal* 16, no. 5 (May 1930): 53-57, one reads in relation to performing contests that "The growth of the [national] contest activity is reflected not merely in the added number of states organized from year to year but even more significantly in the number of entries. These rose from a total of about 70 for the bands in 1924 to a total of 490 in 1927 and to approximately 650 in 1929. The total for the orchestras at the end of the second year of the Committee's cooperation was about 500."

of bands at the University of Illinois, did, and predicted more to come:

Several recent and present-day composers of high standing have written and will continue to write a portion of their works directly for band. Among them are Morton Gould, Percy Grainger, Henry Hadley, Howard Hanson, Roy Harris, Robert Sanders, Gustav Holst, Ernest Williams, [and] Serge Prokofieff. As the symphonic band becomes better established it is certain to attract more and more composers of the first rank.¹⁸

In the same article, Hindsley acknowledged that much of the music then extant for young players was poor, and suggested, as the result, “a future for the composer who can write soul-stirring overtures and symphonies of grade I!”¹⁹

Seay had discussed the need for new band music and suggested that it could instill an understanding of modern idioms:

If [the composer] must write dissonance and counterpoint that do not conform to the music now played by school groups, then we must take the opportunity to broaden the musical horizon of our students by allowing them to see that music styles today are not the same as yesterday, and that harmonies do not always have to be in the traditional sequence of tonic, dominant and subdominant. Composers have done this before and are waiting for the opportunity to do so again, but they cannot compete against music whose only claim is ease of execution and conformity with a past tradition.²⁰

Seay even suggested that “[w]hen the schools have made the start toward building a love for wind ensemble music, not as music for a combination, but as music of a composer, interest in wind ensembles will arise to the point where music can be written with no restrictions of a technical nature.”²¹ Thus, over a decade before the beginning of

¹⁸ Mark H. Hindsley, “The Musical Status of the Band,” *Music Educators Journal* 33, no. 1 (September-October 1946): 38.

¹⁹ Ibid.

²⁰ Seay, *op. cit.*

²¹ Ibid.

the YCP, Seay presaged two aspects of its aims: to increase the public's taste for contemporary music and to improve the quality of music played in schools.

By 1956, Joseph L. Doran, a high-school band director in Pennsylvania, could tell his readers that “many of the finest contemporary composers realize that the concert band is a unique musical group capable of fine musical expression.” He specifically named works by Paul Creston, Howard Hanson, Vincent Persichetti, and others.²² But in describing a concert played by “one of our best bands,” he reported that:

Unknown overtures, popular music, musical comedy excerpts, marches and novelties made up the program ... and not one “serious” composer was represented on the entire list. ... No exhaustive surveys have been made that I know about, but from my experience and reading I believe that in the majority of cases similar music is played by most high school bands.²³

Dello Joio was practicing the CMP's foundational idea as early as 1947, working on his choral piece *A Jubilant Song* with the choirs of a New Jersey high school and the New York High School of Music and Art.²⁴ In his article about these events, Philip Gordon, professor of music education at Seton Hall University, labeled them “a progressive step in education that possesses far-reaching implications for the future of music in this country” and discussed two of the most important ideas that would inform the YCP:

The significance of this personal communication between the creator of this music and the performers cannot be overestimated. This is the only generation of students that can learn the meaning of a piece of music directly from the man who created it. ...

²² Joseph L. Doran, “A Question of Taste in High School Band Music.” *Music Educators Journal* 42, no. 6 (June-July 1956): 55, 58.

²³ *Ibid*, 55.

²⁴ Philip Gordon, “Contemporary American Music in Education,” *Music Educators Journal* 35, no. 3 (January 1949): 11.

Ultimately, by writing for those who are at hand to perform his music, the American composer will raise the standard of taste in music used in education. It may be deplorable at present to go into school after school and hear the students play and sing the Broadway hits and the latest dance music. We know that this material is of dubious worth, that educationally it offers little if any enriching experience. But it does have vigor. And if the teacher must choose between that and some of the pablum that is termed “educational” music, pallid imitations of the 19th Century [sic] salon style, he really can choose only one way.²⁵

The desire to introduce young people to, and induce them to like, contemporary musical styles was elsewhere expressed still more explicitly. In 1949, Eugene McDonell, director of bands in West Salem, Wisconsin, wrote:

[W]hether we like it or not, modern music is here to stay. It is being recorded and played more and more frequently, and so, to borrow a phrase from the politicians, we as music educators had better “get on the bandwagon” and present this recognized form of musical expression to our young charges. . . . Obviously, they aren’t going to improve their appreciation or ability to comprehend this new type of music if it is withdrawn from their musical experiences because they don’t “get it” right away, or after a few attempts at presenting it. . . . isn’t it logical that it be the music educator who leads his students toward a better understanding of the music of their own age as well as that of the masters; who calls this modern music to their attention, so that they know that it exists and can be intelligent about it?²⁶

In 1952, Lorell McCann, chair of the California Music Educators Association Creative Music Committee, called for a YCP-like or even a broader, CMP-like change to the curriculum:

The composer rightfully belongs in our program of music education, not just as a spectator, but as an integral part of the all-inclusive program. . . . It is my firm belief that there should be an active unit of composers in each state unit and division, and in the national organization of MENC—men and women who plan and work together for the exchange of ideas,

²⁵ Ibid, 46.

²⁶ A. Eugene McDonell, “Modern Music and Education,” *Music Educators Journal* 36, no. 1 (September-October 1949): 50.

the encouragement of student composers and the performance of worthy compositions throughout the land.²⁷

As might be expected, composers besides Dello Joio took up the cause as well. William Schuman addressed the MENC's national convention of 1956 in part:

You will be shocked, I hope, to discover that despite the huge army of music teachers at work in the United States ... a contemporary symphonic recording rarely sells more than five thousand copies and the publication of the study score of a contemporary symphonic composition rarely sells more than fifteen hundred copies. ... It is apparent from these statistics that music teachers are not interested in contemporary music, at least contemporary music which is not of practical use in the classroom. Even if all the scores and records of contemporary symphonic works were purchased for school libraries—a situation which we know, of course, not to be the case—it would still mean that only a minuscule percentage of the music teaching profession is interested in what is taking place in today's world of music. ... [T]he small sales of recordings and publications of contemporary music enables me to prove to you that music teachers as a group are as apathetic as the general public regarding new music. But unlike the general public which “knows what it likes”—another way of saying “likes what it knows”—music teachers have a professional responsibility to keep abreast of developments in their field.²⁸

By the late fifties there was an established desire from some quarters for a stronger presence of contemporary music in the public school curriculum and in the lives of music teachers. The time was right for a program like the YCP.

²⁷ Lorell McCann, “Why Not Include the Composer?,” *Music Educators Journal* 38, no. 4 (February-March 1952): 48.

²⁸ William Schuman, “The Responsibility of Music Education to Music,” *Music Educators Journal* 42, no. 6 (June-July 1956): 18-19. Schuman claimed that his sources for the statistics were “MENC, the National Education Association and a report from a leading record company and a leading music publisher.” (*op. cit.*, 19)

The “Contemporary” Before the CMP

Those quoted above indicate that, to them, “contemporary” or “modern” music meant primarily that of the more conservative variety. A perusal of all mentions of contemporary composers in *Music Educators Journal* between 1940 and 1959 supports this indication.

In his article on Dello Joio, Philip Gordon mentioned Walter Piston, Quincy Porter, Paul Hindemith, Donald Moore, Otto Luening, Roy Harris, Roger Sessions, William Schuman, Bernard Wagenaar, William Bergsma, Howard Hanson, and Bernard Rogers as “composers teaching in colleges all over the country [who arouse] a reasonable expectation that a great body of musical literature will be created, taking its inception from the needs of the students with whom the composers are associated,” further speculating that “it may turn out to be not merely a great body of literature but a body of great literature, for motivation can be a powerful spur to quality.”²⁹ All the composers Gordon mentioned were writing tonal music at the time.

Eugene McDonell asked, in the article quoted above, “[a]s music educators, how much are we teaching our students to understand the aesthetics of their contemporary, modern music ... of such American composers as Aaron Copland, Roy Harris, William Schuman, Walter Piston, and many others too numerous to mention, or of the modernists—Stravinsky, Shostakovich, Chávez and the like[?]”³⁰

A 1950 two-part series by Gordon on “Rehearsing Contemporary Music” discussed specific repertoire. In the first part, Gordon described a young conductor’s effort and

²⁹ Philip Gordon, “Contemporary American Music in Education,” 11. Here is another premonition of the YCP.

³⁰ A. Eugene McDonell, *op. cit.*, 50.

resolve to rehearse Schoenberg's *Variations for Band*, Opus 43a. Schoenberg, thus, was on his radar, but as an example of unfamiliarity. "It is possible—though scarcely desirable—to rehearse a piece written in the familiar tonal technique by trusting one's ear," he wrote. "With contemporary music that is not even possible. . . . It is absolutely indispensable to learn to *read the score*."³¹ It should be noted that Op. 43a is a tonal work, though perhaps not a "familiar tonal" one, and rather consonant at that.

Soon after the Schoenberg, Gordon referred to "Hanson's or Thompson's or Harris's symphonies" as "comparatively new[.]"³² Further works mentioned in the article are "Copeland's [sic]" *Rodeo Suite* and *Outdoor Overture*. Part two features references to Ives, Schuman, Harl McDonald, Roy Harris, Cowell, Normand Lockwood, Ray Green, Paul Creston, Bartók, Hindemith, Mennin, Bergsma, Dello Joio, Britten, Schoenberg, Copland, Stravinsky, Prokofieff [sic], Barber, Randall Thompson, Henry Brant, Ginastera, and Juan B. Plaza.³³ Most of these composers were known for tonal music at the time. Though the music discussed had almost all been written within the previous thirty years, a time-frame considered quite "contemporary" by many today, its overall orientation was conservative.

In another two-part series, this from 1951, Howard A. Murphy, professor of Music Education at Columbia University, told teachers that:

What we really mean is *new music* in the sense of a fresh and original manner of expression—a regrouping of old materials with new emphases. In other words, we are concerned with the *growing edge of music*—with the top of the tree which is pushing upward, not with the branches or

³¹ Philip Gordon, "Rehearsing Contemporary Music," *Music Educators Journal* 37, no. 1 (September-October 1950): 39.

³² Ibid.

³³ Gordon, "Rehearsing Contemporary Music," 32-38.

leaves which may appear nearer the ground from the fully developed trunk. Hence the new music may be defined as the work of serious, non-commercial composers whose compositions are worthy of performance by recognized artistic groups or individuals.³⁴

Murphy's was thus an open concept; he counseled that "... some [music] will have an immediate appeal, and some will remain uncongenial to us regardless of repeated hearings and an intellectual understanding of it. The auditor is under no obligation to like everything, either old or new."³⁵ The composers he mentioned as contemporary or possibly so were Schuman, Debussy, Schoenberg, Bartók, Stravinsky, Hindemith, and Copland, all tonal except for Schoenberg.³⁶

Another view was held by Joseph Doran, who in the 1956 article quoted above recommended Holst, Vaughan Williams, Creston, Hanson, Persichetti, Siegmeyer, Copland, Piston, Gould, Cowell, Harris, and Sessions, and added:

I know of nothing by Schoenberg written or adapted for band,³⁷ his atonal, twelve-tone writing offers too many difficulties. However, his tremendous influence on music will someday be felt by bands and some of his followers have written for band. The works of Shostakovich, Respighi, Prokofieff [sic], Weinberger, DeFalla and all the rest should be examined closely.³⁸

Doran here insinuated that "atonal, twelve-tone" writing was difficult for students, though he suggested that it someday would not be. Nearly every contemporary composer mentioned in *Music Educators Journal* between 1940 and 1959 was a tonal one. Against

³⁴ Howard A. Murphy, "Judgment Values for Contemporary Music," *Music Educators Journal* 37, no. 4 (February-March, 1951): 34.

³⁵ Howard A. Murphy, "Judgment Values for Contemporary Music," *Music Educators Journal* 37, no. 5 (April-May 1951): 23.

³⁶ Neither Stravinsky nor Copland had written any atonal music yet.

³⁷ Doran was apparently unaware of Schoenberg's *Variations*, Op. 43a, though he may have disregarded it because of its tonality.

³⁸ Doran, *op. cit.*, 57-58

this background, the CMP's introduction of atonal music into the rehearsal rooms of secondary school bands and orchestras was earth-shattering.

Prior Literature

CMP-Generated

Numerous articles on aspects of the CMP were published between 1959 and 1973, most little more than announcements of programs or events, with an occasional brief account. These mainly take the form of press releases or articles in MENC-affiliated publications, usually written by Project personnel or participants; they are discussed as necessary in what follows. The CMP also produced its own publications, derived from the materials its programs generated. Following are these publications' titles, authors where credited, and official CMP summaries, as listed in an appendix printed in each:

Contemporary Music for Schools (CMP₁). A catalog of works by composers participating in the Young Composers Project—1959 to 1964—sponsored by the Ford Foundation and the National Music Council.

Comprehensive Musicianship, The Foundation for College Education in Music (CMP₂). Summary of the recommendations for the improvement of music curricula, formulated at the CMP Seminar on Comprehensive Musicianship held at Northwestern University, April 1965. ...

Experiments in Musical Creativity (CMP₃). A report of CMP pilot projects in elementary music education in Baltimore, San Diego, and Farmingdale.

Creative Projects in Musicianship (CMP₄). By Warren Benson. A report of CMP pilot projects in teaching contemporary music at Ithaca College and Interlochen Arts Academy.

Comprehensive Musicianship: An Anthology of Evolving Thought (CMP₅). A discussion of the first ten years (1959-1969) of the Contemporary Music Project, particularly as they relate to the development of the concept of comprehensive musicianship. Derived from articles and speeches by those closely associated with the Project.

Comprehensive Musicianship and Undergraduate Music Curricula (CMP₆). By David Willoughby. A discussion of curricular implications of comprehensive musicianship as derived from thirty-two experimental college programs sponsored by the Contemporary Music Project under its Institutes for Music in Contemporary Education (IMCE).

Source Book of African and Afro-American Materials for Music Educators (CMP₇). By James Standifer and Barbara Reeder. Discussion of the use of these materials in the common elements approach to comprehensive musicianship.

The Components of Comprehensive Musicianship (CMP₈). Based on the background papers and deliberations of the CMP Conference on College Music Curricula held at Airlie House, Warrenton, Virginia, October 1970 [listed as “in preparation” but never printed].³⁹

Since the publications directly relevant to my study were assembled from materials discussed in the body of the dissertation, it is not necessary to summarize them here; in what follows, they are mentioned only as they figure into the narrative. In general, the materials chosen by the CMP for publication concerned pedagogical methodology rather than repertoire, style, or aesthetics. Those that did concern the latter topics are discussed in the context of the programs that generated them.

Previous Full-Length Studies

Five previous theses or dissertations have been written on aspects of the CMP. These are:

Bess, David Michael. “A History of Comprehensive Musicianship in the Contemporary Music Project’s Southern Region Institutes for Music in Contemporary Education.” Ph.D. diss. (music education): California, 1989.

³⁹ David Willoughby to Stant Lithograph, Inc., 30 May 1973, CMP Collection, Michelle Smith Performing Arts Library, Special Collections in Performing Arts, University of Maryland, College Park, Maryland. This letter gives the printing company instructions on how to disburse its remaining stock of CMP publications, in light of the Project’s termination on 30 June. CMP₈ is not in Willoughby’s list of existing CMP publications, indicating that it was never produced.

Griffin, Rebekah Patricia. "The Long-Term Effects of the Young Composers Project," M.M.E. thesis: USC, 2000.

Pugh, Russell Oris. "The Contemporary Music Project of the Ford Foundation and its Relationship to Compositions for the Band in the Secondary School." Ed.D. diss., Univ. of Arkansas, 1966.

Schallert, Gary Thomas. "A Qualitative Analysis of Selected Compositions for Band from the Young Composers and Composers in Public Schools Projects." D.A. diss.: University of Northern Colorado, 2001.

Webb, Robert Karl. "An Appraisal of the Young Composers Project." D.M.E. diss.: University of Illinois, 1966.

Willoughby, David Paul. "Institutes for Music in Contemporary Education: Their Implications for the Improvement of Undergraduate Music Curricula." Ph.D. diss.: University of Rochester, Eastman School of Music, 1970.

I discuss them here from least- to most-recent. Pugh's study was motivated by his desire, as a band director, to explore and publicize new repertoire, an aim very much in step with the CMP. He chose nine works, by nine CMP composers, and analyzed each with regard to its form, harmony, melody, rhythm, "neoteric properties,"⁴⁰ and technical difficulty, with the purpose of describing their educational usefulness and giving advice on how to teach them. All the works are tonal, three of them not written for the Project, according to composers' reports.⁴¹

Webb approached the CMP from the standpoint of a music educator, intending to assess the relationship in the then-ongoing Project among composers, teachers and students, and the lasting effect, if any, the Project promised to have on the participating

⁴⁰ Pugh, 3.

⁴¹ The works are Briccetti, *Turkey Creek March*; Chance, *Incantation and Dance*; Coker, *Concerto for Tenor-Bass Trombone and Symphonic Band*; Frackenpohl, *Aria and Scherzo*; Jenkins, *Charles County Overture*; LoPresti, *Pageant Overture*; Mailman, *Geometrics in Sound*; Washburn, *Ode for Band*; and Widdoes, *Calm and Gay*. The Coker and Jenkins works pre-date the CMP, and the Widdoes work, not listed in either his reports or application, is from 1963, the year after his residency, according to Pugh (234).

teachers, students, and schools. He presented a brief account of the CMP's origin and history up to 1966, but not in detail. As Webb wrote, "[t]he study was limited to investigating the relationship of the project to the composers, the music teachers and to the students and to assess its possible impact on the school's music program. ... No actual evaluation of the music composed was attempted as criteria and valid bases for judgment are still inconclusive."⁴²

The most useful aspect of Webb's study is the series of lengthy surveys he distributed to CMP participants, asking coordinated questions of participating composers, music teachers, and students. Members of these groups described their attitudes toward the composers, their music, the music's appropriateness, the quality of the students' performances, and related matters, while Webb tallied a statistical account of their responses. Unfortunately, he itemized insufficiently to serve my purposes; while he informed us, for example, that 78% of the composers he surveyed "[felt] that the directors of school performance groups were eager to present [their] music in public performances," he did not report which ones (composers or directors).

To summarize Webb's results, teachers predominantly and consistently reported positive responses to CPS music, while composers reported mainly satisfaction with the responses of teachers and students to their works. With this in mind, it should be noted that the respondents were self-selected. Respondent teachers, furthermore, betray themselves as either untrustworthy or non-representative with collective assertions that do not line up with facts; for example, only one identified his or her resident composer as

⁴² Webb, 5.

“atonal,” though by 1966 there had been several atonal composers in the Project.⁴³

David Willoughby was hardly an impartial writer: he served as an administrative assistant for the CMP while writing his dissertation, and on finishing it became the Project’s Assistant Director. This does not diminish the interest of his volume, of which a moderately revised version was published by the CMP in 1971, but it was concerned with mainly pedagogical matters rather than raw content; i.e., the teaching rather than the taught. Willoughby described aspects of the IMCE programs’ format and provided lists of textbooks and anthologies, but he did not discuss in any systematic fashion the musical examples used, the concepts tackled, or the questions asked.

Bess was also more concerned with pedagogy than with content, as well as with the IMCE’s lasting impact on the schools where it took place. He “attempted to determine in the case of each school: (a) short-term influences of the program; (b) long-term influences of the program; (c) the degree of the Program’s success or failure; (d) the degree and nature of faculty and administrative support for the program; (e) methods used to evaluate the program; and (f) strengths and weaknesses of the program.”⁴⁴ In addition he intended “to articulate the opinions of those who were involved in the IMCE program about Comprehensive Musicianship and its application to college music programs.”⁴⁵ Bess discussed specific content very little and mentioned only a handful of composers’ names. To the extent that they did describe IMCE content, Willoughby and Bess both had equal interest in the program’s treatment of all historical periods; they did not, as I do here, focus on its presentation of the twentieth century.

⁴³ Webb, 78.

⁴⁴ Bess, 5.

⁴⁵ Ibid.

Griffin's work is a master's thesis in Music Education, another questionnaire-based project. Griffin sent questions about the CMP to a random sampling of composers and students, then analyzed their answers. Like Webb, she intended to evaluate the CMP's effect on the students and composers involved. Also like Webb, she attempted no discussion of the music itself, not even verifying composers' styles or suggesting that music of different styles might be differently received. Griffin failed to list the involved school systems, claiming that no list could be found, when a simple perusal of *Music Educators Journal* for the years in question would have yielded this information easily. Because her research was superficial, Griffin's thesis holds limited value as a scholarly document; of much value, however, is its inclusion of e-mail correspondence with several CMP composers, which provides an accurate record of their opinions, especially in the cases of some who are now deceased.

Schallert's project was similar to Pugh's. Prefacing his analysis of four works⁴⁶, he reviewed "seven well-known and respected band literature reference texts, as well as two additional qualified and respected sources," and identified references to a total of 67 YCP and CPS works, some of which were mentioned on several of the lists. From this he concludes that "the majority of [CMP] compositions are not known to public school and college band directors."⁴⁷ It would clearly be difficult for the majority of such a large group of works to be well-known, or even a sizeable percentage; despite this, 25 CMP composers—more than one third of the Project's composers-in-residence—are represented at least once, which actually indicates that that CMP-generated band music

⁴⁶ The works are Herbert Bielawa, *Chorale and Toccata*; David Tcimpidis, *Five Carousel Pieces*; Ramon Zupko, *Conversations for Wind Ensemble*; and Donald Jenni, *Music for Band*.

⁴⁷ Schallert, 10.

had a high impact with the lists' compilers, especially considering that such well-known CPS participants as Philip Glass and Richard Wernick wrote little for band during their residencies. Not surprisingly, Schallert's analyses focus largely on performance matters, but they agree with the broad stylistic designations given for the same works here. Most valuably, Schallert's study is peppered with quotations from his correspondence with the four composers.

In addition to the items listed here, since the Project's conclusion there have been various retrospective articles written by participants; these add little to the archival material and are listed in the bibliography. As the object of several previous studies, the CMP has demonstrated its potential as a research topic. Yet its potential as a time machine of sorts—allowing us to experience, from our comfortable present point of view, the defining of a past “contemporary”—has barely been tapped. Chapter 2 begins that process; first, two very important terms must be defined.

Defining Tonality and Atonality

While there are as many musical styles as composers, and no attempt to group them into larger categories will satisfy everyone, it has been conventional to recognize a difference between music that is “tonal” and music that is not. Because my study frequently uses the terms “tonal” and “atonal,” it behooves me to define them before proceeding.⁴⁸ Tonality is most basically a function of the hierarchical relationship of pitches, and it describes a musical situation wherein certain tones or combinations of tones feel unstable and others stable.

⁴⁸ I have adopted the term “atonal” for the purpose of the present study because of its wide general use, though I am mindful of its rejection by many, including Schoenberg. Rejections of “atonal” are discussed below.

The thoughts of others can help shape an operative definition of tonality, and by extension its absence, which must also be defined if meaningful labels are to be given. Since my study of the CMP scores is partly triggered by Straus's article discussed above, I begin with his division of 1950s music into four categories:

1. *Serial (including twelve-tone)*. I [Straus] define serial and twelve-tone in the standard ways. Serial music is music referable to a precomposed ordering of tones; twelve-tone music is serial music in which the series consists of all twelve tones. Representative composers in this category are Babbitt and Wuorinen.

2. *Atonal*. This broad category consists of music that is neither serial nor tonal, in an extended sense of that term, but based on more ad-hoc procedures of motivic and intervallic relationship. Although some commentaries conflate serial and free-atonal music under such headings as "dissonant modern music," I will maintain the distinction between them. Representative composers in this category are Carter and Kirchner.

3. *Tonal*. The term "tonal" is used here in a broad sense to include not only traditionally tonal music but neoclassical music as well. Music that is organized around tonal centers, that makes significant use of diatonic scales or triadic harmony, or that makes extended reference to folk traditions (American or others) falls into this category, which includes composers who would have been considered at the time to be conservative in their compositional idiom. Barber, Hanson, and Schuman are representative composers.

4. *Experimental*. This category includes music that departs in radical ways from traditional Western norms, by, for example, incorporating elements of chance, indeterminacy, or environmental sounds. Cage and Feldman are representative composers in this category.⁴⁹

At issue here is Straus's definition of "tonal." "[D]iatonic scales" refers, in my understanding, to those that divide the octave into whole- and half-steps, such as major, minor, Dorian, Lydian, etc.⁵⁰ "Extended reference to folk traditions" covers music that

⁴⁹ Straus, "The Myth of 'Serial Tyranny,'" 304. I have added carriage returns for ease of reading.

⁵⁰ In my usage here, "scale" and "mode" both refer to a collection of pitches spanning an octave, with a set intervallic structure that recurs in a continuing cycle when and if the beginning pitch is transposed (including modes of limited transposition). This intervallic structure, or the collection generated by it,

establishes its tonality through pentatonic scales or folk modes based on other divisions of the octave. “[S]ignificant use of . . . triadic harmony” presumably excludes compositions organized in freely chromatic fashion except for a few triads sprinkled in. Straus’s use of the word “or” in defining tonality indicates that, to him, it can be defined by any *one* of the criteria he presents, including the first; this implies, in turn, that music can have a tonal center with neither diatonic scales nor triadic harmony.

How could a “tonal center” be established with neither triadic harmony nor diatonic scales? It can conceivably be done through emphasis on recurring tones or verticalities, but whether such devices lead to perception of a pitch center depends on whether other aspects of the composition combine to create that perception; the composer can intend a recurring tone or verticality to be recognized by the listener without intending anything like tonality. Consider the example of Elliott Carter’s *Piano Concerto* (1965), which uses a distinctly voiced twelve-note chord and its constituent three-note sonorities to differentiate among layers of metrical structure, a procedure that the listener is expected, or at least invited, to follow.⁵¹ Straus did not intend his definition to include this work; he counted Carter as “atonal,” in line with general consensus.⁵² It is especially

need not necessarily feature 7 or 11 distinct pitch-classes; it can include gaps as well as intervals smaller than half-steps. Thus, the category includes modes from all over the world, which can, of course, appear in modern Western music. A mode need not feature inherent functionality (i.e., tonic–dominant); a major scale does, but the whole-tone scale does not. The term may be assumed, however, to refer to modes implying functionality unless otherwise indicated.

⁵¹ See the discussion in David Schiff, *The Music of Elliott Carter* (London: Eulenburg Books, 1983), 227–39.

⁵² Straus’s categorizations of other composers are not always entirely accurate. He characterized Henry Cowell as tonal, which is for the most part accurate, but not as “experimental,” which Cowell’s earlier work certainly was. Straus called Jacob Druckman tonal, Donald Erb tonal, and Ron Nelson atonal, but these descriptors are misleading in light of the totality of each composer’s work (as are the descriptions of Carter and Sessions strictly as atonal, since both wrote tonal music earlier in their careers).

important, given the purposes at hand, that my definitions of tonality and atonality be informed by consensus as well as abstract principle. I thus proceed by evaluating several existing definitions of tonality (and atonality) and deriving from them an internally consistent method of categorization. This method will apply to my categorizations of works taught in CMP courses—which I describe as simply “tonal” or “atonal”—while enabling me to label the works of CPS composers-in-residence as accurately as possible, allowing the reader best to understand their stylistic character.

Composers’ Definitions: Schoenberg, Sessions, Perle

Schoenberg

Arnold Schoenberg articulated the following relatively simple definition of tonality in 1934:

[S]ince, in a word, tonality is neither a natural nor automatic consequence of tone combination and therefore cannot claim to be the automatic result of the nature of sound and so an indispensable attribute of every piece of music, we shall probably have to define tonality as the art of combining tones in such successions and such harmonies or successions of harmonies, that the relation of all events to a fundamental tone is made possible.⁵³

This description seems straightforward enough, but when Schoenberg proceeded to explain his dislike of the word “atonal,” he cast doubt on the prospect of delimiting tonality *or* atonality:

⁵³ Arnold Schoenberg, “Problems of Harmony,” in *Style and Idea: Selected Writings of Arnold Schoenberg*, edited by Leonard Stein, with translations by Leo Black (London: Faber & Faber, 1975), 275-76. We are left with the question of how “fundamental” the “fundamental tone” must be. Even in the later 19th century, it had become possible for a composition to begin and end in different keys, since the area over which a given fundamental tone holds sway does not necessarily affect the degree to which it “feels” fundamental in context.

To call any relation of tones atonal is as little justified as to designate a relation of colours spectral or complementary. Such an antithesis does not exist. ... [I] hope that in a few decades audiences will recognize the *tonality* of this music today called *atonal*, [and] would not then be compelled to attempt to point out any other difference than a *gradual* one between the tonality of yesterday and the tonality of today. Indeed, tonal is perhaps nothing else than what is understood *today* and atonal what will be understood in the *future* [emphasis original].⁵⁴

Since the tyranny myth was perpetrated by critics who liked or disliked music based on their initial ability to understand it, Schoenberg's definition of atonal is perhaps the most historically accurate. More significant for present purposes is Schoenberg's denial of a distinct boundary between tonality and atonality as typically understood. Similar ideas were expressed by Roger Sessions.

Roger Sessions

More than twenty years later, Roger Sessions shared Schoenberg's conviction that the term "tonality" was often used by the less-informed with reference to music they liked or understood:

[T]onality has come, in the eyes (or should I say the ears) of very many, to be identified, quite subjectively after all, with music that one finds intelligible, in which one can sense all of the relationships; and atonality with music that one does not find intelligible.⁵⁵

Also like Schoenberg, Sessions argued that "tonality" and "atonality" were poorly defined and possibly useless concepts:

The relationships between tones are nothing more or less than the musical intervals, both in an immediate and a far-flung sense ... to "abolish them" we would have either to abandon the use of tones altogether ... or to sound one note at a time and, before sounding the next, wait patiently until all

⁵⁴ Schoenberg, *op. cit.*, 283-284.

⁵⁵ Roger Sessions, *Questions about Music: The Charles Eliot Norton Lectures, 1968-69* (Cambridge, Mass.: Harvard University Press, 1970), 114.

memory of the first one has securely vanished. Patterns of tones, then, become memorable because we are aware of not merely the tones, but the intervals and the relationships that successions of intervals establish. This is the premise on which the principle of [common practice] tonality was based, and for the reasons I have just stated it remains a basic premise today, even though the principle of tonality has been superseded. This is not a statement of belief or policy, but of stubborn fact.⁵⁶

In his widely-used textbook, *Harmonic Practice*, Sessions stressed continuity between tonal and atonal music:

[T]he conceptions embodied in the term “tonality”—even in many cases the term itself—are problematical when applied to a large portion of today’s music. What should be kept in mind is that the basic relations between tones remain the same, but musical theory, which is simply the attempt accurately to describe musical effects, changes inevitably as music itself changes. Technical principles descriptive of today’s music have not, in the opinion of the author, yet been adequately formulated, and it seems unlikely that they will be formulated for many years. In a very real sense this has been true of every period in the history of music, but it is perhaps especially true of our own time, which in some respects resembles that period, before Bach, in which the concept of tonality originally arose.⁵⁷

Later, Sessions expanded on the idea of musical change, questioning also the continued use of the term “tonal”: “[i]t should be clear, for instance, that, even for those composers who are farthest from the radically chromatic idiom to which the term ‘atonal’ is most generally applied, ‘tonality’ is something quite different from the ‘tonality’ of the last three hundred years.”⁵⁸ Sessions’s further dismissal of the term “atonal” continued to echo Schoenberg:

If it is taken literally in the sense of its derivation, it implies music in which the tones have no relationship to each other—an impossibility; and it is in any case an evasion of the real issue, which is that of what is

⁵⁶ Ibid., 115.

⁵⁷ Sessions, *Harmonic Practice* (New York: Harcourt, Brace & Wold, 1951), 29-30.

⁵⁸ Ibid., 404.

actually heard in music. It is also a negative term, which defines nothing and describes nothing; it is in fact quite meaningless, since there is no real line of demarcation between the “tonal” and the “atonal” and no means by which “atonality” could be demonstrated except in the most arbitrary manner. The problem, once more, is that of adequately redefining the relationships between tones, in the light of the music—all of the music—of the present day, and of formulating new tonal principles which will be adequate to the music and useful to the future student. That is the task, and of the first order, for the future musical theorist.⁵⁹

Sessions and Schoenberg agreed on their essential point: that the term “atonal” is misleading because all music features tones, and consequently, relationships among tones and among intervals.⁶⁰ Further—with Sessions more explicit on this point—they both asserted that that there *is* no clear dividing line between traditional tonality and more outlying musics.

George Perle

George Perle, author of *Serial Composition and Atonality*,⁶¹ accepted the term “atonal,” and provided the following referential definition of it:⁶²

The composer working within the diatonic tonal system may take for granted the existence of specific properties of that system: a seven-tone scale, triadic harmonic structure, a key center, and so forth. The atonal composer, however, can take for granted nothing except the existence of a given limiting sound world, the semitonal scale. Aside from this assumption, it is impossible to state the fundamental conditions of atonality *in general*, except in a negative way, merely stipulating the

⁵⁹ Ibid., 408.

⁶⁰ Presumably they would make the same argument against “non-tonal” or “post-tonal,” since these constructions also imply music that does not use tones and/or relate them to one another.

⁶¹ George Perle, *Serial Composition and Atonality: An Introduction to the Music of Schoenberg, Berg, and Webern*, sixth edition (Berkeley, Ca.: University of California Press, 1991).

⁶² Perle’s justification for accepting the term: “[S]ince, according to Schoenberg and his followers, the immediate effect of [the] supposed merging of all tonalities was the obliteration of the characteristic features of tonality in general, ‘atonality’ would seem to be a more appropriate designation for this language [than Schoenberg’s choice of ‘pantality’] (bracketed comment mine).” (*op. cit.*, 8)

absence of a priori functional connections among the twelve notes of the semitonal scale. [emphasis original]⁶³

Perhaps in part because he defined “atonal” negatively, Perle proceeded to point out

“certain ambiguities, depending upon how one chooses to define ‘tonality’”⁶⁴ :

Contemporary musical developments have made it evident that triadic structure does not necessarily generate a tone center, that nontriadic harmonic formations may be made to function as referential elements, and that the assumption of a twelve-tone complex does not preclude the existence of tone centers.⁶⁵

Perle saw no need to eliminate ambiguity as long as he recognized its existence, but the

issues he raised should by now seem familiar. In another book, *Twelve-Tone Tonality*,⁶⁶

Perle firmly ascribed the concept of tonality to the relationship among tones in a scale,

quoting Claude Lévi-Strauss:

The system of intervals [given by the scale]⁶⁷ provides music with an initial level of articulation, which is a function not of the relative heights of the notes ... but of the hierarchical relations among them on the scale; the division into fundamental, tonic, dominant, and leading notes expresses relations that the polytonal and atonal systems complicate but do not destroy It is precisely in the hierarchical structure of the scale that the first level of articulation of music is to be found. . . . The first level consists of real but unconscious relations which . . . are able to function without being known or correctly interpreted.”⁶⁸

⁶³ Perle, *op. cit.*, 1.

⁶⁴ Perle, *op. cit.*, 8.

⁶⁵ Ibid.

⁶⁶ Perle, *Twelve-Tone Tonality*, second edition (Berkeley, Ca.: University of California, 1996.)

⁶⁷ Perle’s bracketed interjection.

⁶⁸ Claude Lévi-Strauss, quoted in Perle, *Twelve-Tone Tonality*, 248-249. Quoted from Lévi-Strauss, *The Raw and the Cooked*, translated by John and Doreen Weightman (New York: Harper & Row, 1969; reprinted, Univ. of Chicago Press, 1983), 16-24. Original: “Ce système d’intervalles fournit à la musique un premier niveau d’articulation, en fonction non pas des hauteurs relatives ... mais des rapports hiérarchiques qui apparaissent entre les notes de la gamme : ainsi leur distinction en fondamentale, tonique, sensible et dominante, exprimante des rapports que les systèmes polytonal et atonal enchevêtrent, mais ne détruisent pas. ... [D]ans cette structure hiérarchisée de la gamme, la musique trouve son premier niveau d’articulation. ... [L]e premier niveau consiste en rapports réels ... qui doivent à ces deux attributs de pouvoir fonctionner sans être connus ou correctement interprétés.”

Lévi-Strauss's statement insisted that functional relations are inherent in our perception of pitch successions, but Perle used it to assert that the symmetry that is a "natural principle" of the twelve-tone scale is "equally well qualified [as the diatonic scale and its 'natural principle,' the projected perfect fifth] to provide a 'first level of articulation'" in his system of twelve-tone tonality.⁶⁹ Perle's aim was clearly to present his system as "tonal" by virtue of its use of the audible and natural properties of symmetry; he thus joined Schoenberg and Sessions in essentially defining tonality as *any* logical relationship among tones, rather than a hierarchy of chords or intervals.

Besides Perle's immediate agenda, he shared with Schoenberg and Sessions a broader project: to argue against opponents, real or imagined, who have considered atonality an affront to the "natural" principles of music. Consequently, their discussion was primarily concerned with suggesting a continuum between tonality and atonality rather than a rigid separation, and it dealt directly only with that continuum's outer boundaries. Inner categories can be fashioned through consideration of further input.

Textbook Definitions

Robert Morgan

Robert Morgan, in his widely-used *Twentieth-Century Music*, refrained from offering a definition of tonality or atonality. Instead, he considered individually the characteristics of each work and composer he discussed, with reference to

(Claude Lévi-Strauss, *Le Cru et le cuit* (Paris: Plon, 1964), 24-33.)

⁶⁹ Perle, *Twelve-Tone Tonality*, 249. Incidentally, Perle's system does not qualify as tonality in these pages, for reasons that will become clear.

broad but open-ended concepts. When he described Schoenberg's "final break with tonality and triadic harmony," Morgan defined tonality by its absence in the new music:

Schoenberg's revolutionary new conception of pitch organization entails two essential aspects. First, the degree of emphasis on nonharmonic tones finally reaches a point where these tones lose their inclination to resolve at all, thus making it impossible for the listener to infer even a latent triadic background. Schoenberg referred to this as the "emancipation of dissonance": the dissonant harmonic complexes are no longer regulated by underlying triadic successions but are "set free" as absolute harmonic entities, capable of standing on their own and related solely to one another rather than to a single harmonic type representing a universal norm ... What is new in Schoenberg's music of this period is thus not so much the dissonant chords themselves ... but the fact that these chords are no longer related to a simpler, more consonant triadic basis.⁷⁰

On one hand, in this extract Morgan defined tonality as the relationship of musical materials to a "triadic basis." When he discussed Stravinsky's tonal innovations, on the other hand, he described the "new type of tonality" as governed by the principle of "a referential pitch complex that serves as a center of focus for the events that form and surround (or elaborate) it."⁷¹ The "referential pitch complex" did not apparently have to be triadic. In his discussion of Copland's *Piano Variations* (1930), Morgan further pursued a definition of tonality that was not dependent on triadic harmony:

... [D]espite the chromatic and dissonant character of much of the writing, the music remains resolutely tonal. C# is the final melodic and "cadential" pitch for the theme's first and last phrases, while the middle phrases, ending on D and B# respectively, surround the central C# by half steps.⁷²

Here Morgan clearly indicated that tonality could be established by purely linear means.

⁷⁰ Robert P. Morgan, *Twentieth-Century Music: A History of Musical Style in Modern Europe and America* (New York: Norton, 1991), 67.

⁷¹ Morgan, *op. cit.*, 102.

⁷² Morgan, 289.

He thus described a horizontal tonality in Copland, an ambiguous, versatile tonality in Stravinsky, and a tonality defined by triads as a foil to Schoenberg's atonality. While a triad is undeniably a triad, and a pitch heard as a tonic is so heard, a "referential pitch complex" does not necessarily result in music that is considered tonal by anyone.

Returning to the twelve-note chord in Carter's *Piano Concerto*, whether we are meant to hear it as a "center of focus" depends on how we define our terms. The composer did intend for us to recognize the chord: "I seldom use the twelve-note vertical combination as a simultaneous chord in the Piano Concerto," Carter stated in an interview, "and when I do, I always use it in the same vertical interval-order, so that it constitutes a fixed sound that is recognizable to the listener."⁷³ In discussing some of his earlier atonal works, Carter noted "recurring central sounds":

[I]n all my works from the Cello Sonata up through the Double Concerto I used specific chords mainly as unifying factors in the musical rhetoric—that is, as frequently recurring central sounds from which the different pitch material of the pieces was derived. For example, my First String Quartet is based on an "all-interval" four-note chord, which is used constantly, both vertically and occasionally as a motive to join all the intervals of the work into a characteristic sound whose presence is felt "through" all the very different kinds of linear intervallic writing. The chord functions as a harmonic "frame" for the work ... which makes all the events and details of a piece of music feel as if they belong together and constitute a convincing and unified musical continuity.⁷⁴

Does the harmonic "frame" provided to the First String Quartet by its all-interval chord constitute "tonality"? Not unless, for example, a twelve-tone row does the same, for it, too, "join[s] all the intervals of [a] work into a characteristic sound whose presence is felt [throughout]," and makes "all the events and details of a piece of music feel as if they

⁷³ Elliott Carter quoted in Allen Edwards, *Flawed Words and Stubborn Sounds: A Conversation with Elliott Carter* (New York: Norton, 1971), 108-109.

⁷⁴ Carter quoted in Edwards, *Flawed Words and Stubborn Sounds*, 106-107.

belong together[.]” Schoenberg and Sessions would probably have mounted exactly this argument, but it has already been dismissed for present purposes. Morgan’s description of Stravinsky’s tonality as based on “referential pitch complex[es]” leaves out the fact that these complexes were themselves usually based on scales and sets of triads placed in different relationships than those of earlier tonal music. Once we allow for this, the composite definition of tonality derived from Morgan corresponds closely with Straus’s: it recognizes as tonal music that which is predominantly triadic or based on scales.

Eric Salzman

Eric Salzman, in his widely-read *Twentieth-Century Music: An Introduction*, defines tonality as follows:

[A] representation of a basic scale formation within which certain hierarchies prevail—expressed as points of stability and instability. . . . [C]ertain tones and combinations of tones represent goals and suggest stability and rest, while others imply motion to or away from these goals. Tonality, then, in its traditional form, presents a principle of order in musical thought which implies that every formation of horizontal and vertical (that is, melodic and harmonic) tones has a definable relationship to every other formation. . . . The basic psychological principle here is expectation.⁷⁵

Parts of Salzman’s definition—the hierarchical relationship of tones in a scale, the presence of goals, and the principle of expectation—are undeniable. But the principle that “every formation of horizontal and vertical . . . tones has a definable relationship to every other formation” is just as true in twelve-tone music, or any music with consistent organizing principles, as in tonal music.⁷⁶ Most likely, Salzman meant “definable *hierarchical* relationship.” Like Morgan, Salzman preferred to describe works on an

⁷⁵ Eric Salzman, *Twentieth-Century Music: An Introduction* (Englewood Cliffs, N.J.: Prentice-Hall, 1967), 4.

⁷⁶ This is, of course, precisely what Schoenberg and Sessions argued in the quotations cited earlier.

individual basis rather than with reference to categories and taxonomies. In discussing Stravinsky's neoclassicism, however, he provided a general description of the composer's procedures:

[C]lassical form is the result of the on-going process of functional tonality; with Stravinsky, form is prior and itself creates the tonality. ... What is achieved in classical usage by a network of contrapuntal motion away from and back towards goals which are themselves defined by this motion is represented in Stravinsky by the repetition or sustaining of a single chord or harmonic pattern; by a stated, fixed set of relationships between tones which remain constant for a movement or a piece. There is nothing inevitable about the tonal centers in Stravinsky's music; they are present and effective because they are stated and asserted to be so; and the means of assertion—repetition, ostinato, pedal-points, juxtaposition of melodic and harmonic levels centering on specific tones and intervals, accent and articulation, rhythmic and metrical displacement—provide the basis for both the tonality and the form.⁷⁷

While all this is true, it should not be overlooked that Stravinsky's "melodic and harmonic levels centering on specific tones and intervals" are based on modes, regardless of how frequently they change or how many are combined together.⁷⁸ In referring to both

⁷⁷ Salzman, 52.

⁷⁸ A mode, after all, *is* a set of tones that "centers on specific tones and intervals." Salzman presents examples from *Symphony of Psalms* (1930) that illustrate this point. The opening measures show a competition of E minor with C major and E-flat major, all identifiable as triads. Later, with the text "Exaudi orationem ...", the pitch E is emphasized by the Phrygian 2-1 of the altos, which establishes it as a local tonic despite the unrelatedness of its accompanying ostinato, derived from the movement's opening. To be sure, the insistent repetition, the rhythmic values, and even the text underlay of this

horizontal and vertical dimensions of music, Salzman indicated that both contribute to feelings of tonality, an understanding he shared with Morgan.

“Tonality in the Small”

Salzman proceeded to describe the tonality of Bartók’s String Quartets Nos. 3 and 4 as “often strongly suggestive of folk ideas and dependent on a kind of assertive tonality-in-the-small, but ... organized in their big structure according to other principles. The typical method is one of permeating entire movements with a particular kind of sound (characteristic harmonic, melodic, and rhythmic shapes, timbres, and articulations, etc.), a method that is about midway between certain tonal techniques of Stravinsky and the more highly ordered serial construction of Schoenberg.”⁷⁹

If tonality and atonality are imagined as opposite ends of a continuum, “tonality in the small” might represent music barely on the tonal side—toward the middle—with pure atonality just beyond. In the very middle could be music that lacks sufficient tonal traits to be truly tonal, but has too many to be truly atonal.

Music on the “more tonal” end of the continuum has a discernible tonic in at least most passages. Mozart and neo-classical Stravinsky are both at this end: though they are obviously quite different, they are both tonal. At the same time, they represent different types of tonality, and deserve different names. Just as there are different types of tonality,

passage play a role in creating its tonal impression, but this role is to articulate and confirm what has been clear since the work’s opening chord. It is clear at various later points that repetition and other methods of insistence are instrumental in creating a tonal sense, but at the same time, every passage defines a mode or modes by local linear motion. The opening measures of movement two can be read as chromatically-inflected C-minor or a combination of C-minor with an octatonic scale on C. They at least suggest a tonality of C by their repetition and emphasis of this pitch, which is constantly encircled (allowing for octave displacement) by B-naturals and Ds. While Stravinsky establishes tonality in these passages by means of tonal fields and repetitive insistence, the materials on which he insists—those which comprise the tonal fields—are derived from modes.

⁷⁹ Salzman, 82.

there are different types of atonality. But since this dissertation is mainly concerned with labeling musical examples as either tonal or atonal (and with providing accurate description of CPS compositions), it makes sense to focus on what atonal music tends to have in common: worlds of sound where intervals and verticalities are fully independent from traditional conceptions of hierarchical consonance and dissonance, pushing certain critics too far from their comfort zone.

Since commentators have been unable to agree on definitions of tonal and atonal, the most useful classification system for present purposes is a continuum of music's degree of conformity to the average listener's ingrained expectations. Versions of tonality are defined by proximity to common-practice functionality, with several general degrees of closeness possible. Atonality is defined as sufficient distance from functionally tonal organization, and a gray area is acknowledged in between. The following should be taken as a general characterization of tonal and atonal categories, not as a rigid taxonomy. In the body of the dissertation, CMP works are described as simply "tonal" or "atonal," and the stylistic signifier for each examined CPS composition is given in the complete list of works, Appendix C.

A Tonality Spectrum

*Tonality*⁸⁰

1. "Functional tonality" (FT): This music, though it may feature chromaticism, is predominantly derived from the major and minor modes and their triads. The more conservative variety of such music generally features a defined V-I polarity and always

⁸⁰ Farthest from gray area discussed first, closest to gray area last.

resolves dissonance (e.g., Mozart, Beethoven); less constrained versions can include significant chromaticism, rapid modulation, delayed cadences, and harmonic ambiguity, but are still clearly functionally tonal (e.g., Wagner, Mahler).

2. “Attenuated functional tonality” (AFT) is functional tonality stretched to the breaking point. It usually features more non-functional harmony, chromaticism, and dissonance than TF, is more contrapuntally-oriented, does not always resolve dissonances, and may include passages that are essentially atonal (e.g., Schoenberg, *Verklärte Nacht*; Shostakovich, *Symphony No. 4*).

3. “Free tonality” (FrT). This is music that, while using some scale or scales at any given moment (e.g., major, minor, octatonic, church modes, folk modes, etc.), is harmonically more free than even ATF. Quartal sonorities can here be just as “consonant” as tertian, there may be few or no simple triads, and V-I relationships are minimally exploited, with cadences often using other progressions. Still, FrT can be contiguous with ATF, and a distinction may at times be meaningless. Individual composers’ styles are very differentiated in this area, and techniques can vary significantly from work to work within the same composer’s output. Examples include Stravinsky, *Symphony of Psalms*; Copland, *Appalachian Spring*; Bartók, *Music for Strings, Percussion, and Celesta*.

Gray Area

Music in the gray area, designated GR, does not suggest scalar derivation at any level but the most immediate. A work falls into this area if it has some trappings of tonality, but not pervasively enough to make it actually tonal. For example, the music may have

frequent passages that seem horizontally tonal, but not sufficiently frequent to override the lack of an accompanying tendency toward vertical consonance.⁸¹ Or it may repeatedly use sonorities and intervals associated with tonality, but without a horizontal feeling of scalar derivation. Examples include Joseph Schwantner, *Recoil*; David Ward-Steinman, *Sonata for Piano Fortified*; Ellen Taaffe Zwilich, *Symphony No. 1*. Music of this kind is included with atonality throughout the dissertation.

Atonality

1. “Atonal” (A). Atonal works do not adhere to scales or predominantly tertian harmonies. They use various idiosyncratic methods of pitch organization, and are usually considerably more dissonant than tonal works. The “A” designation is applied to works that are not serial (e.g., Schoenberg between 1908 and 1922, Kirchner, Carter).
2. “Serial” (A12). Serial works derive their pitch material from ordered pitch sets, which usually, but not always, comprise all twelve equal-tempered pitch classes. This category does not include tonal works that use serial procedures. It does include music in which the series influences parameters besides pitch. Examples include Schoenberg after 1922; Sessions after the mid-1950s; Wuorinen.

Experimental Music

3. “Textural” (TX). Textural music gives as much weight, or nearly as much, to parameters such as timbre, density, and dynamic as to pitch and rhythm; it is music of color, gesture, and effect rather than, or in addition to, complexity of pitch relationships.

⁸¹ A work like Bartok’s String Quartet No. 4 has sufficient horizontal modality to qualify as free tonality despite being mainly dissonant vertically.

TX works always need a second designation indicating pitch organization. Examples include Varèse in the twenties and thirties; Ligeti post-1958; Xenakis.⁸² Textural music may include aleatory techniques; when it does (e.g. Lutoslawski), the designation is TXAL. Here, “aleatory” means that there is significant exact instruction, but the player has significant freedom in carrying it out.

4. “Aleatory” (AL). Alea must have its own category, because not all aleatory music is primarily textural in character. It is necessary to distinguish between aleatory and indeterminacy: according to my definitions, if at least two parameters will be the same in any two performances, the music is aleatory. For example, if the pitches and rhythms of the individual parts will be maintained from performance to performance, but each part's tempo will vary (as in Stockhausen's *Zeitmasse*), the music is aleatory. A work in mobile form, with segments that are firmly notated but may be played in different orders (as in Boulez's Piano Sonata No. 3), is also aleatory.⁸³

5. “Indeterminacy” (IN). Indeterminacy goes beyond aleatory, into the realm of improvisation or quasi-improvisation. In general, if no more than one parameter will remain constant across multiple performances, a composition is “indeterminate” rather than “aleatoric.” A work also falls into this category if it can be established to have been

⁸² It will be seen from this list, which would encompass the micropolyphonic works of Ligeti, the stochastic works of Xenakis, and the more freely atonal music of Varèse, that it is aspects of the music's sound and feel, not necessarily its compositional techniques, that determines this classification.

⁸³ Boulez outlined the basic concept of aleatory, as opposed to Cageian indeterminacy, in his article “Alea” (1964): “[T]o adopt chance through weakness, as the easy way, to turn oneself over to it [he refers to Cage and the New York School, though never by name, and also integral serialism], is a form of renunciation that could not be accepted without denying all the prerogatives and the hierarchies that a created work implies. In what respect then can composition and chance be reconciled?” (Pierre Boulez, “Alea,” *Perspectives of New Music* 3, no. 1 (Autumn-Winter, 1964): 46.) The article proceeds to discuss ways of carrying out the concept in composition.

constructed with the significant aid of chance operations. Potential techniques for the creation of such music are almost infinite, ranging from Cage's *Music of Changes* to his *Fontana Mix*, and from Earle Brown's graphic pieces to Stockhausen's *Aus den sieben Tagen*, which consists of texts meant to be realized as music. No work composed for the CPS is in this category.

6. "Electronic" (E). The electronic designation is always applied in combination with others. Music may be fully electronic; consist at least in part of recorded, originally non-electronic sounds (such as in *musique concrète*), possibly altered; or feature one of these two options in combination with acoustic instruments.⁸⁴ Naturally, electronic-acoustic music is also given the designation of its overall style (e.g., AE for Kirchner's String Quartet No. 3), as is purely electronic music (e.g., EA12 for Wuorinen's *Time's Encomium*).

The categories of atonal music are malleable, permeable and capable of significant overlap. All designations represent ranges, not exact descriptions. For the purposes of this study, all works in the gray area are counted as *atonal*. By taking care to err on the side of atonality, I ensure that atonal dominance would be exposed if it were present.

⁸⁴ Owing to the nature of the CMP, there were no fully-electronic pieces composed under its auspices. In addition, it is not always possible to know whether a tape part consists of electronic sounds, recorded non-electronic sounds, or a combination.

Part One: The Young Composers Project, 1959-1963

Chapter 2. The Project Begins: 1959-60

The first known reference to the Young Composers' Project, as it was originally called, came in a letter from the director of the Ford Foundation's Program in the Humanities, W. McNeil Lowry, to the MENC's Executive Secretary, Vanett Lawler (and presumably others), written in early 1959 to announce the formation of the Project to potentially interested individuals. Lowry explained that "Acting on the suggestions and advice of many persons in the field of music, the Ford Foundation Program in Humanities and the Arts has made available \$200,000 for a project designed to place a number of able young composers in public secondary school systems throughout the United States during the next three years[.]" He specified that the committee would be chaired by Norman Dello Joio and would be "handled administratively by the National Music Council under a contract from the Ford Foundation."⁸⁵ As discussed in Chapter 1, there was apparently no grant proposal; the idea was Dello Joio's, and the Project was initiated by the Ford Foundation itself.⁸⁶ Dello Joio presumably chose the initial committee in collaboration with Foundation officials. The National Music Council collected composers' applications and forwarded their correspondence to the program officers. Initially, there was no age limit for applying composers, but they were to be "not more than three years beyond [their] period of training." A meeting was scheduled for the following June, at which the committee would select "approximately twelve" each of composers and school systems for the YCP's first year.

On 6 February, Lawler wrote back with approval, indicating that such a project "[had] been very close to the hearts of some of us for a considerable period of time"; the MENC

⁸⁵ W. McNeil Lowry to Vanett Lawler, 30 January 1959, CMP Collection.

⁸⁶ The present document, 8.

would “cooperate to the fullest in connection with [it].” Only four years later, arrangements were made to have MENC assume the Project’s administration, but it is clear that from the beginning, the organization had been involved in the selection of host school systems; Lawler mentioned that she had already discussed the Ford Foundation’s plans “quite fully” with Gid Waldrop, who had been hired as the Project’s Field Representative and would in this capacity serve as the initial screener of school applications. Lawler’s reply also laid the groundwork for another significant relationship, the Project’s close association with the *Music Educators Journal* for promotional purposes.

CMP committee meetings were well documented from 1962 until the end of the Project, but the history of the National Music Council period must be inferred from information found in later materials as well as the composer applications and related correspondence that exist in the CMP archive. While Lowry’s letter stated that the YCP would last three years, it clearly extended to four; the committee meetings in early 1962, during which composers for the 1962-63 academic year were selected, were held as National Music Council meetings according to surviving minutes, and it was not until 1963-64 that the MENC officially assumed control.

Administration and Initial Policies

The advisory committee must have come together quickly, because its members were named in an official Ford Foundation press release on 19 February, announcing the Young Composers Project.⁸⁷ The program, says the release, is “designed to place twenty-

⁸⁷ Ford Foundation press release, 19 February 1959, CMP Collection.

five composers in secondary public school systems throughout the United States during the next three years.”⁸⁸ It quotes Howard Hanson, then President of the National Music Council, as saying:

There is a great wealth of musical talent in the United States, but too few of our young composers are given the challenge and opportunity of establishing themselves in communities which value their abilities as composers. By finding public school systems which are eager to have composers write directly for their own students, we hope to encourage composers, to enrich the musical life of the communities, and to expand the repertory of secondary school music throughout the United States.

The release goes on to list the committee members, divided into (1) a group that would select the composers, and (2) a group that would select the schools, all under the chairmanship of Norman Dello Joio, who often received credit for the YCP idea in official Project documents. The selected composers would live in the communities to which they were assigned, “compose music written specifically for performance by the orchestra, chorus and band of the school system[,]” and receive by way of salary grants “commensurate with the salary scale of the school system ... presumably in the neighborhood of \$5,000.” The systems also received expense grants.

The first composer selection committee, whose members in addition to Dello Joio are listed in Table 1, was oriented toward the northeast and toward a conservative musical idiom, while the members of the school selection committee were more geographically dispersed; over time, the former committee would become more diverse as well.

⁸⁸ “[T]hree years” is apparently a misprint in the release. Twenty-five would have been the number of composers expected to be placed in two years. While Lowry’s correspondence with Lawler, quoted above, also indicated three years, it stated no specific number of composers, and the Ford Foundation’s October 1961 press release, announcing a three-year extension of the original YCP, clearly refers to a two-year initial Project, since three plus two brings us to five, the number of years covered by the period of National Music Council administration and the first year of MENC administration. Further, if the original YCP had been slated to run for three years, there would have been no reason to announce an extension in 1961.

| Table 1: 1959-60 YCP Selection Committees | |
|---|--|
| For selection of composers | (position in 1959) |
| Oliver Daniel | Director of Contemporary Music Projects, Broadcast Music, Inc. |
| Vittorio Giannini | Juilliard School of Music |
| Howard Hanson (ex officio member) ⁸⁹ | Eastman School of Music |
| Thor Johnson | Northwestern University |
| Peter Mennin | Peabody Conservatory |
| Douglas Moore | Columbia University |
| For selection of school systems | |
| Jacob Avshalomov | Conductor of the Portland (Oregon) Youth Orchestra |
| Wiley Housewright | Florida State University |
| George Howerton | Northwestern University |
| Vanett Lawler | Music Educators National Conference |
| Robert Marvel | State University of New York, Fredonia |
| James Neilson | Oklahoma City University |
| Ralph Rush | University of Southern California |

In addition, Waldrop, who was appointed field representative, and Edwin Hughes, the NMC's executive secretary, would serve as ex officio committee members. Most members of the inaugural committee would continue through the National Music Council's administration. The composer-selecting group included only four composers among its six members. Daniel was an administrator, in which capacity he often interacted with composers; he had served as a consultant for the American Composers' Alliance⁹⁰ and helped found Composer Recordings, Inc., in which endeavor Moore was his colleague.⁹¹ His position in the field of music licensing would have acquainted him with Moore—active in these years as an official with ASCAP—in any case.⁹² Thor

⁸⁹ Hanson was a voting member of this committee. The one aspect of the YCP that is better documented than its corresponding aspect of the CPS is the matter of which committee members advocated which composers, though this superiority of documentation applies only to the program's first year. In the first year, the members of the selection committee indicated their overall opinions of each composer on that composer's application envelope, and some of the selected composers' envelopes survive in the CMP collection. On them, we can see that Hanson registered his yes or no votes.

⁹⁰ "Composers Name [Robert] Ward [President of the American Composers Alliance]," *New York Times*, 21 October 1955, 32.

⁹¹ [Matthew Snyder?], *Guide to the Composers Recording, Inc. Records, 1946-2007* (New York: Music Division, New York Public Library for the Performing Arts, 2008), 2. <<http://www.nypl.org/sites/default/files/archivalcollections/pdf/muscri.pdf>>, accessed 17 July 2011.

⁹² Andrew Stiller, "Douglas Moore," *Grove Music Online*, accessed 13 November 2005

Johnson was the conductor of the Cincinnati Symphony Orchestra, and later at Northwestern University.⁹³ Lines of connection can be seen in the makeup of this committee aside from its generally northeastern cast. Dello Joio and Giannini had been together at the Juilliard School from 1939 to 1941,⁹⁴ while Mennin had been a student of Hanson at the Eastman School.⁹⁵ Moore's presence at Columbia and Johnson's status as a former Juilliard conductor (though not while Dello Joio and Giannini were there) gave everyone on the selection committee ties to either Rochester or New York. The composers' styles were all relatively conservative and tonal.

The committee's intention was to solicit nominations "from teachers of composition and others in schools of music and college and university departments of music throughout the country, as well as from unattached composers and from others who have been particularly concerned with the development of young American talent," and also to accept "[d]irect applications[.]"⁹⁶

Speaking at a CMP committee meeting in 1963, Edward F. D'Arms, then Associate Director of the Ford Foundation's Program in Humanities and Arts, recalled the mechanics of the YCP's selection process:

We ... sent out notification to deans of music schools, heads of departments, composers, critics, other persons who might make suggestions of persons who might like to apply. ... The screening

<<http://www.grovemusic.com>>.

⁹³ Richard Bernas, "Thor Johnson," *Grove Music Online*, accessed 12 November, 2005. <<http://www.grovemusic.com>>

⁹⁴ Richard Jackson, "Norman Dello Joio," *Grove Music Online*, accessed 13 November 2005 <<http://www.grovemusic.com>> and Walter G. Simmons, "Vittorio Giannini," *Grove Music Online*, accessed 13 November 2005 <<http://www.grovemusic.com>>.

⁹⁵ Walter G. Simmons, "Peter Mennin," *Grove Music Online*, accessed 13 November 2005 <<http://www.grovemusic.com>>.

⁹⁶ Ford Foundation press release, 19 February 1959, CMP Collection.

committees [during each year] usually cut them down about 60 to 80 per cent, depending on the number of nominations. The final committee always is given a full list of everyone who has applied and a list of his compositions and may call back anyone who has been eliminated by the screening committee. This has been done frequently and a number of those composers have actually been appointed.⁹⁷

Was There Stylistic Compromise?

Also at the April 1963 meeting, discussed in Chapter 6, Dello Joio, supported in the ensuing conversation by Peter Mennin and Roger Sessions (a committee member at that time), emphasized that each applicant's quality and potential as perceived by the selection committee, not his or her compositional style, was to be the determining selection factor. The conversation implied that this had been the case since the Project's inception. Omission of style as a conscious selection factor suggests that representation of varied styles was intended at least as a byproduct of the process. Mennin stated that "this project is not only supposed to create an area for the young American composer. This is to educate the educators. Let's be blunt about it. This is part of the project."⁹⁸ No one argued, indicating broad agreement with the idea that the CMP's intention was not to create easy to digest "school music," but to challenge both students and instructors with various modern styles.

The very discussion of composers' styles suggests that the Project expected its composers-in-residence to write in their own styles rather than constrain themselves (aside from technical difficulty). The CMP seems to have been codifying an existing custom when, in a 1965 memo to composers-in-residence and their supervisors, it

⁹⁷ "[Transcript of the] Music Educators National Conference Meeting of the Joint Committee, Contemporary Music Project for Creativity in Music Education, April 26-27, 1963," CMP Collection, 68-69.

⁹⁸ Ibid., 84.

outlined the responsibilities of the respective participants. The memo's purpose clearly was to embolden composers *not* to compromise stylistically; the composer was instructed to "write to the best of his ability and artistic conviction works suitable for performance by the secondary public school groups to which he has been assigned," while the supervisor was advised that "[i]t is quite likely that the works the composer produces during his residence may require more than the usual rehearsal time and effort. However, the musical challenge in tackling a new work provides a valuable professional experience not only to the director of the performing groups, but perhaps to a greater extent to students learning and playing the music and to the audience hearing the work."⁹⁹

The supervisor was thus warned that music of any kind might be forthcoming from the composer, who had, after all, been invited to compose according to his or her "artistic conviction." Overall, a significant number of CPS composers wrote atonal music for their school groups, which is a good sign that they were following their artistic convictions, since it would have been less hassle in most cases—especially where there was resistance from instructors, as there sometimes was—to write easily digestible, instructor- and crowd-pleasing tonal music.¹⁰⁰ If we suppose that the composers of atonal music were following Project guidelines and adhering to their personal aesthetics, it seems highly unlikely that the tonal composers were not.

The archive's composer files include pre-appointment works by many composers,

⁹⁹ "Memorandum to Composers and Music Supervisors: Composers in Public School [sic] Project," printed pamphlet, September 1965, CMP Collection, 3-4.

¹⁰⁰ A few composers did this when called upon to write for less advanced groups—those at the junior high school level and even younger in some cases—but then wrote atonal music for the senior high school ensembles. Their cases are dealt with as they arise in the narrative. Naturally, I have considered these composers atonal in style, since they produced atonal music when they considered themselves least constrained.

showing what they wrote before their residencies. Some were presumably submitted with applications; others are in the CMP Library or have been published.¹⁰¹ In all, I have identified and examined 69 pre-appointment works by 33 composers—over 40% of the composers-in-residence. The styles of these pre-appointment works—both tonal and atonal—nearly always match the styles of the works these composers wrote for the CPS: only three composers’ pre-CPS music fails to match their CPS output, and discrepancies go in both directions.¹⁰² Composers can thus be assumed unless otherwise indicated to have been selected by the Project on the basis of works in the styles they used for their residency music. In what follows, each composer’s situation is explained, and the statistics presented count composers as atonal if they *either* featured atonal compositions in their portfolios *or* wrote *any* atonal works during their residencies.

1959-60 Composers and Residencies

Table 2 lists the 1959-60 YCP composers, the institutions from which they had received their earned degrees,¹⁰³ their self-reported employment at the time (and any

¹⁰¹ Works are known to pre-date their composers’ residencies because they are listed on the composers’ applications and/or because of the dates given in the CMP Library catalog.

¹⁰² The composers and the styles of their pre-residency works are: Coker (tonal); Schickele (2 works; tonal); Thomson (tonal); Briccetti (3 works; tonal); Teimpidis (2 works; tonal); Widdoes (tonal); Erb (atonal); Glass (2 works; tonal); Martirano (atonal); Bielawa (tonal); Davison (4 works; tonal); Fussell (5 works; atonal); Kosteck (1 tonal work; 1 atonal that he may have written after he was selected); Kroeger (tonal); Tubb (tonal); Hennagin (3 works; tonal); Johnston (atonal); Lamb (3 works; tonal); Mofsenson (tonal); Riley (4 tonal, 1 atonal; atonal most recent); Stewart (tonal); Dinerstein (3 atonal, 1 tonal; atonal more recent); Rhodes (1 tonal, 1 atonal; atonal more recent); Southers (2 works; tonal); Albert (atonal); Angelini (4 works; atonal); Bates (2 works; tonal); Becker (tonal); Borden (2 works; atonal); Erickson (3 works; tonal); Lawhead (tonal); Myers (tonal); Peck (2 works; atonal); Vercoe (2 works; atonal). The most recent pre-residency works match the most technically difficult residency works in all cases except those of Dinerstein, Lawhead, and Myers. In the following chapters, I discuss these situations in additional detail.

¹⁰³ This information, while easy enough to come by in the cases of those with national profiles, has been gathered from the composers’ applications unless otherwise noted.

former employment they chose to list), their school system placements with population as of 1960, the authors of their letters of recommendation, the teachers they listed (if they did), the awards they had won, and their number of published compositions to date.¹⁰⁴ I have selected these elements of the composers' *curricula vitae* for presentation in each year's table because, over the course of the study, they establish patterns, or a lack of patterns, discussion of which will shed light on the Project's apparent selection criteria, particularly the role that the selection committee's evaluation of applicants' music might have played in its decisions. They will also help to establish patterns, or a lack of patterns, in the Project's decisions regarding its placement of composers in communities. In what follows, the selection and placement process for each year will be analyzed, allowing the Project's apparent attitude toward musical style and styles to be isolated. Each year's composer residencies will also be discussed, by documenting what styles each composer used and also by evaluating his or her apparent success in the eyes of Project administration as indicated by its decisions about him or her both during and post-residency—regarding re-appointment, for example. In this discussion I will attempt, just as in the discussion of criteria, to isolate music and style from other aspects of each residency, thereby shedding light on the roles the different aspects played in the CMP's actions.

¹⁰⁴ Not counting, as the composers sometimes did, things like assistantships and scholarships—except, for example, national travel grants or those attached to prizes—or exceedingly local awards (e.g. church, high school). Commissions by major performance organizations are counted as awards.

| | Education | Prior Employment | Assigned District | Recommenders and Teachers | Awards and Publications |
|------------------------------|--|--|---|--|--|
| Grant Beglarian (1927-2002) | University of Michigan (BM 1950, MM 1951, DMA 1958) | professional violist and conductor; music engraver | Cleveland Heights, Ohio (59, 141; suburb of Cleveland) ¹⁰⁵ | Ross Lee Finney (Michigan); Gilbert Ross (Michigan); Earl V. Moore (Michigan) Teachers: Karl Geiringer, Hugo Norden, Robert King, Wolfe Wolfinson, Jules Wolfers (BU); Moore, Finney, Hans T. David, Louis Cuyler, Gilbert Ross, Paul Doktor, Benning Dexter (Michigan) | Gershwin Memorial Award, 1959 3 publications |
| Emma Lou Diemer (b. 1927) | Yale University (BM 1949, MM 1950); Eastman (PhD 1959) | theory and keyboard teacher at several small colleges; church organist | Arlington County, Virginia (135,449; suburb of Washington, D.C.) | Howard Hanson (Eastman); Thomas Canning (Eastman); Henry L. Cady (William Jewell College, Liberty, Missouri); Richard Donovan (Yale) | “Louisville Orchestra award,” n.d.; Fulbright to study in Belgium, 1952-53. 4 publications |
| Arthur Frackenpohl (b. 1924) | Eastman (BA 1947, MA 1949); Tanglewood (1948); Fontaine-bleau (1950); McGill (DM 1957) | Associate Professor at SUNY Potsdam | Potsdam, New York (7,491; home of SUNY Potsdam) ¹⁰⁶ Hempstead, Long Island, New York (29,135; suburb of New York City) ¹⁰⁷ | Frederick Fennell (Eastman); Bernard Rogers (Eastman); Helen Hosmer (SUNY Potsdam) Teachers: Milhaud, Boulanger (in addition to the above) | “first prize in composition and solfege at Fontainebleau”; work selected for CBDNA national meeting 15 publications |

¹⁰⁵ Historical population figures are from the U.S. Census Bureau. I have used 1950 figures for 1959-60 and 1960-61, since these would have been the most official ones available until after the 1960 census, and 1960 figures for all subsequent YCP and CPS years, because these would have been the most official ones available until after the 1970 census. 1950 U.S. Census figures are available for download, organized by state, at <<http://www.census.gov/prod/www/abs/decennial/1950cenpopv2.html>>. 1960 figures are at <<http://www.census.gov/prod/www/abs/decennial/1960cenpopv1.html>>.

¹⁰⁶ Announced in press release of 24 July 1959.

¹⁰⁷ He was actually placed in Hempstead. Whether the listing of Potsdam is a mistake in the press release or whether there was a change of plans before the school year started is undocumented.

| | | | | | |
|--|---|---|--|---|---|
| Arnold Freed (b. 1926) | City University of New York (BA 1947); Juilliard (BS 1950); Tanglewood (1951-52); Cherubini Conservatory, Florence (1952-53, 1953-54); New York University (MA in musicology, 1958) | private theory and piano teacher; accompanist; editorial consultant | Long Beach, California (250,767; near Los Angeles) | Martin Bernstein (NYU); Vittorio Giannini (Juilliard); Philip James (NYU) Teachers: Giannini, Luigi Dallapiccola | Fulbright to study in Florence with Dallapiccola, 1952-54; scholarship to study with Dallapiccola at Tanglewood, 1951, 1952; Fellowships to MacDowell Colony, 1952, 54, 56, 58; Ernest Bloch Ward, 1958 9 publications |
| Joseph Wilcox Jenkins ¹⁰⁸ (b. 1928) | Eastman (BM 1950, MM 1951); Catholic University (then working on PhD) | instructor, Catholic University; formerly conductor and arranger for U.S. Army Chorus | Evanston, Illinois (73, 641; suburb of Chicago) | Thomas Canning (Eastman); Allen Garrett (Catholic); Major Hugh Curry (US Army Band) Teachers: Vincent Persichetti | Premieres and other performances by U.S. armed forced groups and by the National Symphony. 7 publications |
| James Kurtz (b. 1936) | Juilliard (BS 1957); then enrolled at Harvard | teaching assistant; paid chorister | Portland, Oregon (323,678) | Peter Mennin (Juilliard when Kurtz was his pupil); Walter Piston (Harvard); Robert Moevs (Harvard) | Benjamin Award (n.d.); Juilliard Chamber Music Award (n.d.); Marion Freschl Award (n.d.); Juilliard award) |
| Richard Lane (1933-2004) | Eastman (BM 1955, MM 1956) | accompanist; private teacher | Rochester, New York (332,488) | Betty Shaw (high school teacher, Paterson, New Jersey); Bernard Rogers (Eastman); Isadore Freeman (private piano teacher) | Eastman Recording and Publication Award, 1956; Wyckoff Male Chorus Prize, 1949; Griffith Foundation Award, 1951 1 publication |

¹⁰⁸ Nominated by Paul Hume, music editor of the Washington Post, in a letter to Edwin Hughes of the Ford Foundation, 11 March 1959. Letter in CMP Collection.

| | | | | | |
|----------------------------|--|--|--|---|--|
| Martin Mailman (1932-2000) | Eastman (BM 1954, MM 1955, then working on PhD) | composition teacher in "special department" at Eastman; private brass and composition teacher; YMCA adult education teacher; church choir director | Jacksonville, Florida (204,275) | From Eastman official reference packet: Howard Hanson (Eastman); Richard Warner (Eastman); Ralph Bigelow (director of Eastman-affiliated preparatory school); Edwin Betts (H.S.-level trumpet teacher); Frederick Fennell (Eastman); Bernard Kinsela (Rochester school principal); William Flynn (former employer); W.D. McDonald (Music Branch, U.S. Navy) | Benjamin Award, 1955 |
| Robert Muczynski (b. 1929) | DePaul (BM 1951, MM 1952) | Assistant Professor, Loras College | Oakland, California (384,575) | Alexander Tcherepnin (composition teacher, Chicago [De Paul?]); Oliver Daniel (BMI); Paul Stassevitch (De Paul conductor) | Commission by Louisville Orchestra (1954) 3 publications |
| Harold Owen (b. ?) | University of Southern California (BM 1955, MM 1957) | elementary and high school music teacher | Wichita, Kansas (168,279) | Ernest Kanitz (USC); Ingolf Dahl (USC); Halsey Stevens (USC) | 1 publication |
| Robert Washburn (b. 1928) | State University of New York at Potsdam (BS 1949, MS in music education, 1955); Eastman (PhD 1960) | Assistant Professor at SUNY Potsdam; formerly school music teacher; professional percussionist | Elkhart, Indiana (35,646; near South Bend) | Bernard Rogers (Eastman); Alan Hovhaness (Eastman); Helen Hosmer (SUNY Potsdam) Teachers: Normand Lockwood, Charles O'Neil; Hovhaness, Wayne Barlow | Arthur Sachs Scholarship to study with Nadia Boulanger at Fontainebleau 7 publications |
| Michael White (b. 1931) | Juilliard (BS 1956, unidentified master's, 1957) | teaching assistant | Seattle, Washington (467,591) | Peter Mennin (Juilliard when White was his pupil); William Bergsma (Juilliard); Teachers: Vittorio Rieti. Mennin | Marion Freschl Prize (1954, 1957; Juilliard Award); Columbia University Chamber Music Prize (1955); Benjamin Award (1956) 1 publication |

Table 3 provides a statistical breakdown of each composer's output for the year by both ensemble type and style according to the definitions found above.¹⁰⁹ Works are known by their presence in the CMP Collection's composer folders and through their mention in composers' correspondence with YCP or Ford Foundation officials.¹¹⁰ Beginning in 1964-65, composers submitted formal reports at the end of each Project year, but before that, reporting was much more casual.

| Name | Orch. (incl. string orch.) | Band | Chorus ¹¹¹ | Chorus and orch. or band | Chamber ¹¹² | unknown ensemble | Total | Style(s) ¹¹³ |
|---------------------|----------------------------|------|-----------------------|--------------------------|------------------------|------------------|-------|-------------------------|
| Beglarian | 1 | 2 | 2 | 0 | 3 | 0 | 8 | tonal |
| Diemer | 3 | 0 | 13 | 0 | 2 | 0 | 18 | tonal |
| Frackenpohl | 8 | 6 | 12 | 1 | 0 | 0 | 27 | tonal |
| Freed | 0 | 0 | 2 | 1 | 0 | 0 | 3 | tonal |
| Jenkins | 2 | 5 | 5 | 2 | 2 | 0 | 16 | tonal |
| Kurtz | 3 | 1 | 3 | 0 | 0 | 0 | 7 | tonal |
| Lane ¹¹⁴ | 5 | 1 | 3 | 1 | 3 | 0 | 13 | tonal |
| Mailman | 1 | 1 | 1 | 2 | 0 | 2 | 7 | tonal |
| Muczynski | 1 | 0 | 0 | 0 | 4 | 0 | 5 | tonal |
| Owen | 0 | 1 | 6 | 2 | 5 | 0 | 14 | tonal |
| Washburn | 3 | 3 | 6 | 0 | 0 | 0 | 12 | tonal |
| White | 1 | 0 | 6 | 1 | 0 | 0 | 8 | tonal |
| totals | 28 | 20 | 59 | 10 | 19 | 2 | 138 | 12 tonal |

Three members of the inaugural composer roster went on in later years to serve the CMP in other capacities. Grant Beglarian was the director of the Project from 1965

¹⁰⁹ When, in the case of works by multi-year composers, the exact year is unknown, the work is grouped with those of the first year.

¹¹⁰ Composer reports mention a total of 961 Project works over the CPS's ten-year run. I have examined 678 of these (70.5%), including a sufficient sample of each composer's music to reliably determine his or her style. A complete list of known works, with publication status and style signifier, is given in Appendix D.

¹¹¹ Includes works for chorus and piano or small chamber ensemble.

¹¹² Includes anything but the preceding three categories.

¹¹³ The number given as a total in this column pertains to the stylistic orientation of composers, not works.

¹¹⁴ Lane submitted no works lists in any of his correspondence with the YCP office. Therefore, his works have been assumed for statistical purposes to date from 1959-60 unless the CMPL indicates otherwise specifically.

through 1969, while Martin Mailman and Robert Washburn both participated as instructors in the IMCE and in other CMP-funded educational activities. Mailman was also heavily employed as a CMP consultant. Every 1959-60 composer wrote tonal music for the YCP. No YCP composer wrote atonal music until Robert Lombardo in 1961-62, and there is no evidence from before that date of YCP composers' application portfolios having included atonal works; for precisely this reason, it is important to obtain from the available data an idea of the criteria for composer selection and placement in communities, since pre-1961 data will reflect a style-neutral process. As this study moves on to later years, when application materials included atonal works, an understanding of which selection criteria were or could be style-neutral will be useful, since with that understanding, it will be possible to isolate the tonality or atonality of an applicant's music as a factor in his or her selection and placement.

*Education and Recommendations*¹¹⁵

Most of the 1959-60 composers received their educations in the northeastern part of the United States, particularly in Rochester and New York City. Only Beglarian, Muczynski, and Owen had no such ties. While it is in most cases not known whether the inaugural YCP composers were nominated or applied without prompting, we might expect nominations to have mainly come from people acquainted with committee members, or even from committee members themselves, and the committee was centered

¹¹⁵ The following chapters will analyze the selection and placement process for each successive Project year, but the length and structure of the discussion for each year will not always be the same, because, since the composers and their résumés were not always the same, and neither were the communities in which they were to be placed, the concerns of interest to be highlighted are similarly idiosyncratic. For 1959-60, for example, it is important to ascertain what sorts of properties the selected composers had in common, and in what sorts of properties they differed, since this will help our understanding of the Project's true selection criteria. For later years, it is only necessary to remark on ways in which the selection and placement criteria in the same respects seem to continue or differ from established patterns.

in those cities. In addition, the same letter-of-recommendation writers appear time and again with the composers' applications, and these included members of the selection committee. Howard Hanson wrote for Diemer, as did Thomas Canning, also of Eastman, who wrote for Jenkins as well. Peter Mennin of the selection committee wrote for Kurtz and White, Vittorio Giannini of the committee wrote for Arnold Freed, and Bernard Rogers of Eastman wrote for Frackenpohl, Lane, and Washburn.

Solicited or Unsolicited?

The small world encompassed by the first YCP appointees indicates that some or all of their applications may have been solicited through nomination. Only five months elapsed between the official announcement of the YCP on 19 February and the announcement of the first year's composers and school systems on 24 July, and the Project had received no previous publicity, so it seems likely that nomination played a role in first-year selections. Still, the "deans of music schools, heads of departments, composers, critics, [and] other persons" to whom notifications of the Project were sent may have been heavily centered on the northeast anyway, and they would have made their students generally aware of the YCP. In that case, a large number of unsolicited applications would have come from that region also.

There is, however, evidence that an inside line was no guarantee. Donald Jenni, a composer selected for 1960-61, first applied in 1959; this is known because his file includes a telegram he sent that year along with his application (the 1959 application is not present). In the telegram, Jenni states that Oliver Daniel "recommended [he] apply," but even though his application was invited by a committee member, it was not

accepted.¹¹⁶

Breadth of Applicant Pool

Even if most applications were unsolicited, young composers in various parts of the country might not have been equally informed of the Project's existence. It will come as no surprise that they were informed at Eastman. Martin Mailman, writing in 1968, recalled an early YCP outreach session:

It was late on a cold Tuesday afternoon during the winter of 1959 when I first heard about the Project ... I know it was late because the presentation by Gid Waldrop, then the field representative of the Project, was made at the end of the class. ... The idea he presented was simple: send a young composer to a school system and let him write music the children could perform. Some of us in the class decided to apply.¹¹⁷

All this considered, it must also be observed that a large number of qualified applicants might be expected to have been produced by the schools represented in the YCP's first year. Some composers from outside the northeast were selected—Grant Beglarian from the University of Michigan, Robert Muczynski from De Paul in Chicago, Harold Owen from USC—and the Ford Foundation's 24 July press release stated that there had been 123 applicants.¹¹⁸ Irrespective of whether the northeast was over-represented in the Project's initial selections, national interest clearly had been sparked. In connection with

¹¹⁶ Telegram from Donald Jenni to National Music Council, c/o Edwin Hughes, 14 April 1959, CMP Collection.

¹¹⁷ Norman Dello Joio, Martin Mailman, Howard Halgedahl, Gary Fletcher, Grant Beglarian, and Louis G. Wersen, "The Contemporary Music Project for Creativity in Music Education," *Music Educators Journal* 54, no. 7 (March 1968): 48. Mailman later wrote that he had been "recruited" by Waldrop, though in light of his earlier statement that he had "decided to apply," this seems to refer to the persuasiveness of Waldrop's presentation rather than an individual appeal. (Mailman, "CM: The Uncommon Elements." *The Quarterly* 1, no. 3: Focus: The Contemporary Music Project (Fall 1990): 35.)

¹¹⁸ Ford Foundation press release, 24 July 1959, CMP Collection. According to Edward D'Arms in the April 1963 minutes quoted above, numbers of applicants ranged from the mid 60s to the low 70s in later years. There had been no specific age limit in the first year.

the question of geographic focus and its status as coincidental or otherwise, it is worth noting also Norman Dello Joio's recollection in a 1963 committee meeting that "most ... who have not served on the committee heretofore ... would be amazed at how few applications come in that somebody on the committee doesn't know ... I can think of practically none, none that somebody hasn't known[.]"¹¹⁹ This recollection implies that the tendency of early YCP appointees to come from certain localities and certain universities was a matter of the committee's pool of choices rather than its own biases. It also suggests that the committee's prior acquaintance with a composer was not a factor in his or her selection, since implicit in the statement is the assertion that numerous applicants previously known to committee members were turned away.

Composers' Prior Prestige and Achievement

Evidence that the composers' music, as opposed to other professional factors, was the primary consideration for their selection is found in the range of professional situations they reported on their applications. Three (Frackenpohl, Muczynski, and Washburn) were full-time college faculty members—two at the same college—three were teaching at colleges (Diemer, Jenkins, and Mailman), and two were teaching assistants (Kurtz and White). Others included an engraver (Beglarian, who had in fact started his own company, Music Book Associates), a pre-collegiate teacher (Owen), and two whose only listed jobs were private teaching and other free-lance activity (Freed and Lane). One hardly needed to be on an outwardly glamorous trajectory, and prestigious letters of recommendation were no guarantee of selection. In Walter Piston's recommendation for

¹¹⁹ [Transcript of the] Music Educators National Conference Meeting of the Joint Committee, Contemporary Music Project for Creativity in Music Education, April 26-27, 1963," 96.

Kurtz, he referred to another composer, Ronald Spicer, as also having asked for and received his recommendation. He stated that both were “gifted, promising composers,” but that “Spicer [was] the more mature of the two”; despite this, Spicer was not chosen for the Project and Kurtz was.¹²⁰

Awards, too, seem more correlated with selection than the cause of it. Promising composers may be expected to have won awards, but awards do not seem to have been necessary for selection; Harold Owen had none that meet the criteria listed above, and others had only local (university or city-based) awards.¹²¹ Evidence of how much publications mattered is inconclusive: they do not seem to have been necessary, since two of those selected, Kurtz and Mailman, had none. While Kurtz was the youngest selected, Mailman was not the second-youngest. Every composer born before 1932 had publications, although these varied in number. Since no older composer without publications was selected, it is possible that they were necessary for composers past a certain age; on the other hand, the issue may never have arisen, since the older a composer was, the more likely he or she would have been to have at least some publications.

¹²⁰ Walter Piston, letter of recommendation for James Kurtz and Ronald Spicer, 11 April 1959, CMP Collection.

¹²¹ Nothing on Joseph Jenkins’s application strictly meets my established criteria either, but he did have a successful performance history, including his still most famous work, *American Overture*.

Placement in Communities

The school systems selected were, as throughout the Project, of varied population and geography. Since this study attempts to gauge the Project's attitude toward promoting atonal music, an endeavor that might be forwarded by observing what types of school districts received atonal composers, it is necessary to investigate, and thereby control for, the possibility of other apparent factors in composer placement, non-stylistic in nature.

From the beginning of the YCP, the committee for school selection, composed of music educators, clearly made an effort to represent various types of community, chosen for the quality and scope of their music programs. The music educators on the school selection committee worked in various regions of the country as well, with the south and west both represented, but not the metropolitan northeast (Fredonia, home to Robert Marvel, is in a rural part of New York). The job of resident composer in a large city had the potential to be quite different from the same job in a smaller one, with more schools to visit and provide with music. We might expect to see placement of older or more experienced composers in more populous areas, and vice versa. In 1959-60, however, there was no such correlation; the oldest composer, Frackenpohl, was, if the press release accurately represents the committee's original intentions, assigned to the smallest locality (his own, in fact), and the youngest, Kurtz, to one of the largest. Level of completed education seemed to play no role, either, though it is generally correlated with age. There was no tendency to place composers either near or far from where they had most recently lived; Washburn, who was teaching at SUNY Potsdam when he applied to the YCP, was placed in Elkhart, and Diemer, who was living in Kansas City, was placed in Arlington, Virginia; but Lane, who had recently graduated from Eastman, was placed in Rochester,

and the Frackenpohl situation has already been noted.

The choice of school systems for the YCP was presumably determined by the overall quality of their music programs; this is documented as the practice of later years. Gid Waldrop visited prospective systems during early 1959, as the Project Field Representative would do in each succeeding year, and sent reports to the selection committee members. Prospective systems for the first year were “virtually all ... hand-picked and recommended situations (suggested by members selected to serve on the Panel for the Selection of School Systems for participation in the secondary school—composer project) [parentheses original],”¹²² but later the field representative visited systems that had applied as well as those that had been suggested. Most of the surviving reports deal only with school groups’ resources and abilities, and with the attitudes of the directors and supervisors, but there is occasional mention of specific repertoire. For later Project years, it will be illuminating to find any correlation between schools’ previously performed repertoire and the styles of the composers placed there.

Outcomes of Residencies

A full record of composer evaluation and reportage from the YCP years does not survive, but analysis of what is extant in the archive will be useful for the later portions of this dissertation, both for the purpose of separating composers’ musical styles from other considerations that would have influenced the Project’s apparent attitudes regarding them and their activities, and by extension, its personnel decisions, and also for simply fleshing out the narrative of when and sometimes why the Project made its policy decisions,

¹²² G.W. Waldrop, “General Remarks from a Survey of Thirty Music Departments in Selected Public School Systems in the United States,” 1959, CMP Collection.

whether personality-driven or more global.

Since the YCP and CMP were concerned with public relations for contemporary music as well as with education and with composers' personal development, it is important to note the reactions, where known, to the composer and his or her music on the part of the local supervisor and ensemble directors and on that of the Project's officials. While the present study is not one of reception, it is possible that local music staff reaction to composers, and, for that matter, composers' reaction to their local situations, had a role in the Project's subsequent decisions about selection, placement, and re-placement. It is also possible that local reaction made no inferable difference, which would be equally important to observe. How was this initial group of composers-in-residence received by their local supervisors and by the Project staff? Perhaps equally telling, how did they feel themselves to have been received? Not only the style and perceived quality of their compositions would factor into this, but also their overall attitudes and deportments and how prolific they were. For pre-1962 YCP composers, analysis of their and their supervisors' attitudes and the Project's reactions is especially profitable, since all of them wrote tonal music, allowing other factors to be isolated.

Grant Beglarian was, as might be expected given his later elevation to a CMP administrative role, regarded highly by Waldrop when the latter observed him in Cleveland Heights. "Mr. Beglarian is one of the most advanced and mature of the various composers participating in the project," Waldrop wrote in his report of the visit.

Beglarian also felt that he had been well received:

[T]hese young people seem to accept the challenges presented to them in my music willingly and with sincere enthusiasm. . . . If the quality of the music I write warrants the students' enthusiasm, then I believe we should all feel that the "composers in public school" [sic] program has met with

significant success.¹²³

Emma Lou Diemer was sufficiently pleased with her experience that she requested a second year's residency, a request her supervisor supported.

Local reaction to Joseph Wilcox Jenkins was positive almost in the extreme. Evanston music supervisor Sadie Rafferty suggested that Jenkins was literally too good for the

Project:

[C]ompositions composed for Secondary Schools are likely to not even be considered by colleges, universities and professional organizations. This is one reason that I do not feel a composer of the capacity of Joseph W. Jenkins should be employed by a high school or even by a public school system. He has too many strikes against him in the complete field of music writing. Evanston Township High School would like to have added Mr. Jenkins to our music staff. We did not feel that it would be fair to the future of Joseph Jenkins, composer.¹²⁴

James Kurtz seems not to have had a successful experience in Portland. His letter to Waldrop of 14 January 1960 reports that there had been only one performance of his music since the beginning of his residency, though a second had been scheduled—this despite his having composed six pieces. He suggested that the lack of performances resulted from music reproduction problems, and requested that his grant be renewed.¹²⁵ Kurtz's request was not granted, which may or may not imply anything about the Project's satisfaction with his work, since no visitation record survives.

Robert Muczynski's supervisor in Oakland, Harold Youngberg, held him in high regard, writing that Muczynski had "exceeded ... expectations," and that "[a]s far as the public and performers are concerned ... the reaction could hardly be better. As a matter

¹²³ Grant Beglarian to W. McNeil Lowry, 18 December 1959, CMP Collection.

¹²⁴ Sadie Rafferty to Gid Waldrop, [14 June 1960], CMP Collection. Waldrop mentioned the date of Rafferty's letter was mentioned in his reply on 21 June.

¹²⁵ James Kurtz to Gid Waldrop, 14 January 1959, CMP Collection.

of fact, a great deal of enthusiasm has been registered on several occasions.”¹²⁶ The selection committee had not been overly enthusiastic about Muczynski’s application. Comments found scribbled on some first-year composers’ application envelopes provide a glimpse of the committee members’ thoughts on their selection prospects, and Muczynski’s envelope records that Howard Hanson was “[n]ot too impressed with [Muczynski’s] technical competence,” Peter Mennin considered him “[p]ossible, if needed to make twelve,” and Douglas Moore was “[s]omewhat doubtful.”¹²⁷ Despite these luke-warm comments, the YCP was pleased enough with his Oakland residency that it granted him a second, non-consecutive one in Tucson, Arizona for 1961-62; it seems conceivable that Youngberg’s positive reaction to Muczynski had played a decisive role in the decision to make use of him again.

Harold Owen’s supervisor in Wichita, Arthur Harrell, was pleased with his composer, writing that “[t]he reactions of everyone to Mr. Owen’s music was [sic] very good,” and that he “was highly admired by students of both public school and college age.”¹²⁸

Despite a lack of any other evidence to this effect, Gid Waldrop’s report on his visit to Robert Washburn in Elkhart suggests that the YCP’s criteria (or at least Waldrop’s) for matching composers with communities may have included some provision for the composers’ styles:

Mr. Washburn was an ideal choice for this community. His music is conservative enough to serve as a logical introduction to contemporary music. (Though the Elkhart system has a highly developed music program and its 110 piece high school orchestra may be the best in the country,

¹²⁶ Harold Youngberg to Gid Waldrop, 3 June 1960, CMP Collection.

¹²⁷ Envelope that once contained Robert Muczynski’s application to the Young Composers Project, CMP Collection.

¹²⁸ Arthur Harrell to Gid Waldrop, 12 July 1960, CMP Collection.

contemporary music has been neglected until this year.) [Parentheses original.]¹²⁹

Michael White reported that “[his] reception in Seattle [had] been warm and friendly ever since [his] arrival last September,” and that supervisor Jack Schaeffer had “arranged an all-city festival of [White’s] music for late Spring.”¹³⁰ Seattle Public Schools Superintendent Ernest W. Campbell, most likely urged by Schaeffer, personally appealed to the Project to renew White.¹³¹ White was awarded a second year of YCP residency, but in Amarillo, Texas, rather than Seattle. It is plausible that White was moved because the Project was so pleased with him that it wanted to spread his influence elsewhere; it seems unlikely that they were dissatisfied with the Seattle situation, given Schaeffer’s later appointment to the Project Policy Committee and White’s report of his cooperation. By contrast, Diemer and Mailman were returned to the same communities for their re-appointments, and since both were later called upon for other CMP activities, they also must have been well-liked by Project administration. Therefore it is likely that Seattle was decided to have a relatively advanced attitude toward contemporary music in comparison to other possible communities, and thus not require further YCP presence, while Arlington and Jacksonville were thought able to benefit from second years in-residence for their composers.

When Howard Hinga, supervisor in Rochester, inquired as to why Richard Lane would not be present for a second year (in a letter not surviving in the archive) the Project gave the following reason:

¹²⁹ [Gid Waldrop,] “Elkhart, Indiana: Composer – Robert Washburn,” n.d., CMP Collection.

¹³⁰ Michael White to Norman Dello Joio, 12 January 1960, CMP Collection.

¹³¹ Ernest W. Campbell to Gid Waldrop, 16 November 1959, CMP Collection.

It is true that Rochester was not selected as a participant in the project for a second year. Let me explain that members of the Ford Foundation – National Music Council Panel felt that other cities and other systems needed this type of experience far more than Rochester. We all know that for years the city of Rochester, the Eastman School of Music and the Rochester Public Schools have evidenced more concentrated interest on contemporary music than any other single geographic area in the country. It is also true that Rochester has more composers per capita than perhaps any city in the country.¹³²

Lane did receive a re-appointment but was placed in Lexington, Kentucky, for his second year.

What can be seen from the accounts just presented is that supervisors tended to be enthusiastic about the composers, the composers tended to be enthusiastic about their experiences, and supervisor satisfaction does not—as indicated by the chart showing numbers of works written—appear to have been overly predicated on composer production. Youngberg, in Oakland, was happy with Muczynski’s residency even though it produced only five compositions, a small number in comparison with the output of some others (as seen in Table 3). Project officials seem to have been satisfied with this degree of production as well, since they granted Muczynski a further residency and also granted one to White, who composed eight works in Seattle. Specific information about supervisors’ perception of the composers’ personal behavior is not present for 1959-60, but is available for subsequent years, and will be considered in discussion of those years.

¹³² Gid Waldrop to Howard Hinga, 31 March 1960, CMP Collection. There is no record of the YCP’s final reply to Campbell in Seattle. Harold Youngberg, Oakland supervisor, inquired in a letter of 25 February 1960 as to whether there was “any point” in Muczynski’s reapplication, and whether it would be possible to receive a second year of a composer-in-residence by paying a portion of the latter’s salary, but did not actually ask to make a second year application with the purpose of retaining Muczynski or otherwise. Waldrop’s response, dated 10 March, indicates that he took Youngberg’s questions as a request, that Oakland was not selected for renewal, and that, despite this, it was considered “highly successful.” Certainly, the Project would have made only politically safe statements in correspondence with music supervisors, so the phrase “highly successful” must be taken with a grain of salt. In any case, however, Waldrop used it, and there is no evidence of formal applications or requests by Youngberg, whose actual letter had been noncommittal.

1959-60 Educational Activities

Presumably, most if not all of the YCP's school selection committee members were members of the MENC, which cultivated a relationship with the Project from the beginning. Throughout its history, the Project publicized itself in part through demonstrations and exhibits at MENC conferences, the first taking place in March 1960 at that year's national conference in Atlantic City. On Sunday, 20 March, a "Meeting of Composers Selection Committees, Young Composers and Directors of Music Education in Host Cities of Composers Project of Ford Foundation and the National Music Council" was held,¹³³ and the following day, an "Open meeting for all MENC Members with [YCP] Composers Selection Committees, Young Composers and Directors of Music Education in Host Cities of Composers Project of Ford Foundation and the National Music Council[.]"¹³⁴ It is unclear exactly who was present at these meetings to represent the YCP; the only named attendee was George Howerton.¹³⁵

A radio broadcast of YCP works was scheduled for February 1961 on WQXR, New York, and at least some of the 1959-60 composers were invited, in letters from Gid Waldrop sent late in 1960 (during the 1960-61 academic year), to "forward ... two or three tapes of compositions" for consideration for inclusion.¹³⁶ The letters to Beglarian and Washburn survive; which other composers were sent letters remains unknown, as is also the content of the broadcast.

¹³³ "MENC Biennial Meeting, Atlantic City, March 18-22, 1960: The Contemporary Scene in Music Education," *Music Educators Journal* 46, no. 2 (November-December 1959), 35.

¹³⁴ *Ibid.*, 36.

¹³⁵ *Ibid.*, 36.

¹³⁶ Gid Waldrop to Grant Beglarian, 19 December 1960, CMP Collection.

Chapter 3. Forging Policy: 1960-61

The YCP's original position was that composers would be appointed for one year, but communities would be considered for second years and composers might be "[i]n unusual circumstances."¹³⁷ "Unusual circumstances" proved more usual than anticipated, because four inaugural composers—Emma Lou Diemer, Richard Lane, Martin Mailman, and Michael White—received second-year appointments, though two of them were not returned to the same communities. Robert Muczynski also received a second appointment, but he skipped a year, resurfacing in Tucson, Arizona in 1961-62. Elkhart, Indiana, remained in the Project for 1960-61, though it received a new composer, while another first-year community, Evanston, Illinois, received a non-consecutive second year in 1961-62.

What became an important aspect of the YCP, and especially of the CPS—the idea that the composer could accomplish more in two years than one, provided that the first year was successful—had its genesis in Diemer's request, in a letter to Waldrop on 12 December 1959, to re-apply for a second school year in Arlington. She wished to do so, "realizing of course the difficulties involved" in re-applying, because she felt that she had "so many projects that [would] remain un-accomplished ... suggestions from various teachers for new works, [and] plans involving more contact with the students[,]" that she wanted another year to realize them.¹³⁸

Florence Booker, chair of Arlington's music department, had written the previous day to request consideration for 1960-61, and to request that Diemer return; composer and

¹³⁷ Ford Foundation press release, 19 February 1959, CMP Collection.

¹³⁸ Emma Lou Diemer to G. W. Waldrop, 12 December 1959, CMP Collection.

supervisor had most likely coordinated their actions.¹³⁹ By 9 February, the selection committee must have informed Arlington's superintendent that his district had been selected for a second Project year, because he then wrote in support of Diemer's return.¹⁴⁰ No documentation of the specific reasons for Lane's, Mailman's, and White's re-appointments survives, only that they requested them.¹⁴¹ These composers were awarded, respectively, to Lexington, Kentucky, back to Jacksonville, and to Amarillo, Texas, for 1960-61. Table 4 gives the members of the year's selection committees.

| For selection of composers | |
|-------------------------------|---|
| Oliver Daniel | same as above |
| Vittorio Giannini | same as above |
| Howard Hanson | same as above |
| Peter Mennin | same as above |
| Douglas Moore | same as above |
| Role uncertain ¹⁴² | |
| Jacob Avshalomov | same as above |
| Stanley Chapple | Conductor at University of Washington |
| Helen Hosmer | State University of New York at Potsdam |
| Wiley Housewright | same as above |
| George Howerton | same as above |
| Vanett Lawler | same as above |
| Robert Marvel | same as above |
| James Nielson | same as above |
| Max Rudolf | Conductor of Cincinnati Symphony |
| Ralph Rush | |

Waldrop continued to serve as field representative. Because there is no 1960-61 documentation of the committee's division into its respective subcommittees, I have divided the table into a group who almost certainly selected composers and a group who

¹³⁹ Florence Booker to Edwin Hughes, 11 December 1959, CMP Collection.

¹⁴⁰ Ray E. Reid to Edwin Hughes, 9 February 1960, CMP Collection.

¹⁴¹ Diemer's request pre-dated those of White and Lane by a month or more. White made his in a letter to Dello Joio on 12 January 1960, and Lane made his in a letter to Edwin Hughes, n.d. (to which Hughes gave a non-committal reply on 14 January 1960). No request by Mailman survives, but since the other three re-appointments were preceded by requests, it can be assumed that Mailman's also was.

¹⁴² See text below.

more likely selected school systems. Of the latter group, either Chapple or Rudolf likely rounded out the composer selection committee, since both were conductors; Thor Johnson did not return for a second year, but the presence of two new conductors implies that the idea of having a conductor on the composer committee was retained.¹⁴³ The committee for selection of schools again covered a wider geographic area than the committee for selection of composers.

1960-61 Composers and Residencies

Table 5 presents information about this year’s composers.

| | Education | Prior Employment | Assigned District | Recommenders and Teachers | Awards and Publications |
|----------------------------------|---|---|--|--|--|
| Donald Cervone b. 1932 | Eastman (BM 1955); Univ. of Illinois (MM 1960) | assistant director and arranger-composer for the U.S. Second Army Chorus | State of Montana (591,024) | Burrill Phillips (Univ. of Illinois); Margrethe Hokanson (Allegheny College); Gordon Binkerd (Univ. of Illinois) | |
| John Barnes Chance 1932-1972 | University of Texas, Austin (BM 1955, MM 1956) | professional timpanist (Austin Symphony) | Greensboro, North Carolina (74,389) | Paul Pisk (Texas, Austin); Alexander von Kreisler (Texas, Austin); Clifton Williams (Texas, Austin) Teachers: Pisk, Williams, Kent Kennan | Carl Owens Award (Univ. of Texas award; 1955, 1956) |
| Wilson Coker 1928-1982 | Yale (BM 1951, MM 1953); in Univ. of Illinois doctoral program; Tanglewood (1959) | professional trumpet player (392nd Army Band; Vermont Symphony; New Haven Symphony) | Philadelphia, Pennsylvania (2,071,605) | Aaron Copland (Berkshire Music Center); Charles Leonhard (Univ. of Illinois); Quincy Porter (Yale) Teachers: Copland, Porter, Henry Brant, Milton Babbitt, Hubert Kessler | MacDowell Colony (1958); Koussevitzky Prize (1959); “1959 Bennington Composers Conference (B.M.I. Scholarship)”; John Day Jackson Prize (1954) |
| Emma Lou Diemer (second year) | | | Arlington County, Virginia (second year for community) | | |

¹⁴³ The Ford Foundation’s 1961-62 press release lists Rudolf as a member of the composer selection committee and Chapple as a member of the school selection committee, but though a switch is unlikely, it is impossible to rule out.

| | | | | | |
|---------------------------------|---|--|---|--|---|
| Donald Jenni 1937-2006 | De Paul University (BM 1956); University of Chicago (AM 1960) | teaching assistant | Ann Arbor, Michigan (48,251; location of Univ. of Michigan) | Leon Stein (De Paul); Hans Tischler (Roosevelt University); Wallingford Riegger (New York) Teachers: Stein | fellowships to Yaddo Colony (1956, 1958); National Federation of Music Clubs (two awards, n.d.) |
| Richard Lane (second year) | | | Lexington, Kentucky (100,746) | | |
| Ronald LoPresti 1932-1985 | Eastman (BM 1955, MM 1956) | instructor at Texas Tech, Lubbock | Winfield, Kansas (10,264) | Howard Hanson (Eastman); Gene Hemmle (Texas Tech); Wendell Hoss (professional hornist) Teachers: Louis Mennini, Bernard Rogers | Vachel Lindsay Competition Hon. Mention (1957) 3 publications |
| Martin Mailman (second year) | | | Jacksonville, Florida (second year for community) | | |
| Theodore Newman 1933-1975 | University of Miami (BM 1956); Juilliard (MM 1960) | does not report any position | Tulsa, Oklahoma (182,740) | Vittorio Giannini (Juilliard); William Bergsma (Juilliard); Renee Longy (Univ. of Miami) Teachers: Fredrich [sic] Youngfelt, Joel Below, Renée Longy, Vittorio Giannini | Benjamin Award (1958, 1959) |
| William Thomson b. 1927 | North Texas State College (BM 1948, MM 1949); Indiana University (PhD 1952) | Associate Professor, Sul Ross State College, Alpine, Texas | Elkhart, Indiana (second year for community) | George Jacobson (Yale); W.F. Lee (Sam Houston State College); Arthur Darack (Cincinnati Enquirer); Kent Kennan (Univ. of Texas, Austin) | “1st prize Texas Young Composers Contest, 1948; 1st prize natl young composers contest, 1949; 2nd prize same competition, 1951.” Publications: “several arrangements and compositions for dance band.” |
| Peter Schickele b. 1938 | Swarthmore College (BA 1957); Juilliard (MS 1960) | teaching assistant | Los Angeles, California (1,970,358) | Vincent Persichetti (Juilliard); William Bergsma (Juilliard); Peter Gram Swing (Swarthmore) Teachers: Sigvald Thompson, Roy Harris, Alfred Swan, Paul Creston, Vincent Persichetti, William Bergsma | George Gershwin Award Hon. Mention, 1959. |
| Michael White (second year) | | | Amarillo, Texas (72,246) | | |

Like the first year's, the 1960-61 selectees included later CMP operatives Coker, LoPresti, and Thomson, who each went on to teach in Project-funded programs. In another similarity between years, three of the twelve 1959-60 composers had had no connection to the northeast, and that ratio was essentially continued in 1960-61, as the twelve chosen this year, all considered new appointees by the rules of the time, included three with no northeastern ties: Chance, Jenni, and Thomson. Three of eight selected for 1960-61 hailed from outside the northeast.

Composers' Prior Education, Prestige, and Accomplishment

On the whole, the 1960-61 composers had accomplished less to date than those selected in the first Project year. Only two, LoPresti and Thomson, had had works published, and only two, Coker and Jenni, had won major awards; Cervone had won no awards at all. The YCP's lack of interest in awards as a deciding criterion is further illustrated by the fact that Jenni's 1959 application had been rejected despite his two residencies at the Yaddo colony.

Occupations varied widely: two composers, also LoPresti and Thomson, were teaching in universities; two, Chance and Coker, were professional performers; two reported no current position; and Schickele was a teaching assistant. Thus, type of employment at the time of application appears not to have been a criterion for selection. All had relatively strong groups of recommendation writers, but without getting wrapped up in an attempt to quantify such matters, it can safely be said that that strength varied. Without access to the rejected applications, which seem not to have been saved, it is impossible to say whether those accepted were the most glamorous with regard to recommenders and employment situations, but they are in any case not uniform in those

respects. William Thomson had even felt it necessary in his application to ask specifically for the careful consideration that the committee seems to have exercised:

I cannot provide the name of a well-known east-coast composer as a reference. If this represents a disadvantage to my application, please consider that my geographical location for the past nine years has precluded the acquaintance of such persons. It is very difficult to gain more than local recognition as a composer in Texas.¹⁴⁴

From the information at hand, it must be concluded that the applicants' submitted music was the most important selective factor.

Placement in Communities

There was again no correlation between age, experience, and education with community size. The youngest composer, Schickele, was placed in the largest city, Los Angeles, and the oldest, Thomson, in one of the smaller ones, Elkhart; this trend, carrying over from 1959-60, may even indicate a desire to present hypothetically more "troubled" urban youth with the presence of a composer closer to them in age, although the placement of then 32 year-old Coker in the second largest city, Philadelphia, argues against such reasoning. Thomson, the one new appointee already on a permanent college faculty, was placed in one of the smaller communities, while the smallest community of all, Winfield, Kansas, received LoPresti, the other composer whose position was full-time college teaching. There was no apparent correlation between composers' accustomed or most recent surroundings and their host communities, even when it was possible.

¹⁴⁴ William Thomson, "Music Background," n.d., CMP Collection.

| Name | orch. (incl. string orch.) | band | chorus | chorus with orch. or band | chamber | unknown ensemble | total | style(s) |
|-----------|-------------------------------------|------|--------|------------------------------------|---------|---------------------|-------|----------|
| Cervone | 4 | 1 | 6 | 3 | 1 | 0 | 15 | tonal |
| Chance | 1 | 3 | 1 | 1 | 0 | 0 | 6 | tonal |
| Coker | 2 | 2 | 1 | 1 | 0 | 0 | 6 | tonal |
| Diemer | 2 | 1 | 11 | 0 | 2 | 0 | 16 | tonal |
| Jenni | 2 | 2 | 3 | 0 | 0 | 0 | 7 | tonal |
| Lane | 1 | 0 | 0 | 1 | 0 | 0 | 2 | tonal |
| LoPresti | 3 | 1 | 1 | 1 | 3 | 1 opera | 10 | tonal |
| Mailman | 3 | 2 | 1 | 1 | 1 | 1 | 9 | tonal |
| Newman | 3 | 1 | 2 | 0 | 1 | 0 | 7 | tonal |
| Schickele | 1 | 2 | 4 | 1 | 1 | 0 | 9 | tonal |
| Thomson | 2 | 2 | 11 | 0 | 0 | 0 | 15 | tonal |
| White | 1 | 0 | 7 | 1 | 0 | 0 | 9 | tonal |
| totals | 25 | 17 | 48 | 10 | 9 | 1 + 1 opera | 111 | |

Table 6 provides a statistical breakdown of the music written by the 1960-61 composers during their residencies. Once again, every work composed for the YCP in 1960-61 was tonal, but an account of supervisor and Project satisfaction or dissatisfaction with composers' residencies will also once again be useful to the study at hand.

The Project thought enough of Cervone's Montana residency to renew him for a second year, and in the correspondence regarding this we find indication that the quality of his calligraphy had not been a significant factor in his reappointment:

Some of the music supervisors and directors have complained that scores and parts were not as legible as they should be, and as a matter of fact among others I have heard this complaint regarding your scores and parts. This is the only complaint that I have had as a matter of fact.¹⁴⁵

Chance was felt by his Greensboro supervisor, Herbert Hazelman, to have been highly successful in his residency.

¹⁴⁵ Gid Waldrop to Donald Cervone, 7 June 1961, CMP Collection.

All of our staff members who have worked with Mr. Chance are enthusiastic about him and his music. Any one of his four major works which he completed this year would justify the whole cost of the project for Greensboro. His music is vital, original, and suitable.¹⁴⁶

The YCP was equally pleased with Chance's residency, granting both composer and community a second year.

Wilson Coker indicated a positive experience, citing Louis Wersen, the Philadelphia supervisor, as "particularly exceptional, standing out among educators of talent, skill, and of leadership quality."¹⁴⁷ Coker also praised the ensembles that performed his music. Wersen served on the CMP Policy Committee later in the decade, and since Coker, in addition to being renewed, also later worked for the Project in educational capacities, it is clear that its administration had been pleased with him.

Diemer continued to have one of the most successful YCP residencies. Near the end of the school year, she wrote to Waldrop that she felt 1960-61 to have been "much more successful ... than last year,"¹⁴⁸ and Florence Booker wrote with an account of Diemer's retention on the staff:

[T]hanks to the cooperation of principals who realize that this is a genuine opportunity for their schools ... [and] through some rescheduling and a resignation, we were able to assign Miss Diemer to two periods of Exploratory Music on the 7th grade level and two periods in Senior High. This will be theory or literature. She will also have an adult education class, perhaps in theory or composition.¹⁴⁹

Donald Jenni's supervisor in Ann Arbor, Roger Jacobi, suggested that Jenni's works had

¹⁴⁶ Herbert Hazelman, "A Survey of the First Year of the Ford Foundation Young Composer Project in the Greensboro City Schools," n.d., CMP Collection.

¹⁴⁷ Wilson Coker, "Wilson Coker, Philadelphia," 21 May 1961, CMP Collection.

¹⁴⁸ Emma Lou Diemer to Gid Waldrop, 15 May 1961, CMP Collection.

¹⁴⁹ Florence Booker to Edward F. D'Arms, 15 May 1961, CMP Collection.

been slower in coming than he expected, and that the performing groups had “received ‘too much too late.’” He went on, however, to give positive feedback:

[W]hat we are receiving is of excellent quality and well within the capabilities of the students. Mr. Jenni has a wonderful concept of an orchestral sound. His writing is clean and to the point. ... While writing in the contemporary medium, his harmonies and rhythmic figures are pleasing to the ear and the students have enjoyed his compositions from the first reading.¹⁵⁰

Jacobi expressed his plan to “perform all the works” even though many would have to be played the following year.¹⁵¹

The supervisor in Lexington, Zaner Zerkle, had clearly requested a second year of Richard Lane, since Waldrop told him in a letter that this could be accomplished if and only if “the school board or some local organization or persons made up a half of the grant.”¹⁵² Lexington did not ultimately do this, but the YCP’s official position was that it was possible. Importantly, the reason for the half-salary stipulation in Lane’s case was that a second year in Lexington would have been his third year overall in the Project. As discussed below, the YCP had fully funded his second year, as it had the others’. In writing to Martin Mailman on 9 January, Waldrop said “with certainty” that “the Panel [would] consider composers for a third year’s grant. This does not mean that they will make a third year grant, but rather that those composers wishing to be considered, will be given consideration.”¹⁵³ The implication here is that the “third year’s grant” would be in the amount of the composer’s full salary. Presumably Waldrop had indicated the same

¹⁵⁰ Roger Jacobi to Edward F. D’Arms, 29 May 1961, CMP Collection.

¹⁵¹ Ibid.

¹⁵² Gid Waldrop to Zaner Zerkle, 24 January 1961, CMP Collection.

¹⁵³ Gid Waldrop to Martin Mailman, 9 January 1961, CMP Collection.

possibility to Lane and Zerkle, in correspondence that does not survive. In the end, the decision not to fully fund a third year was made before 27 February, when Waldrop wrote to Lane that “the Panels decided against choosing any composer for a third year’s grant.”¹⁵⁴

LoPresti’s working relationship with Howard Halgedahl, his supervisor in Winfield, was sufficiently successful that it probably resulted in Halgedahl’s appointment to the 1963-64 Joint-Committee. This success owed partly to Halgedahl’s liking for LoPresti’s style and manner of working:

Ronald LoPresti is a prolific composer to whom ideas come rapidly and with little need for revision. His style is rhythmic and vital; his harmonic structure, although contemporary, is never too brash or bizarre. ... To sum up, we need only to say that his music provided our students with a challenging experience which they were capable of accepting creditably in performance.¹⁵⁵

Aside from this, however, it was because they shared a vision of how the relationship should proceed:

Our way of working together was informal—usually in his kitchen or studio, and always over several cups of coffee. We visited for an hour or more most days, looking over and listening to new works, discussing ideas for future consideration, and reminiscing about music and performances.¹⁵⁶

The positive attitude with which LoPresti approached his supervisor’s desire for intensive one-on-one interaction was most likely influenced by Halgedahl’s open attitude toward him and his work. This combination must have occurred in other early YCP residencies,

¹⁵⁴ Gid Waldrop to Richard Lane, 27 February 1961, CMP Collection.

¹⁵⁵ Vignette by Howard Halgedahl in Norman Dello Joio, Martin Mailman, Howard Halgedahl, Gary Fletcher, Grant Beglarian, and Louis Wersen, “The Contemporary Music Project for Creativity in Music Education,” *Music Educators Journal* 54, no. 7 (March 1968): 52.

¹⁵⁶ “The Contemporary Music Project for Creativity in Music Education,” 51.

but Halgedahl documented it especially well. The recipe for success thus presented to the Project must have strongly influenced the CMP's emphasis on teacher training; open-mindedness on the part of teachers was expected to create more positive experiences for all involved.

In his report on the beginning of Mailman's second year in Jacksonville, Waldrop called Mailman's music "well-tailored for the Jacksonville ensembles," and indicated that "[t]he project ha[d] been an outstanding success in this city."¹⁵⁷

Not all composers satisfied their supervisors as much as those discussed so far. In the opinion of Gerald Whitney, Theodore Newman's supervisor in Tulsa, Newman had not, as of January 1961, composed music at sufficient speed. "You are aware," Whitney wrote to Waldrop, "that the only piece he produced during the first semester was the 'Alleluia' (which was actually written last summer)."¹⁵⁸

Whitney said that he had "decided to ask [Waldrop] to send Mr. Newman back to New York," but that "[d]uring [the intervening] two weeks ... he has two short orchestra pieces in rehearsal and it appears that we may yet have some success and may salvage some benefits during the rest of the year."¹⁵⁹ Whitney's dissatisfaction, and whatever the Project's reaction to it may have been, was clearly predicated on concerns of productivity, not style.¹⁶⁰

¹⁵⁷ Gid Waldrop, "Jacksonville, Florida: Composer – Martin Mailman," n.d., CMP Collection.

¹⁵⁸ Gerald Whitney to Gid Waldrop, 25 January 1961, CMP Collection.

¹⁵⁹ Ibid.

¹⁶⁰ Newman was as tonal a composer as any in the Project. The fact that supervisors could be dissatisfied with tonal composers may have led administration to be less shy than they might otherwise have been about selecting atonal ones, as it became clear that production and personality would also be factors in acceptance of composers and their music.

Thomson was successful enough in Elkhart to feel that he had “grown rather spoiled with a distorted adulation.”¹⁶¹ The YCP granted him a second year there, which he declined, preferring to accept a job at Indiana University.¹⁶² He was well enough liked by the Project that it employed him in subsequent years as an IMCE instructor, a consultant, and a member of the Policy Committee. Meanwhile, John Davies, the Elkhart supervisor, continued to demonstrate success with his second resident composer. He was hired as CMP Field Representative and Assistant Director in 1965.

With Peter Schickele comes the first hint of the YCP worrying about the music written by a resident composer, though not necessarily about its quality. Waldrop wrote to William Hartshorn, the Los Angeles supervisor, after his visitation in late 1960 that “[a]fter close examination of Mr. Schickele’s music, I have no reservations at all as to his potential quality.” Waldrop continued, however, to express the “hope . . . that he is able to simplify rhythmically his style[.]”¹⁶³

Importantly, Waldrop’s concern was not about the music’s intervallic content, either horizontal or vertical, but exclusively about its rhythmic complexity. It is possible that Waldrop wrote the above for reasons of political expedience, to try and keep everybody happy. Schickele reported in a letter to Waldrop the following spring, with reference to the rhythmically-complex music in question:

[W]hen the teacher went to the back of the auditorium to listen, and I simply nodded a bit from the piano, the pieces went fine,—but when she was conducting them, they bogged down. This is my fault, nevertheless, because obviously judging the conductor can be as important as judging

¹⁶¹ William Thomson to Gid Waldrop, 23 May 1961, CMP Collection.

¹⁶² William Thomson to Gid Waldrop, 18 March 1961, CMP Collection. He first accepted an offer from Sam Houston State in Huntsville, but went to Indiana instead when they, too, made an offer.

¹⁶³ Gid Waldrop to William Hartshorn, 14 December 1960, CMP Collection.

the kids.¹⁶⁴

Certainly it would have been in everyone's best interests for YCP officials, especially the field representative, to avoid insulting the abilities of ensemble directors. Nearly forty years later, Schickele remembered perhaps the same incident in a similar light:

[There was a] very nice choral teacher, who was terrific with the chorus, but who couldn't conduct the more unusual meters (like 5/4), and who knew what the problem was, but could just barely hang in there (the piano part I had written was too hard for the student accompanist, so I had to play it myself, so I couldn't conduct it myself).¹⁶⁵

Hartshorn ended up being satisfied with Schickele, writing at the end of the residency:

The reaction of students, staff, and audiences to Mr. Schickele's music has been definitely favorable. . . . In some instances his music found more favor with the young people than with adults, but in my judgment this has little significance in relation to Mr. Schickele's potentialities as a composer. In one of two situations I should say that "the jury is still out," but I have no hesitancy in saying that Mr. Schickele has been a credit to the project.

The supervisor's comment about Schickele's music "[finding] more favor with the young people" may be a reference to the composer's legendary sense of humor.

Schickele desired a second year but was turned down. While it is impossible to know the true reason why, Waldrop wrote to him that "the people at the Ford Foundation and the Panel members were very impressed with your music and with the development of the project in Los Angeles," but:

[Y]our stipulation that you felt you must be assigned to a large metropolitan area was probably the deciding factor in not granting you a second year. The truth is that most of the situations of real quality are small cities in relatively isolated areas, e.g., Kansas, Oklahoma, Northern

¹⁶⁴ Peter Schickele to Gid Waldrop, 24 May 1961, CMP Collection.

¹⁶⁵ Peter Schickele to Rebekah Patricia Griffin, 10 August 1999, quoted in Griffin, "The Long-Term Effects of the Young Composers Project," Master's Thesis, University of Southern California, 2000.

Texas, Arizona, etc.¹⁶⁶

There is no reason to doubt Waldrop's claim, and it derives additional credence from the nature of the correspondence about Schickele's rhythmic complexity: Los Angeles itself was not selected for a second year, presumably because the YCP was dissatisfied with the quality of its performing groups and music personnel. If we believe Waldrop, the Project most likely would have given Schickele a second year in Los Angeles had it renewed the community. We further learn from Waldrop's letter that the school selection committee had decided that smaller school districts seemed to work best. Indeed, no districts of comparable size to Los Angeles or Philadelphia were selected the following year. Digging deeper, though this depends upon the committee's idea of what constituted a "large metropolitan area," it appears that committee members preferred Cervone to Schickele when given a choice between the two, since fairly large Milwaukee was selected as a community in 1961-62 and Cervone, rather than Schickele, was placed there. Cervone's Project music was less chromatic overall than Schickele's, but this is only one of many factors, and only one decision.

While second-year appointments were possible but not guaranteed, third-year appointments were ultimately rejected as a matter of policy. Michael White was well-received in Amarillo, as he had been in Seattle. Gertrude Elliker, the music supervisor there, wrote:

[White] is a dedicated person, very talented, and a very prolific writer ... He is very cooperative and, also, anxious to fit his music to our groups, following our suggestions, but not hampering his own style and feeling of the music he composes.¹⁶⁷

¹⁶⁶ Gid Waldrop to Peter Schickele, 31 May 1961, CMP Collection.

¹⁶⁷ Excerpt from Gertrude Elliker to an unknown YCP official, 23 January 1961, quoted in "Ford Foundation-National Music Council Project, Excerpts From Letters Regarding Second Year of Project,"

White desired a third year, but was rejected; Waldrop explained that this had been a blanket decision:

You have doubtless heard from Mr. Hughes that the Panels decided against making a third year's grant to any composer. I can assure you that this was after lengthy discussions and much consideration. I can further assure you that if the Panel had many [sic] any exceptions at all, it would have been in your case.¹⁶⁸

Waldrop went on to suggest that White try Seattle again, which “may very well be able to help you on their own, without any assistance from the Ford Foundation.”¹⁶⁹

On 23 May, White wrote to Waldrop with the announcement that Seattle had indeed hired him independently as composer-in-residence for the public schools.¹⁷⁰ The YCP was consistent about the possibility of third years; Lane and White were both turned down for third-year funding, and it is unknown if Mailman asked for it.

1960-61 Educational Activities

When she announced retaining Emma Lou Diemer in Arlington, Florence Booker mentioned that she had been moved to do so by “the stunning program put on in Ashville on April 22 by the four young composers in the Southern Music Educators Conference and the very wonderful response of students, audience, and publishers to this program, especially to Emma Lou's numbers.”¹⁷¹

The program to which Booker referred represents the first Project-derived educational effort besides the 1960 MENC sessions, though it was neither suggested nor funded by

n.d., CMP Collection.

¹⁶⁸ Gid Waldrop to Michael White, 9 March 1961, CMP Collection.

¹⁶⁹ Ibid.

¹⁷⁰ Michael White to Gid Waldrop, 23 May 1961, CMP Collection.

¹⁷¹ Florence Booker to Edward F. D'Arms, 15 May 1961, CMP Collection.

the YCP or Ford Foundation. In 1961, James C. Pfohl, founder and director of the Brevard Music Center in Brevard, North Carolina, took it upon himself to invite Diemer, Chance, Lane, and Mailman—whom he considered the Project’s southeastern participants (located in Arlington, Greensboro, Lexington, and Jacksonville, respectively)—to the Center for a one-week symposium during which the composers and various southern music educators met for discussion and a number of their Project works were rehearsed and performed by the Brevard campers.¹⁷² Pfohl was also the conductor of the Jacksonville Symphony, and had in that capacity encountered Martin Mailman and the YCP.¹⁷³ Notably in attendance at the symposium, as a regular Brevard faculty member, was Bernard Fitzgerald of the University of Kentucky, who later became the first director of the Contemporary Music Project. It was during Fitzgerald’s tenure that the Project began to sponsor similar outreach efforts.¹⁷⁴

¹⁷² [no author named], “Evaluation Report, Young Composer’s Project – Ford Foundation Program Humanities and Arts Southeastern Region Participants 1959-1961 Symposium for Project Participants and Series of Concerts Featuring Music of Project Composers,” 2.

¹⁷³ “Evaluation,” 4.

¹⁷⁴ “Evaluation,” 6.

Chapter 4. The End of the Initial Grant: 1961-62

Just as an important policy decision was foreshadowed in late 1959-60 with the granting of a second year to three composers, another was established as the end of the 1960-61 academic year neared, when White and Diemer were hired by the Seattle and Arlington, Virginia school systems as composers-in-residence with no contribution from the YCP. It was clear that some school districts could want a third year badly enough to fund it themselves.¹⁷⁵

The precedent for second-year appointments was by now well established, and the 1961-62 call for applications formalized it, with a catch. The Ford Foundation had paid in full for Diemer's, Lane's, Mailman's, and White's second years, but with Arlington and Seattle paying from their own budgets to retain their composers after Foundation funds expired, a new precedent was suggested: if school districts would pay in full for a composer's third year, surely they would pay half price for the second. The Ford Foundation's press release of 31 October thus officially announced the "opportunity for communities to have a composer for a second year by providing approximately half the cost of the composer's stipend."

The press release announced more important news, as well: the Project would "be continued for another three years under an appropriation of \$302,000." This extension carried the YCP into its take-over by the MENC and up to its establishment as the CMP under a new grant. Table 7 lists the new year's committees.

¹⁷⁵ The CMP would formalize this possibility in the middle of the decade.

| Table 7: 1961-62 YCP Selection Committees | |
|---|-----------------------------------|
| For the selection of composers | |
| Howard Hanson | Eastman School of Music |
| Vittorio Giannini | Juilliard School of Music |
| Peter Mennin | Peabody Conservatory |
| Bernhard Heiden | Indiana University |
| Leon Kirchner | Mills College |
| Max Rudolf | Cincinnati Symphony Orchestra |
| For the selection of school systems | |
| Vanett Lawler | MENC |
| Wiley Housewright | Florida State University |
| Ralph Rush | University of Southern California |
| James Neilson | Oklahoma City University |
| Helen Hosmer | SUNY Potsdam |
| George Howerton | Northwestern University |
| Stanley Chapple | University of Washington |
| Bernard Fitzgerald | University of Kentucky |

Waldrop continued as field representative for 1961-62. Significant changes to the composer selection committee this year were the departure of Oliver Daniel and Douglas Moore and their replacement by Bernhard Heiden and Leon Kirchner. This change moved the committee away from its previous domination by New York and New York-state composers, which may have come to be considered problematic, and it added its first composer of atonal music.

According to the press release, the new three-year plan was for ten composers to receive first-time grants in each of 1961-62 and 1962-63, for six composers during both years to be on second-year grants, and for 1963-64 to wind down the Project with no new grants and eight second-year grants.

1961-62 Composers and Residencies

When the composers for 1961-62 and their host systems were announced, the list was as follows in table 8.

| | Education | Prior Employment | Assigned District | Recommenders and Teachers | Awards and Publications |
|-------------------------------------|--|---|---|---|---|
| Thomas Briccetti 1936-1999 | Eastman (BM 1955); Columbia (some credits, 1956) | private teacher | Denver, Colorado (493,887) | Bernard Rogers (Eastman); Jean Dansereau (Montreal Conservatory); Lockrem Johnson (Dow Publishers, Inc.); Alan Hovhaness (Eastman) | Guggenheim Foundation Goldman Band Award (n.d.); Prix de Rome (n.d.); commission by Hudson Valley Symphony 1 publication |
| Donald Cervone (second year) | | | Milwaukee, Wisconsin (741,324) | | |
| John Barnes Chance (second year) | | | Greensboro, North Carolina (second year) | | |
| John Chorbajian b. 1936 | Manhattan School of Music (BM 1957; MM 1959) | music director and staff composer for WRAMC-TV (Army) | Evanston, Illinois (second year, non-consecutive) | Vittorio Giannini (Manhattan School of Music); Paul W. Schafer (WRAMC-TV Executive Director); John Brownlee (Manhattan School of Music) | |
| Wilson Coker (second year) | | | Philadelphia, Pennsylvania (second year) | | |
| Karl Korte b. 1928 | Juilliard (BS 1952; MS 1956); Tanglewood (n.d.) | teacher at Emma Willard School; conductor of Troy Chamber Orchestra | Oklahoma City, Oklahoma (321,599) | Vincent Persichetti (Juilliard); William Schuman (Juilliard); Aaron Copland (Berkshire Music Center) Teachers: Peter Mennin, Persichetti, William Bergsma, Otto Luening, Copland | Fulbright Fellowship to Italy (n.d.); George Gershwin Memorial Award (n.d.); Crofts Fellowship to Tanglewood (n.d.); Guggenheim Fellowship (no details) |

| | | | | | |
|--|--|---|--|--|--|
| Nelson Keyes 1928-1987 | University of Texas, Austin (BM 1948; MM 1949); working on DMA at University of Southern California | instructor, Long Beach City College; instructor, USC | Louisville, Kentucky (390,639) | Ingolf Dahl (USC); Ellis Kohs (USC); Gerald Daniel (Dean of Instruction, Long Beach City College) Teachers: Kent Kennan, Arnold Schoenberg, Halsey Stevens, Ingolf Dahl | “Hunnington Hartford cash award, 1951”; USC Friends of Music Composition Award, 1957 |
| Robert Lombardo b. 1932 | Hartt College of Music (BM 1954; MM 1955); working on PhD at State University of Iowa; Tanglewood (1956, 1958) | teaching assistant at Iowa | Hastings-on-Hudson, New York (8,979; New York City suburb) | Philip Bezanson (Iowa); Aaron Copland (Berkshire Music Center); Boris Blacher (Hochschule für Musik, Berlin) Teachers: Isadore Freed, Arnold Franchetti, Goffredo Petrassi, Copland, Guido Trchi, Boris Blacher | Koussevitzky Award, 1956; National Federation of Music Clubs Prize (1956, 1958); BMI Award (1957, 1958); Fromm Foundation chamber commission, 1958 |
| Ronald LoPresti (second year) | | | Winfield, Kansas (second year) | | |
| Lewis Miller b. 1933 | Queens College (BA 1954); Manhattan School of Music (BM 1959); still there at the time, presumably working on graduate study | “Music Selection for ‘TODAY’, N.B.C.-TV”; freelance arranger | Elkhart, Indiana (third year) | Nicholas Flagello (Manhattan School of Music); Ludmilla Ulehla (Manhattan School of Music); Vittorio Giannini (Manhattan School of Music) Teachers: Karol Rathaus, Giannini | |
| Robert Muczynski (second year, non-consecutive) | | | Tucson, Arizona (212,892) | | |
| Joseph Penna b. 1925 | Milan Conservatory (Diploma in Composition, 1955); Columbia University (MA, 1961) | organist and choir director, New York; high school band and choir director, Effingham, Illinois; Music Appreciation, Glee Club, prep. school in Pennsburg, Pennsylvania | Salt Lake City, Utah (189,454) | Otto Luening (Columbia); Bernard Wagenaar (Juilliard); Jack Beeson (Columbia) Teachers: Wagenaar | |

| | | | | | |
|-----------------------------|---|--|--------------------------------|---|---|
| Conrad Susa b. 1935 | Carnegie Institute of Technology (BFA 1957); Juilliard (presumably there at the time working on graduate study) | vocal coach, Carnegie Tech; staff pianist with Pittsburgh Symphony | Nashville, Tennessee (170,874) | Richard Leich (Carnegie); William Bergsma (Juilliard); Nikolai Lopatnikoff (Carnegie) Teachers: Lopatnikoff, Bergsma, Vincent Persichetti, Norman Lloyd, Louis Horst | Benjamin Award (1959); Alexandre Gretchaninoff Prize (1959); Marion Freschl Award (1960) |
| David Teimpidis b. 1938 | Cincinnati Conservatory (Certificate in Piano, 1958); Mannes College of Music (BS 1961) | professional jazz pianist; church music director | Sarasota, Florida (34,083) | Leopold Mannes (Mannes College of Music); Carl Schachter (Mannes); Shirley van Brunt (Mannes); Peter Stearns (Mannes) Teachers: Norman Dello Joio | |
| Lawrence Widdoes b. 1932 | Juilliard (BS 1960) | | Salem, Oregon (49,142) | Vincent Persichetti (Juilliard); William Bergsma (Juilliard); Bernard Wagenaar (Juilliard) Teachers: Bergsma, Wagenaar | Benjamin Award (n.d.) |
| Ramon Zupko b. 1932 | Juilliard (BS 1956, MS 1957); Tanglewood (1956-57); at Columbia as of 1960 (presumably as a graduate student); Darmstadt (1963, 1964) | instructor at Bronx Music School | Lubbock, Texas (128,691) | Gordon Stanley (Juilliard); Vincent Persichetti (Juilliard); Aaron Copland (Berkshire Music Center); Karl Schiske (Academy of Music, Vienna); Otto Luening (Columbia); Howard Murphy (Columbia) Teachers: Persichetti, Copland, Schiske, Luening | Sagalyn Orchestral Composition Award (1957); Benjamin Award (1957); American Federation of Music Clubs Award (1958); Fulbright to study in Vienna (1958) 1 publication |

The actual, rather than the planned, result of 1961-62's selection process was eleven new appointments and four second appointments. These numbers indicate that the committee's plans were flexible, depending on the applications received. Only one of the 1961 appointees, Nelson Keyes, lacked ties to the northeast, but it must be remembered again that a large percentage of qualified applications would have come from the region.

Composers' Prior Education, Prestige, and Accomplishments

This group was younger, on the whole, than the previous two, and none of its members had completed doctoral degrees, though most were engaged in some stage of graduate study. Publications were clearly not a concern for the committee, because only two of this year's composers, Briccetti and Zupko, had any, and they had just one each. Awards seem to have continued to be unnecessary for selection, as four new appointees—Chorbajian, Miller, Penna, and Tcimpidis—had not won any. Current employment varied significantly, as well, again indicating that this possible criterion did not matter to the YCP, either.

Placement in Communities

The two smallest communities newly represented (not counting the suburban New York City system), Sarasota and Salem, received two composers without completed graduate degrees: Tcimpidis and Widdoes. Whether this represents a coherent new policy cannot be seen until further years of data are presented, but it ran contrary to the earlier pattern of placing more experienced composers in the smallest school districts. The largest new city, Milwaukee, received Cervone in his second YCP year, perhaps indicating, beyond his selection for a second year at all, that he had been considered a success in Montana with a residency that produced fifteen works, tying him with Thomson for the largest output of 1960-61. The other two largest new cities, Louisville and Oklahoma City, received the two oldest composers appointed, Keyes and Korte respectively, who were both 32 at the beginning of the year; perhaps this represents an effort by the Project to recreate the success of Coker in Philadelphia.

Outcomes of Residencies

Table 9 details the works produced by 1961-62 composers in residence.

| Name | orch. (incl. string orch.) | band | chorus | chorus with orch. or band | chamber | unknown ensemble | total | style(s) |
|----------------------|----------------------------|------|--------|---------------------------|---------|------------------|-------|-----------------------------------|
| Briccetti | 3 | 2 | 2 | 2 | 1 | 0 | 10 | tonal |
| Cervone | 2 | 1 | 0 | 0 | 0 | 0 | 3 | tonal |
| Chance | 1 | 1 | 0 | 1 | 0 | 0 | 3 | tonal |
| Chorbajian | 0 | 0 | 3 | 3 | 0 | 0 | 6 | tonal |
| Korte ¹⁷⁶ | 5 | 4 | 4 | 1 | 1 | 0 | 15 | tonal |
| Keys | 2 | 1 | 4 | 0 | 2 | 0 | 9 | tonal |
| Lombardo | 1 | 1 | 1 | 0 | 0 | 0 | 3 | gray area (counted as atonal) |
| LoPresti | 0 | 1 | 2 | 0 | 1 | 0 | 4 | tonal |
| Miller | 2 | 0 | 4 | 0 | 4 | 0 | 10 | tonal |
| Muczynski | 0 | 0 | 1 | 0 | 5 | 0 | 6 | tonal |
| Penna ¹⁷⁷ | | | | | | | | |
| Susa | 1 | 0 | 5 | 0 | 2 | 0 | 8 | tonal |
| Tcimpidis | 2 | 2 | 3 | 0 | 0 | 0 | 7 | tonal |
| Widdoes | 3 | 1 | 0 | 0 | 0 | 0 | 4 | tonal |
| Zupko | 3 | 4 | 2 | 2 | 1 | 0 | 12 | tonal |
| totals | 25 | 18 | 31 | 9 | 17 | 0 | 100 | 13 tonal (92.8%), 1 atonal (7.1%) |

As for previous years, analysis of the Project’s response to the various residency situations is useful in determining the role stylistic factors may have played in that response and in influencing later Project decisions. Of 1961-62’s first-year composers, seven received second-year appointments and four—Chorbajian, Tcimpidis, Widdoes, and Zupko—did not. Different circumstances surrounded the departure of each, and it is useful to explore what the available information reveals about the Project’s policies and attitudes.

¹⁷⁶ Only a 1961-62 interim report exists for Korte, so only two of his YCP works can be dated to one of his two years of residency (his first). For this reason, I count all of his works with his first year, according to the dissertation-wide policy of counting undatable works with composers’ first years.

¹⁷⁷ None of Penna’s YCP works are known.

Tcimpidis inquired about a second year in January, but there is no evidence that he actually applied for it.¹⁷⁸ There is some evidence of friction between composer and music staff early in the residency: in his report of his site visit on 3 February 1962, Beglarian wrote that “because of a certain lack of musical understanding by some of the music directors in the schools, the composer has been placed under pressure to produce large works in very short time.”¹⁷⁹ One does not have to read too closely between the lines to see the implication that this problem was not Tcimpidis’s fault. The report also states that Tcimpidis and the school system both desired renewal. The Sarasota music supervisor, Marguerie Burnham, did come away apparently satisfied, at least at first blush, writing in her report to the YCP that the school system’s “youngsters [had] profited by their contact with [Tcimpidis] ... I only wish that more of them could have had that contact.”¹⁸⁰ The second part of this statement might, however, still imply dissatisfaction on Burnham’s part, as if she thought that he should have written more. Tcimpidis’s volume of output—seven works—was lower than that of most first-year composers in 1961-62, but Robert Lombardo, whose case will be discussed in more detail presently, composed fewer than half that many and was renewed. Given this, and since Tcimpidis’s residency does not appear to have encountered serious problems, it is difficult to speculate on the reasons for his non-renewal. Non-surviving correspondence would probably explain the situation further.

The idea that sheer productivity was not a deciding factor in the YCP’s opinion is furthered by the case of Lawrence Widdoes, whose quantity of output, according to

¹⁷⁸ David Tcimpidis to Grant Beglarian, 21 January 1962.

¹⁷⁹ [Grant Beglarian], “Activities of Composers, 1961-62: David Tcimpidis,” 3 February 1962.

¹⁸⁰ Marguerie Burnham to Grant Beglarian, 13 June 1962.

Beglarian, had been “somewhat below the average” at the time of his visit to Salem in late 1961.¹⁸¹ Despite this, Beglarian viewed the residency favorably, suggesting his “impression that the Project could develop here along the line set in Elkhart and Winfield,” two situations that the YCP regarded as perhaps the most successful to date.¹⁸² Beglarian must have broached the idea of renewal then and there, because he reported Widdoes’s “reservation [about] the geographic location away from the East Coast,” and his promise to “notify [the Project] later of his plans[.]”¹⁸³ The YCP’s interest in strong working relationships between composers and supervisors is highlighted by the fact that by Beglarian’s own admission, his positive report was motivated not by Widdoes’s music, of which Beglarian “could not hear any,” and which he had given only a “ cursory examination,” but by the “intense interest in making the Project successful” shown by the music supervisor, William Swettman, and a “relationship between composer and supervisor [that was] the most ideal [he had] observed so far.”¹⁸⁴ Swettman indicated in his final report that Widdoes did not make up his mind in time, and that this was the reason why he was not renewed.¹⁸⁵

Ramon Zupko seems not to have encountered any trouble or been unproductive—he composed twelve pieces—in his residency at Lubbock. Beglarian reported that Zupko’s relationship with the music supervisor there, John Anderson, was “cordial and

¹⁸¹ [Grant Beglarian], “Activities of Composers, 1961-62: Lawrence Widdoes,” 22 November 1961, CMP Collection.

¹⁸² Ibid. The perceived success of these two situations led to both music supervisors being given Project roles: John Davies of Elkhart as its Assistant Director and Howard Halgedahl of Winfield as a member of its Policy Committee.

¹⁸³ Ibid.

¹⁸⁴ Ibid.

¹⁸⁵ William Swettman to Grant Beglarian, 21 June 1962, CMP Collection.

cooperative” and that Zupko was “extremely versatile and prolific.”¹⁸⁶ This report was filed on 13 October, near the beginning of the school year, but it describes a desire for renewal on the part of both Zupko and Anderson. In his final report, Anderson indicated that the reason for Lubbock’s non-renewal was a lack of school finances,¹⁸⁷ whereas Zupko had indicated in January that he preferred to return to Lubbock if he should be renewed, but that he would “consider re-location.”¹⁸⁸ The committee relocated other composers when making its assignments for 1962-63, indicating either that it preferred them to Zupko or that further communication occurred about the matter but does not survive. Zupko therefore joined Tcimpidis in non-renewal for which the reasons are not immediately clear. Certainly the Project must have approved of Zupko overall, since it brought him back in 1966-67.

Chorbajian did encounter difficulties in Evanston, and the reasons for his non-renewal are as clear (and as clearly not his fault) as those for Widdoes’s. He was moved to refer to the district’s music supervisor as an “unsurmountable [sic] obstacle” in a January report,¹⁸⁹ and his largest Project work, a cantata on the subject of the Crucifixion, went unperformed and apparently uncompleted because, according to his testimony, administrators objected to its subject matter.¹⁹⁰ Despite all this, Chorbajian requested consideration for renewal, but only if he remained in Evanston, which was already in its

¹⁸⁶ [Grant Beglarian], “Activities of Composers, 1961-62: Ramon Zupko,” 13 October 1961, CMP Collection.

¹⁸⁷ John Anderson to Grant Beglarian, 15 June 1962, CMP Collection.

¹⁸⁸ Ramon Zupko to Grant Beglarian, 19 January 1962, CMP Collection.

¹⁸⁹ John Chorbajian to Grant Beglarian, 10 January 1962.

¹⁹⁰ John Chorbajian to McNeil Lowry, 19 February 1962.

second year as a community.¹⁹¹ Since Evanston was not renewed, possibly because of the troubles just outlined, and Chorbajian wanted only to return there, it is possible that this was the main reason for his non-renewal rather than dissatisfaction with him or his music on the part of the committee.

Robert Lombardo's situation shows that the Project would support a composer who it felt deserving even if he had not been prolific or well-liked by his supervisor—and even if he was a composer of atonal or nearly-atonal music. The Hastings-on-Hudson supervisor, Edward Ryglewicz, complained in his report about Lombardo's compositional speed (“apparently this particular composer is one who works slowly and meticulously [sic] ... his productivity in relation to the purposes of the project left much to be desired.”) and his reluctance to work always in the office that the school had assigned to him,¹⁹² but the Project granted the composer a renewal even though he asked specifically that it be “in the east.”¹⁹³ The committee ignored Lombardo's geographic request, and he accepted an appointment to Colorado Springs. Since they gave him a second year, the committee must have been pleased with Lombardo's output in Hastings-on-Hudson even though it was small—only three works—and his relationship with Ryglewicz had been less than perfect. It is possible that the style of Lombardo's music played a role in the committee's being pleased with it; perhaps they wanted secondary school music in such a style to exist.

The Lombardo case suggests that the committee was most concerned with factors

¹⁹¹ John Chorbajian to Grant Beglarian, 15 January 1962.

¹⁹² Edward M. Ryglewicz to Grant Beglarian, 17 September 1962. It must be noted that the date on this report is curiously late—already past the beginning of the next school year—and may have been mistyped.

¹⁹³ Robert Lombardo to Grant Beglarian, 29 January 1962.

involving composers' musical output in determining how to react to residencies—possibly not always the same factors. But in the case of Widdoes's residency, at least, Beglarian's apparent readiness to consider an extension had seemed to have almost nothing to do with the composer's Project music. It appears that the YCP was, as of 1961-62, making its decisions pragmatically, minding contextual considerations, and working toward what it considered the most successful composer residencies without regard for their exact shape and size. When composers produced music the committee felt was valuable, it reacted positively, and when composers had strong relationships with supervisors and made friends for contemporary music, it reacted positively to that, too. In examining later residencies, it will be especially fruitful to see whether the Project had longer or shorter leashes for composers with different styles, whether one of the Project's interests—public relations or artistic product—ever came to trump the other, and what, if anything concrete, this can say about the Project's overall attitude toward style.

Style in the YCP Through 1961-62: Explanations

Through 1961-62, the YCP had selected only one composer whose style, from the evidence available, was atonal at the time. There are several potential explanations for this. The pool from which the early YCP composers were drawn might have been limited in certain ways. The early composer selection committee was dominated by tonal composers who worked in New York City and Rochester, and the young composers it selected were often previously known to one or more of its members. This situation might be taken to suggest that the selection pool was limited. Were, then, the selected composers the nearly pre-determined favorites of the committee members, who, since they were tonal composers themselves, would have been inclined, according to this line

of reasoning, to favor others of similar ilk? General demographic observations, as well as more specific ones, tend to refute this notion. In addition to New York and Rochester, certain other areas of the country, such as Chicago, Los Angeles, and northern Texas, were represented among the 1959-62 selectees by several composers each. Since most of *these* composers had no prior connection to YCP committee members, it seems probable that the geography of the early Project represents the geographical concentrations of compositional activity in the mid twentieth-century United States rather than favoritism on the part of the committee. Geography does not therefore contradict the good-faith assumption that the committee selected those applicants it felt best for the job on the basis of the information they provided, mainly the perceived quality of their music. The most reasonable explanation for the limitation in stylistic representation during the Project's first three years is the same as the explanation for the limitation in geographic origin of the composers: the YCP might have failed to announce its existence sufficiently widely, and to solicit applications sufficiently broadly.

The matter of solicited versus unsolicited applications has already been discussed. It stands to reason that the number of unsolicited applications would have been influenced by the level of publicity the YCP mustered, and that the geographic penetration of that publicity would have influenced the extent of geographic representation among selected composers. Ford Foundation press releases announcing that applications were being accepted appeared each year in the *New York Times* and the *Music Educators Journal*; other items on the YCP were also printed in the journal, and the Project presented information sessions at MENC conferences. It must be assumed that the latter two publicity sources were primarily consumed by music educators, not young composers or

composition teachers, though the music educators would have shared them with composers they knew. Martin Mailman, quoted above, recalled that Gid Waldrop presented a YCP information session in the composition seminar at Eastman. This recollection makes it clear that, although there is no further evidence to suggest where else Waldrop might have given presentations or how many he might have given, there was some publicity targeted at young composers directly; the Project therefore would have expected to receive some unsolicited applications.

Just because a composer came from Eastman or Juilliard does not mean that he or she was nominated and invited to apply; witness Mailman's implication that he applied on his own. Nor did being nominated, even by a committee member, constitute a *fait accompli*. On his application, Donald Jenni wrote that Oliver Daniel had "suggested" he apply in 1959; Daniel thus seems likely to have nominated Jenni, who, despite this, was not selected until he re-applied the following year.

The above, along with the addition to the selection committee in 1961-62 of two composers then living far from New York, including the atonal Leon Kirchner, casts reasonable doubt on the idea that the Project was controlled in its early years by an Eastman-Juilliard axis of tonal exclusivity; an explanation just as simple for the YCP's stylistic makeup is that the applicants tended to be tonal composers because of deficiencies in the reach of the Project's early promotion.

What moves beyond reasonable doubt is that the following year, operating under the auspices of the same National Music Council, the same composer-selection committee that in 1961-62 had chosen only one atonal composer this time chose four. This change lends further credence to the idea that before 1962-63 few if any composers had

submitted portfolios of atonal works that the committee had considered worthy of selection. The change could be accounted for by the fact that, as detailed below, 1962-63 was the year during which administration of the Project passed from the National Music Council to the MENC, which may have increased the distribution of its promotional materials, rendering the subsequent percentages of stylistic representation more indicative of what was truly occurring within the broader realm of new music.

Whether by coincidence or by design, the first three years of the YCP had provided almost entirely tonal music to public secondary schools. Subsequently, the YCP in its final year, and the CPS program of the CMP thereafter, would supply them with a more balanced product line.

1961-62 Educational Activities

Publicity efforts in 1961-62 included two YCP sessions at the 1962 national MENC convention. On 16 March, “MENC members [were] invited to hear tape recordings and examine the scores of the Young Composers,”¹⁹⁴ while on the following day, Dello Joio and Fitzgerald led a session called “The Study of Contemporary Music.”¹⁹⁵ All previous YCP composers were invited to participate, and all members of the composer and school selection committees were present, as were W. McNeil Lowry, director of the Ford Foundation’s Program in Humanities and Arts, and Edward F. D’Arms, its associate director.¹⁹⁶ A concert of YCP works followed, played by the high school orchestras of Cleveland Heights, Ohio (where Grant Beglarian had been in residence), and Elkhart,

¹⁹⁴ “The 1962 MENC Program,” *Music Educators Journal* 48, no. 4 (February 1962): 48.

¹⁹⁵ “The 1962 MENC Program,” 83.

¹⁹⁶ *Ibid.*

Indiana (which had hosted a different composer in each of the Project's three years).¹⁹⁷

¹⁹⁷ Ibid.

Chapter 5. MENC's Partnership Becomes Official: 1962-63

In the middle of the previous Project year, on 19 June 1961, the National Music Council announced the replacement of Gid Waldrop as Field Representative by Grant Beglarian, Waldrop having left to become assistant to William Schuman, President of Juilliard. This succession marked the first of many times that the Project would call on previous composers-in-residence to play further roles in its development. Since Beglarian would go on to serve the longest term as CMP Director, shepherding the Project through the IMCE and the end of the Composers in Public Schools Program, his appointment also presages the launching of its second phase. This expanded and more thoroughly documented phase began with negotiations in the summer of 1962 between the Ford Foundation and the MENC, in which prospects for continuing the Project were discussed.

Perhaps because the change of administration occurred during this Project year, a few more internal documents survive from 1962 than from earlier years. Thus, the minutes of the YCP committee meeting on 23 and 24 February are present in the archive, and they represent the earliest direct account of internal Project dialogue.¹⁹⁸

1962-63 Composers and Residencies

We learn from the minutes that 72 composer applications were received, narrowed to 23 by a screening committee of Ulysses Kay, John Edmunds, and William Bergsma, three tonal composers all then located in New York City.¹⁹⁹ Despite this pre-screening,

¹⁹⁸ "Ford Foundation-National Music Council Young Composers Project Committee Meeting, February 23, 24, 1962," CMP Collection.

¹⁹⁹ Kay was a consultant for BMI, Edmunds oversaw the New York Public Library's Americana collection through 1961, and Bergsma was teaching at Juilliard. Lucius R. Wyatt, "Kay, Ulysses," *Oxford Music*

however, the full list of applicants was available to the members of the selection committee during their deliberations, and the members could examine any composer's portfolio. According to the minutes, Gid Waldrop substituted for Howard Hanson at the meeting, though the identities and qualifications of applicants had most likely already been discussed among committee members, and Waldrop given his marching orders. The other members of the committee, which retained the previous year's composition,²⁰⁰ were all present, and they chose the list given in Table 10:

| | Education | Prior Employment | Assigned District | Recommenders and Teachers | Awards and Publications |
|--------------------------------|--|---|---|--|---|
| Thomas Briccetti (second year) | | | Pinellas County, Florida (St. Petersburg area; 374,665) | | |
| Bruce H. Burkley b. 1936 | Peabody (BM 1958; MM 1962) | private teacher | Cincinnati, Ohio (502,550) | Peter Mennin (Peabody); Elden Basney (Houghton College); Louis Cheslock (Peabody) Teachers; Cheslock, Mennin | Gustav Klemm Prize (n.d.) |
| Donald Erb 1927-2008 | Kent State (BS 1950); Cleveland Institute (MM 1952); "in Paris" (1952-53); Indiana University (working on doctorate) | taught at University School for Boys, Cleveland Institute of Music; teaching assistant at Indiana | Bakersfield, California (56,848) | Marcel Dick (Cleveland Inst.); Roger Goeb (American Composers Alliance); Clement Miller (Cleveland Inst.); Lester Trimble (New York Herald Tribune, <i>The Nation</i>) Teachers: Ward Lewis, Marcel Dick, Nadia Boulanger | commissioned by Kent State, Music in Our Time series (New York; 1960, 61, 62), Living Music series (Chicago; 1960), Hartt Chamber Players |

Online <<http://www.oxfordmusiconline.com>>, accessed 24 July 2011; Jeanne Behrend and Michael Meckna, "Edmunds, John," *Oxford Music Online* <<http://www.oxfordmusiconline.com>>, accessed 24 July 2011; Kurt Stone and James P. Cassaro, "Bergsma, William," *Oxford Music Online* <<http://www.oxfordmusiconline.com>>, accessed 24 July 2011.

²⁰⁰ Max Rudolf was no longer on the composer selection committee this year, but was not replaced by a new sixth member. The only change to the school selection committee was that Waldrop replaced Stanley Chapple. As seen above, this year Waldrop wound up serving on both committees.

| | | | | | |
|----------------------------------|--|---|---|--|--|
| Frederick Fox b. 1931 | Wayne State [Mi.] (BM 1953); Indiana University (MM 1957, DM 1959) | Asst. Professor, Sam Houston State; Asst. Professor, Franklin College | Minneapolis, Minnesota (482,872) | With 1959 application: Tibor Kozma (Indiana); Albert Lazan (Indiana); Bernhard Heiden (Indiana); With 1962 application: Wilfred C. Bain (Indiana); Hugh B. Johnson (Indiana); Charles Kent (Peabody) | |
| Arsenio Giron b. 1932 | Oberlin (BM 1956); Tulane (MA 1962) | Teaching Assistant, Tulane | Topeka, Kansas (119,484) | Charles Hamm (Tulane); John Morrissey (Tulane); Walter Jenkins (Tulane) Teachers: John Morrissey | |
| Philip Glass b. 1938 | Juilliard (Diploma in Composition, 1960; MS 1962); Aspen (1960) | | Pittsburgh, Pennsylvania (604,332) | Vincent Persichetti (Juilliard); Charles Jones (Juilliard); William Bergsma (Juilliard) Teachers: Louis Cheslock, Bergsma, Persichetti, Darius Milhaud | BMI Student Composers Award (1960); Benjamin Award (n.d.) |
| Nelson Keyes (second year) | | | Louisville, Kentucky (district second year) | | |
| Karl Korte (second year) | | | Albuquerque, New Mexico (201,189) | | |
| Robert Lombardo (second year) | | | Colorado Springs, Colorado (70,194) | | |
| Salvatore Martirano 1927-1995 | Oberlin (MB 1951); Eastman (MM 1952); Tanglewood (n.d.) | | Berkeley, California (111,268) | Luigi Dallapiccola, Aaron Copland, Roger Sessions Teachers: Herbert Elwell, Bernard Rogers, Dallapiccola. | Fulbright to study in Italy with Dallapiccola (1952-54); Prix di Rome (1956-59); Guggenheim (1960); Arts and Letters (1960); Commissioned by the Koussevitzky Foundation, Library of Congress, League of Composers- ISCM, Fromm Foundation 4 publications |
| Lewis Miller (second year) | | | El Paso, Texas (276,687) | | |

| | | | | | |
|-------------------------------|--|---|--|--|---|
| Dexter Morrill b. 1938 | Colgate (BA 1960); Stanford (MA 1962) | | University City, Missouri (51,249; suburb of St. Louis) | Leland Smith (Stanford); Leonard Ratner (Stanford); William Skelton (Colgate) Teachers: William Skelton, Leonard Ratner | Class of 1909 Music Prize (n.d.); Ingrahm Memorial Music Prize (1960); Humanities Prize in Musical Composition (1961) |
| Joseph Penna (second year) | | | Salt Lake City, Utah (district second year) | | |
| Conrad Susa (second year) | | | Nashville, Tennessee (district second year) | | |
| Richard Wernick b. 1934 | Tanglewood (1954, 1955); Brandeis (BA 1955); Mills College (MA 1957) | Musical Director and Composer-in-Residence, Royal Winnipeg Ballet (1957-58); Musical Director for CBC series "Toes in Tempo," 1958; Manager of Brandeis Festival of the Creative Arts, 1957; Metropolitan Music School, New York (since 1959) | Bay Shore, New York (not on 1960 census; suburban Long Island, New York) | Henry Lasker (Newton High School); Arthur Cohn (Mills Music); Irving Fine (Brandeis) Teachers: Fine, Harold Shapero, Arthur Berger, Irwin Bodky | Ben and Rose Stein Memorial Prize (inst. award, 1954); "Hi Charlie" Award for theater music (inst. award, 1955); awards for film scores at Vancouver Film Festival (1961) and Columbus Film Festival (1961); Commissioned by the CBC (twice), the Royal Winnipeg Ballet |

Prior Achievements and Placements

Once again, composers' ages, levels of completed education, professional experience, recommenders, lists of awards, and number of publications varied widely. The second-year appointees who were given different placements moved to communities that contrasted in some fashion with their original ones: Briccetti was moved from Colorado to a similarly-populated area of Florida; Korte was moved from a medium-sized midwestern city to a somewhat smaller southwestern one; and Lombardo was moved from a small Indiana city to a slightly larger one in Colorado. Despite the distance of the

switches, it appears that returning composers were kept in communities that would have been considered of similar size. The only small city (not a suburb) newly represented in 1962 was Bakersfield, which received a composer in Donald Erb who was several years older than most of the others, had teaching experience, and had been commissioned by significant organizations, while the second-largest, Cincinnati, received a composer, Bruce Burkley, of comparatively smaller prior accomplishment.

While it appears that the younger composers mainly went to the larger cities, with Philip Glass, 24 at the time, joining 26 year-old Burkley in the two largest ones for 1962, and 24 year-old Dexter Morrill being placed in suburban St. Louis, 32 year-old Frederick Fox, the second-oldest 1962 appointee, also went to one of the largest cities, Minneapolis, breaking the pattern. The next year, the new CMP hired Fox as an administrative assistant.²⁰¹ Two cities dominated by universities received composers—Berkeley, California and University City, Missouri (home of Washington University)—but no non-style pattern can be discerned here; Salvatore Martirano, placed in Berkeley, had one of the most illustrious résumés to date, and was the only one of this year’s selections to have had works published, but the aforementioned Morrill, placed in University City, was considerably less established. It is thus impossible to conclude anything about composer placement methodology for 1962-63, at least by consideration of non-stylistic matters.

²⁰¹ Transcript of Proceedings, Contemporary Music Project for Creativity in Music Education, November 15, 1963, Washington, D.C., CMP Collection, 76.

| Name | orch. (incl. string orch.) | band | choir | choir with orch. or band | chamber | unknown ensemble | total | style(s) |
|------------------------|-------------------------------------|------|-------|-----------------------------|---------|---------------------|-------|--|
| Briccetti | 1 | 1 | 3 | 0 | 1 | 0 | 6 | tonal |
| Burkley ²⁰² | | | | | | | | none known |
| Erb | 2 | 2 | 3 | 0 | 2 | 0 | 9 | atonal (1 tonal; 1 with aleatory features) |
| Fox | 1 | 2 | 3 | 0 | 0 | 0 | 6 | tonal |
| Giron | 2 | 1 | 1 | 0 | 1 | 0 | 5 | atonal (1 with aleatory features) |
| Glass | 2 | 1 | 10 | 0 | 6 | 0 | 19 | tonal |
| Keyes | 2 | 4 | 4 | 1 | 3 | 0 | 14 | tonal |
| Korte ²⁰³ | | | | | | | | tonal |
| Lombardo | 1 | 1 | 1 | 0 | 0 | 0 | 3 | gray area (counted as atonal) |
| Martirano | 2 | 1 | 3 | 0 | 2 | 1 ²⁰⁴ | 9 | atonal ²⁰⁵ |
| Miller | 3 | 2 | 2 | 0 | 2 | 0 | 9 | tonal |
| Morrill | 1 | 0 | 1 | 0 | 0 | 0 | 2 | tonal |
| Penna | | | | | | | | none known |
| Susa | 1 | 0 | 2 | 0 | 0 | 0 | 3 | tonal |
| Wernick | 1 | 3 | 2 | 0 | 2 | 0 | 8 | atonal (1 tonal) |
| | 19 | 18 | 35 | 1 | 19 | 1 | 93 | 8 tonal (53.3%); 5 atonal (33.3%); 2 unknown (13.3%) |

Selection and Placement by Style

In 1962-63, the YCP selected a significant number of atonal composers. It was as if something had changed, and indeed something had, with preparations underway for the Project's re-organization. But within the selection committee itself, nothing at all had changed—its membership was exactly the same as it had been in 1961-62. This fact makes it seem likely that, for whatever reason, the committee simply saw more atonal

²⁰² No works by Bruce Burkley exist in the CMP Collection, the CMPL, or in published form.

²⁰³ Since their exact years could not be determined, all of Korte's works are listed for 1961-62.

²⁰⁴ One entirely electronic work.

²⁰⁵ One with tape part, one fully electronic.

composers apply in 1962-63 than previously, or more that it liked better, and selected them because they seemed like good choices. Four of the seven newly selected composers whose music has survived wrote atonal Project music: Erb, Giron, Martirano, and Wernick. Were their credentials or previous activities different in any systematic way from those of the tonal composers?

The four present a full range of prior levels of accomplishment. Martirano had won the Prix di Rome and Fulbright and Guggenheim fellowships, received prominent commissions, and could muster recommendations from an international list of significant figures. Wernick, like Martirano, had been to Tanglewood, though his list of recommenders was not quite as illustrious. He had done a significant amount of professional work, having been commissioned by the CBC and the Royal Winnipeg Ballet and won awards for his film scores. Erb, a bit older than the others, was on the faculty of the Cleveland Institute of Music, had studied with Nadia Boulanger, and had received several commissions. He had applied to the YCP for 1960-61 and 1961-62, as well, without having been selected; the only difference between his successful application and his unsuccessful ones is that he was enrolled in a doctoral program at Indiana University by late 1961; perhaps this was an important factor to the committee in his case.²⁰⁶ By contrast, Arsenio Giron had, at least according to his application, received neither awards nor commissions, nor were his recommenders particularly well-known. Giron's selection provides firm evidence that the committee treated atonal composers' applications the same way it treated those of tonal composers, since, Erb's case

²⁰⁶ Or perhaps it was simply a matter of timing. Even though it is known, on occasion, that some composer had applied unsuccessfully (and complete lists of applicants are available for certain later years), it is not the concern of this dissertation to second-guess the Project selection committees.

notwithstanding, it must have selected him entirely on the basis of the music he submitted.²⁰⁷

It is impossible to discern a particular formula for the placement of atonal composers. Martirano went to a college town, but the other three did not. None went to an especially large city, but two, Martirano and Wernick, went to large metropolitan areas (respectively Berkeley, in the San Francisco area, and a Long Island suburb of New York City) while the other two went to smaller cities. Every work mentioned (among few mentioned) in the pre-selection school district reports for Bakersfield, Bay Shore, Berkeley, or Topeka is from the nineteenth century except for a transcription of Shostakovich at Bay Shore,²⁰⁸ a work by William Walton at Berkeley,²⁰⁹ and works by Houston Bright, Gustav Holst, Robert Russell Bennett, and Daniel Pinkham at Topeka.²¹⁰ Works by Randall Thompson and William Schuman had been performed at Minneapolis,²¹¹ which received tonal composer Frederick Fox, and no other of Gid Waldrop's surviving reports on 1962-63 prospective schools list twentieth-century pieces. Since only four school reports list any twentieth-century pieces, the fact that atonal composers were placed in three of those

²⁰⁷ The committee may, of course, have simply have liked Erb's music more in 1962 than previously; it cannot be known for certain, but it is likely that a composer's music was not the *only* factor in the selection decision. Most likely, it was combined with the committee's overall impression of his or her trustworthiness in the residency situation. Given the concern of dependability, it would make sense for enrollment in a doctoral program to be important for a composer who was 35 years old, but not for one who was significantly younger. The YCP had selected only one composer, Arnold Freed in 1959-60, who was older than 30 and had not (a) earned a doctoral degree, (b) been enrolled in a doctoral program, (c) completed a master's degree within the past year, or (d) been a university faculty member at least at the Assistant Professor level. Since a promising composer would be likely to meet one of those four criteria, it may be coincidental that only one had not.

²⁰⁸ [Grant Beglarian], "Bay Shore-Brightwater School District, L. I., New York," CMP Collection.

²⁰⁹ [Grant Beglarian], "Berkeley, California," CMP Collection.

²¹⁰ [Grant Beglarian], "Topeka, Kansas," CMP Collection.

²¹¹ [Grant Beglarian], "Minneapolis, Minnesota," CMP Collection.

districts may indicate a tendency, if not a fully consistent one, to place atonal composers in school districts that had exhibited more progressive programming.

Outcomes of Residencies

1962-63 was the final year conducted under the original YCP, and the CMP did not make new composer appointments or community appointments in its first year, though it did renew Philip Glass in Pittsburgh, Dexter Morrill in University City, and Richard Wernick in Bay Shore for the interim year of 1963-64. Frederick Fox expressed interest in renewal, writing in a letter to D'Arms on 14 January 1963 that he had "discussed this matter with Mr. C. Wesley Anderson [the supervisor] and he indicated quite strongly a desire for me to receive a second appointment."²¹² By 30 August, Fox was employed by the YCP as an administrative assistant, indicating that he had not been renewed, though he was clearly still in favor with the Project; while his second year did not materialize, the committee must not have considered this his fault.²¹³

Bruce Burkley reported in January that "upon talking with Dr. John Worrel, music supervisor, he has told me the system here does not feel they are interested in being in the project for a second year," and Burkley himself did not request a renewal either. No 1962-63 tonal composer requested a renewal and failed to receive one except for Fox, in whose case something undocumented had occurred. What of the atonal composers in residence?

The Bakersfield supervisor, Raymond Van Diest, was pleased with Erb. In early November, he wrote to D'Arms:

²¹² Frederick Fox to Edward F. D'Arms, 14 January 1963, CMP Collection.

²¹³ Frederick Fox to Grant Beglarian, 30 August 1963, CMP Collection.

Mr. Erb has worked with our performing organizations in a lab situation where he brings sketches of a proposed composition to the group, performs them, makes revisions and returns a day or so later to check his work. ... We feel that this is an especially good technique, since it 'whets the appetites' of our students to the point that they are eager to perform the finished product.²¹⁴

He remained pleased at the end of Erb's residency, opining that Erb had "given our community a tasteful experience in contemporary music which we could not have been gained [sic] any other way."²¹⁵ Despite this, Erb was not renewed, apparently for financial reasons. On 11 January, Erb informed the Project that he was "interested in renewing [his] fellowship,"²¹⁶ but by April, he had to write:

A group of parents heard that the administration had turned down your generous offer. They, in turn, offered to raise whatever money was necessary and even included a rent-free furnished house for the year. This, however, was well after the final date and I felt that it was much too late to contact you again.²¹⁷

It appears as though the Project might have even tried to make a special deal with the Bakersfield school district, possibly so it would not have to pay the full half salary officially required. In any case, the Project clearly wished to renew Erb, as did the "group of parents" (a situation seemingly unique in Project history). Erb would have been a prime candidate for renewal and placement in a new school district under the policies of previous years, and that his situation was not handled this way indicates that the only possibility for 1963-64 was renewal in the same district.

Arsenio Giron experienced difficulties in Topeka. Halfway through his first year, he

²¹⁴ Raymond Van Diest to Edward F. D'Arms, 9 November 1962, CMP Collection.

²¹⁵ Raymond Van Diest to Edward F. D'Arms, 26 July 1963, CMP Collection.

²¹⁶ Donald Erb to Edward F. D'Arms, 11 January 1963, CMP Collection.

²¹⁷ Donald Erb to Edward F. D'Arms, 15 April 1963, CMP Collection.

reported: “Up to now I have had no public performances, but I feel certain that by the end of the year I will have had as many performances as any composer in the Ford Project.”²¹⁸ In the same letter, he expressed interest in a second year’s appointment, saying that he and supervisor C.J. McKee had “talked at great length about the entire program and [felt] that next year would bring to fruition this project in Topeka.”²¹⁹ Not even one month later, Giron had changed his tune, having still apparently received no performances:

It is my feeling that it would be unfair to the Foundation and to more worthy communities if my grant were renewed under the present conditions in Topeka. ... Why Topeka solicited the Foundation if no special effort was going to be made to provide outlets for the composer’s music, is a thing that I do not understand. I suspect that people are interested only in the prestige that results from having a Ford Foundation composer assigned to the music system with which they are associated.²²⁰

No final report exists for Topeka, nor, indeed, does any communication from McKee. There is also no evidence of the Project’s view of Giron, but since no composer was placed in a new community for 1963-64, it can be assumed that this was not an option even if it would have been in other years.

There are no surviving reports regarding Salvatore Martirano’s residency in Berkeley, so it is impossible to say what the Project thought of him. No commentary from Wernick’s supervisor in Bay Shore survives in the archive, either, though his extension indicates that the Project thought well of his residency. At the end of the 1964 school year, Wernick pointed out that “it was necessary, due to the chromatic nature of my

²¹⁸ Arsenio Giron to Edward F. D’Arms, 8 January 1963, CMP Collection.

²¹⁹ Ibid.

²²⁰ Arsenio Giron to Edward F. D’Arms, 2 February 1963, CMP Collection.

music, for the teachers in the elementary schools to familiarize their pupils with alternate fingerings and certain intervallic sequences long before they would ordinarily be introduced.”²²¹ Perhaps the Bay Shore district and the Project saw these aspects as particularly useful pedagogically.

It is strange that no reports survive of local and Project reaction to two of the four 1962-63 atonal composers’ residencies, and that direct reports of that reaction exist for only one of them. It is clear, however, that the Project was willing to promote the atonal composers it selected that year, because it renewed Wernick and wished to renew Erb.

Planning for the CMP

Since 1962-63 was the last year scheduled for new composer placements under the Ford Foundation’s three-year extension of 1961, the February committee meeting featured discussion of the Project’s future. The minutes, which do not name their transcriber, report that George Howerton, member of the school selection committee, said he “felt it would be tragic to stop the project at this stage,” and Helen Hosmer, also a school selector, “said that she had already noticed a tremendous improvement in the quality of music used in the schools.”²²² Several present are reported as commenting that participation in the YCP had caused composers to improve. Ralph Rush is reported as having said that “3 freshmen at U.S.C. who came from participating schools [had] benefited enormously from their high school exposure to the project. There is a great

²²¹ Richard Wernick to Grant Beglarian, 27 June 1964, CMP Collection.

²²² Transcript of Proceedings, Contemporary Music Project for Creativity in Music Education, November 15, 1963, Washington, D.C., CMP Collection, 76.

deal of momentum in the project and it is increasing.”²²³

Bernard Fitzgerald, soon to be director of the CMP, was reported as mentioning that “in preparing the programs ... for the MENC meetings in Chicago, at which selections by 12 different [YCP] composers [would] be played, he was struck by the fact that half of the compositions had already been accepted for publication.”²²⁴ He also expressed his feeling that “there [was] no question of the willingness of high school pupils to accept contemporary music; the real problem [was] the willingness of the teachers.”²²⁵ This comment is especially noteworthy given that Fitzgerald, on becoming director, launched a program of teacher-training workshops.

Wiley Housewright discussed a concert of YCP works that “at Asheville in April 1961 was most enthusiastically received by the audience ... [and] after the ... performance the publishers were enthusiastic and accepted a great deal of the music written by the composers there represented.”²²⁶ This comment probably refers to the Brevard Music Center symposium in July 1961, since there is no archival evidence of any YCP event in Asheville.

Discussion of teacher education must have continued, because Dello Joio gave his opinion that the Project should not “creep over into [being] a teaching project, or even split assignments of teaching and composing. ... the success of the project is largely the result of the emphasis on composition.”²²⁷ The CMP did come to focus on education, but

²²³ Ibid.

²²⁴ Ibid.

²²⁵ Ibid.

²²⁶ Ibid.

²²⁷ Ibid.

its educational programs featured a heavy component of student composition as a means to understanding modern styles, and composer residency programs were always continued.

The minutes suggest that this committee meeting was a discussion of a future project, the funding for which had already been assured; Peter Mennin “proposed a resolution that it was the consensus of the committee that the young composers project should be continued[,]” and it “was passed unanimously.”²²⁸

In early May of 1962, Edward F. D’Arms, Associate Director of the Ford Foundation’s Program for Arts and Humanities, met in Washington with MENC officials to explore the possibility of continuing the YCP in an expanded version. In subsequent correspondence, the MENC Executive Committee agreed to devote part of its meeting later in the month to discussing this possibility.²²⁹ On 11 June 1962, officials of the MENC and the Ford Foundation met with Bernard Fitzgerald, apparently already chosen as a key participant in the new Project they were going to discuss. Present were Alex H. Zimmerman, President of the MENC; Allen P. Britton, the immediate Past President; Vanett Lawler, the Executive Secretary; Fitzgerald; and D’Arms.²³⁰ This group planned to discuss:

- (1) [C]ontinuation of the existing project for the selection and placement of young composers.
- (2) Seminars, workshops, clinics, etc., which would bring together young composers, senior composers, [and] music educators [to] demonstrate and discuss the performance of contemporary music.
- (3) A continuing evaluation of the project.
- (4) Preparing school systems and composers for the program.²³¹

²²⁸ Ibid.

²²⁹ Edward F. D’Arms to Vanett Lawler, 16 May 1962, CMP Collection.

²³⁰ “MENC Meeting, June 11, 1962,” CMP Collection.

²³¹ Ibid.

These ideas all figured into the new CMP, and this document provides a valuable window onto its early planning phase. D'Arms proposed "a number of different possibilities, including a continuation of the existing project under joint FF–NMC direction with MENC providing proposals only for extensions of the Project[, and] the other major possibility ... a program which MENC would run completely but with Foundation agreement and guidance built into it."²³² It was decided that the new project should proceed under one administrative roof, and that "the MENC ... to a considerable extent [had been] responsible [for the current project's] regional and national significance."²³³

The "desirability of two-year appointments" was discussed, as was the idea that "many of the drawbacks in the attention to, and performance of, contemporary music come from the inadequacy of preparation of some music teachers and supervisors."²³⁴ The CMP, once created, would hang its hat on this idea, devoting increasing amounts of its effort to training teachers and future teachers.

The idea of setting up workshops and seminars was discussed, as was the possibility of studying the YCP's effects on school systems that had hosted composers. Project evaluation would eventually take place, but it would be evaluation of the IMCE, not the composer residencies. It was decided that there would be "more follow-up and personal visitation" involved in the composer residencies, and that rejected schools be told "what they should do if they were to qualify for participation ... one or two years hence."

Those present from MENC "strongly felt" that the new Project should have a single

²³² Ibid. In this transcription, "FF" stands for Ford Foundation, and "NMC" for National Music Council.

²³³ Ibid.

²³⁴ Ibid.

director, who would “within the general policy lines laid down by the MENC ... have a great deal of autonomy,” and who would be enticed by the promise of employment as a MENC administrator once the Project was completed.²³⁵ This plan was indeed put into action, but all three CMP directors took university jobs following their tenures with the Project.

January 1963 Planning Meeting

Negotiations must have taken place through the rest of the year and a formal application been filed. On 28 January 1963, Lawler, Fitzgerald, and D’Arms met in New York to further plan the new Project.²³⁶ Dello Joio could not attend because of illness, but sanctioned the meeting with the proviso that its participants make no binding decisions. It was decided that the committees for selection of composers and schools would retain the same members they had currently, “as far as possible.”²³⁷ Either the MENC or the Ford Foundation had apparently become concerned about “over-representation of the Juilliard School,” because it was suggested that Waldrop “should probably be replaced” for that reason.²³⁸

The makeup of the new composer selection committee was discussed. It was suggested that, concerning the current members (as of 1962-63), “the interest and effectiveness of certain present members of the committee might be examined in the light of increased responsibilities for the committee in the new project. In particular, the

²³⁵ Ibid.

²³⁶ “Minutes of the Meeting of Vanett Lawler, Executive Secretary, MENC, F. Bernard Fitzgerald, Director of the New Project, and E[dward]FD[’Arms], Monday, January 28, 1963,” CMP Collection.

²³⁷ Ibid.

²³⁸ Ibid.

others would welcome comment from Mr. Dello Joio on the continuation of Leon Kirchner and Bernhard Heiden.”²³⁹ This comment may refer either to the effectiveness or “interest” of Kirchner and Heiden; the former concern might have been related to style, whereas the latter is less likely to have been. Perhaps politically charged was the announcement that “Howard Hanson was not likely to play an active role,” but that “[Lawler] and [Fitzgerald] felt it might be diplomatic to invite him to serve for one year.”²⁴⁰ If he was invited, he declined. Other composers listed were Halsey Stevens, Roger Sessions, Vincent Persichetti, and Lionel Nowak as “worthy of serious consideration,” and Ulysses Kay, Paul Fetler, Andrew Imbrie, Randall Thompson, William Bergsma, and Henry Cowell as having been “mentioned.”²⁴¹ Stevens, Sessions, and Persichetti eventually served on the committee, with Stevens and Sessions serving in the first CMP year. Ten composers were suggested in all, of whom two, Sessions and Imbrie, were widely known to be writing atonal music at the time, and one of whom, Nowak, was beginning to do so.²⁴² Two of these three were included on the “serious consideration” list, indicating that those present at the meeting desired that the new committee represent a range of contemporary idioms. Composers from east and west were also represented in the list of suggested names, which indicates no regional biases.

²³⁹ Ibid.

²⁴⁰ Ibid.

²⁴¹ Ibid.

²⁴² Nowak may have come to the attention of the MENC by directing a Summer Institute for High School Music Teachers at Bennington College in April 1962, during which sixteen music educators participated in “a course in musical composition designed to inform and to stimulate participants both as musicians and teachers,” exploring “twelve-tone, pan-diatonic, triadic, symmetrical, and other theoretical styles.” (Herbert Alper, “The Bennington Approach to Creative Learning,” *Music Educators Journal* 49, no. 5 (April-May 1963): 41.) The minutes, in fact, mention possibly funding the Bennington program in the summer of 1963, though this did not ultimately happen.

It was decided that committee members should be appointed for one year at a time, so that members “who were not active or effective” could be easily replaced.²⁴³

Fitzgerald and Lawler were both eager to begin the new Project’s activities, and the possibility of funding an external educational project or two over the summer was discussed, though ultimately no CMP-funded project would begin until the spring semester of 1964. D’Arms wished to finish the Ford Foundation–National Music Council project before the new committee met, by naming resident composers for the 1963-64 academic year, but it turned out that not only would no new composers be named—which had been the plan all along—but only three of the 1962-63 composers’ school systems mustered sufficient funds to keep them for second years.²⁴⁴ The CMP’s first-year activities thus did not commence until 1964, with several sponsored courses, seminars, and pilot projects of various lengths.

The Young Composers Project had focused at first on northeastern tonal composers, but this changed in 1962-63, in a way suggesting that steps had been taken to correct a situation considered undesirable. Those steps were the prelude to the Contemporary Music Project’s expanded aims and activities, which consistently reflected the statistical representation of tonality and atonality seen in the YCP’s last year.

²⁴³ “Minutes of the Meeting of Vanett Lawler, Executive Secretary, MENC, F. Bernard Fitzgerald, Director of the New Project, and E[dward]FD[’Arms], Monday, January 28, 1963,” CMP Collection.

²⁴⁴ “[Transcript of the] Music Educators National Conference Meeting of the Joint Committee, Contemporary Music Project for Creativity in Music Education, April 26-27, 1963,” CMP Collection, 42.

**Part Two: The Rise of Education in the CMP: Contemporary
Music Project Phase I, 1963-1968**

Chapter 6. The Dawn of a New Era: 1963-64

Planning for Expansion

The CMP's new six-year, \$1.38 million grant was announced in January 1963, and what the Project lacked that year in action it made up in preparation.²⁴⁵ When D'Arms consulted with Dello Joio, the latter opined that "it [was] less important to get some activities going in the summer of 1963 than to have a clear, well-thought-out plan."²⁴⁶

The new committee was organized, and plan it did. Its members are shown in Table 12.

| Composers | |
|------------------------|---|
| Ross Lee Finney | University of Michigan |
| Vittorio Giannini | Manhattan School of Music |
| Peter Mennin | Peabody Conservatory |
| Mel Powell | Yale University |
| Roger Sessions | Princeton University |
| Halsey Stevens | University of Southern California |
| Educators | |
| Richard Franko Goldman | conductor, Goldman Band; had been on Juilliard faculty 1947-60. |
| Howard Halgedahl | Director of Music, Winfield, Kansas Public Schools |
| Helen Hosmer | SUNY Potsdam |
| Wiley Housewright | Florida State University |
| George Howerton | Northwestern University |
| Vanett Lawler | Executive Secretary, MENC |
| Mary Val Marsh | Supervisor of Music, Beverly Hills, California Public Schools |
| Ralph Rush | University of Southern California |

The committee now included pre-college level educators as well as members of university education faculties, and also two composers writing atonally at the time, Powell and Sessions, rather than only one. By contrast, the 1963-64 committee retained seven members from the previous year's, though only two of the composers. Another previous member, Bernard Fitzgerald, participated as Project Director, Norman Dello Joio continued to preside as chairman, and Edward D'Arms continued as the Ford

²⁴⁵ Ross Parmenter, "The World of Music: More Yeast," *New York Times*, 28 April 1963, 135.

²⁴⁶ Edward F. D'Arms to Vanett Lawler and Bernard Fitzgerald, 30 January 1963, CMP Collection.

Foundation's presence. With such retention of personnel, it seems likely that the procedures followed in the CMP's first committee meeting resembled those of YCP committees, and as luck would have it, those procedures are recorded in detail. When, on 26 and 27 April 1963, the committee met at Ford Foundation headquarters in New York to launch the Contemporary Music Project, a complete transcript of events was made. In addition to confirming the Project's composer-selection policies, the transcript provides some important historical information about the YCP and statements of official committee policy.

Restatement of Intent and Method: April 1963 Committee Meeting

As Dello Joio put it in his opening remarks, the purpose of the meeting was for the committee to "deliberate on the best way to implement ... how to institute what I think is the basic premise [of the Project], how to get contemporary music into our schools in a way that I don't think has been done heretofore in any organized, concrete, imaginative way."

D'Arms proceeded to give a synopsis of the YCP's history, in which he referred to promotional "meetings" having been held, one (the Brevard Symposium) documented in the CMP archive, but the others not, "at the M[usic]T[eachers]N[ational]A[ssociation] in Philadelphia, [and] at the Regional MENC in the South, [and] Southeast[.]" He gave no dates for these meetings, which presumably were presentations like those already discussed.

Slightly later in the meeting, D'Arms explained the official Project position as to why there were no new appointees for 1963-64:

The academic year '63/'64 is the last year of the old program. We had the stipulation, as you will recall, that composers could go back for a second year only if the school systems contributed toward the cost of the operation. This year ... only eight were eligible for a second grant. We did not have a field representative available to us and we did not have the funds to make a completely new series of awards of the same order of magnitude as those which had been made in the past. ... The second point was that of the eight localities where there were new composers, only three communities found it possible to contribute to the cost of having a composer for a second year. There will be three next year who will return to the localities, those are Mr. Morrill, St. Louis; Mr. Wernick in Bay Shore; and Mr. Glass in Pittsburgh, Pennsylvania.²⁴⁷

The committee devoted significant time to discussing the criterion for composer selection under the new Project. An extensive account of this discussion follows here, because of its importance to the premise of the present study. With the existence of transcripts of proceedings and assiduously archived correspondence for the CMP, it is possible to do more than infer the committee's policies from its decisions, and instead to derive from their own words the procedures they believed themselves to be following. It is not surprising that the issue of applicants' styles, and the role they should play in the selection process, was discussed at this first meeting of the CMP's new decision makers. This, in turn, became inextricably tied up in the question of how much weight to give to a composer's apparent personality when it was proposed that a composer's style could conceivably contribute to antagonistic relations with his or her supervisor; thus, the committee discussed style and personality somewhat concurrently.

Dello Joio, as chairman of the Project, had stated explicitly, earlier in the meeting, that the composer selection committee was to make "no restrictions in any way on style." "The function of the committee," he said, would be "to determine solely on the basis of

²⁴⁷ "[Transcript of the] Music Educators National Conference Meeting of the Joint Committee, Contemporary Music Project for Creativity in Music Education, April 26-27, 1963," 43.

merit and the feeling we have in terms of the potential of the young man to be able in a sense to serve and what the needs of a particular location have to offer.”²⁴⁸

Furthermore, he elaborated at this later juncture, the selection process would “go along more or less the way [it had] been[.]” How had it been?

This committee will select those composers ... [based on] their considered judgment as far as this person is concerned. I think first on his ability as a composer. Secondly, how successful he may possibly be, for which we have no rules and regulations, as to how he can possibly fit into the situation of a public school system. We can only assume and take at face value the good will with which the composers apply for this kind of an assignment[.] ... We can't be guaranteed that every time. Neither can we be guaranteed that the educators who want this are doing it purely for the sake of having a composer.²⁴⁹

D'Arms suggested that the CMP interview its short list of possible recipients, but this policy was not adopted, presumably for reasons of expense.²⁵⁰ What was adopted, in refinement of an idea proposed by Dello Joio, was the idea of having orientation meetings before the school year began that would give each composer and his or her supervisor a basis on which to form a productive working relationship.²⁵¹ “I don't happen to believe too strongly in us here deciding on the beguiling quality of a composer's personality from a point of view of certain aspects that seem to me to be non-musical,” he said.²⁵²

[I]t is better that this person sit down with the person he is going to have to work with for a year in terms of their situation, than with us. ... I don't

²⁴⁸ Ibid., 28.

²⁴⁹ Ibid., 66-67.

²⁵⁰ Ibid., 70.

²⁵¹ Ibid., 73.

²⁵² Ibid., 74.

think [that] is our concern. I think our concern is really musical.²⁵³

Dello Joio was adamant that composers' musical abilities and not their personalities should be the primary basis for their selection, and reiterated his earlier comments about having to assume the applicants' sincerity. No one seriously objected, and there is no evidence that composers' personalities became any more important to the selection process than they had been under the YCP.

The point was raised that not all composer-supervisor conflicts had been the fault of the same party. In the subsequent discussion, Howard Halgedahl, a new member of the school selection committee who had been music supervisor in Winfield, Kansas, while Ronald LoPresti was in residence there, indirectly began to suggest the idea that composers' styles contributed to whether or not they had problems. "America," he suggested, "has got to get around to recognize what you boys compose. You can compose it all day long, but will somebody want to listen to it and will somebody want to play it[?]"²⁵⁴ By all accounts, Halgedahl had very much liked LoPresti's music and been eager to play it, but when Peter Mennin asked him if he thought that CMP music should be "more accessible," he answered "[n]ot in my town, but in other towns."²⁵⁵ Mennin, a committee member from the beginning, expressed the following view, already quoted here in part:

[S]ometimes an audience will enjoy [music] and sometimes an audience will hate it. I think that's relatively unimportant in principle to a performer. However, this project is not only supposed to create an area for the young American composer. This is to educate the educators. Let's be

²⁵³ Ibid.

²⁵⁴ Ibid., 83.

²⁵⁵ Ibid.

blunt about it. This is part of the project.²⁵⁶

After this incisive statement, Roger Sessions spoke of “an obligation to play and give [a piece of music] a hearing,” Mel Powell and Dello Joio argued for moving on, and the side discussion of “accessibility” was tabled in tacit affirmation that applicants’ compositional styles would not be a (conscious) factor in the selection process.²⁵⁷

Fitzgerald observed that, while “there were instances in which a supervisor was at least as much at fault [for problems] as the composer where it didn’t work out well,” there were also times when “a specific composer in trouble just didn’t understand even when he had been told in writing.”²⁵⁸ He suggested both “a brochure or what you will of the guidelines for composers and the supervisor,” and a “face-to-face confrontation” before a residency would begin.²⁵⁹ Both of these suggestions were to be implemented in the new Project. But when Mennin asked whether the committee should evaluate applicants’ “personal qualities before, during or after we evaluate the compositions[.]”²⁶⁰ Dello Joio in answering reiterated what their position on style should be: “[T]he first and primary concern[.]” he said, was to “evaluate the applications ... on a musical basis[.]” and that even with regard to the likelihood of a composer’s time in residence. He continued:

Style, idiom, anything that you want, I don’t think is as much our concern as how well can we evaluate what this man’s potential is in terms, in the very important terms, of how he can contribute, what we believe is a gifted person, and can he change the picture or can he influence or can he be a force for galvanizing the situation into changing or making an atmosphere something more than it has been before. ... Granted ... that

²⁵⁶ Ibid, 84.

²⁵⁷ Ibid., 84, 85.

²⁵⁸ Ibid., 86. He attributed this observation to D’Arms.

²⁵⁹ Ibid.

²⁶⁰ Ibid., 87.

there are always going to be those situations where there is going to be a percentage of people who resist; but that is what we are now proposing to do, to convince people who resist. . . . We have to see very clearly the point is not to convince people that they have to like or not like anything . . . [b]ut what they have to know is why they don't like it or why they do. Because too often there is a dismissal of many things that [is] based on ignorance and not on fact, and purely emotional.²⁶¹

He provided a more specific account of how he thought the selection process should work:

I don't by any means say that because somebody sends in a very advanced—let us put it in those terms—piece, it is good. I think if this piece comes in, we should evaluate it on the basis of what is good about it, not because it is advanced. . . . By the same token, if a perfectly conservative piece of modern music comes in, that is what we are sitting here for. We here are trying to decide. We want to do away with a lot of the things that have existed heretofore, whereby people think they have created in education a kind of illusion that what they are doing is in tune with what is happening in music. . . . I don't think we have to get ourselves concerned with whether an audience says 'we like or don't like it.'²⁶²

These comments suggest that Dello Joio thought the committee should have no tendency to favor either “conservative” or “advanced” composers. They furthermore suggest that the “illusion that what they are doing [in education] is in tune with what is happening in music” may have been associated in his mind with “perfectly conservative” music. From the committee's overall discussion of the topic as it arose in conjunction with the composer–supervisor relationship issue, and the alacrity with which Dello Joio and Mennin, with his comment about “educat[ing] the educators,” dismissed Halgedahl's concern about reception, it appears that matters were decisively settled in favor of at least a style-neutral approach to composer selection.

The foregoing, along with evidence from the YCP years, suggests that composers were

²⁶¹ Ibid., 88.

²⁶² Ibid., 88-89.

selected primarily according to the committee's perception of the quality of their submitted music. Is this borne out by the other portions of the planning discussion? Dello Joio had stated at the outset that musical quality should be the primary consideration and personality secondary, and consensus had seemed to be that it should be quite secondary, with the proposed instruction pamphlet and orientation serving to diffuse potential problems. A further idea of just how secondary personality would be to the committee is given by the discussion of Ross Lee Finney's proposal of "a kind of a circular or a kind of form that could be sent to a [recommender] that could be filled out and could give you information of considerable value in making your decision."²⁶³ Immediately after Finney proposed this, Ralph Rush of the school selection committee expressed the view that "the personality of the individual composer does loom into this ... [but] we have just as equal an obligation to find supervisors and communities that will cooperate and give this fellow an adequate chance to grow,"²⁶⁴ and Dello Joio was again dismissive of the need for intensive personality analysis, saying that "the composer aspect of this thing in my mind has been quite successful ... [w]ithout bragging, the composers aspect has worked out to a degree that has been ... more than moderately successful. It has been quite successful."²⁶⁵ There was no further discussion of selecting for composer personality, leaving it clear that this would be of limited concern to the committee and making it far more likely that it indeed proceeded to select on a primarily musical basis, ideally without regard to style.

²⁶³ Ibid., 92.

²⁶⁴ Ibid., 93.

²⁶⁵ Ibid., 94-95.

The other matter of discussion at this first CMP committee meeting was the Project's initial slate of workshops and pilot projects. A closer account of the discussion of these topics will illustrate the importance of committee input to CMP policy decisions. Vanett Lawler dramatized the impetus for the idea of in-service teacher training with a story about Bakersfield's music supervisor.

Mr. [Roy] Van Diest was the supervisor; you folks [on the committee] approved both Bakersfield and Mr. Erb. Mr. Erb ... had something to use with the orchestra. Mr. Van Diest came down after he heard the orchestra and said, 'You know, Vanett, this will be a great experience. I really have a problem. The kids like him and like his music and I don't understand the music. I want to understand it.'²⁶⁶

Lawler also related that the 1963 MENC Western Division meeting in Bakersfield, California, in addition to a panel discussion of "Contemporary Music in American Education" featuring Van Diest, Rush, Halsey Stevens, Salvatore Martirano, Joseph Penna, and Donald Erb,²⁶⁷ had featured a concert of works by the YCP's western composers in residence, after which the audience had been invited to fill out questionnaires.²⁶⁸ "They were not all positive or all negative to be sure," Lawler related, "[b]ut the point is that that audience was extremely interested and they asked some extremely provocative questions. ... It seems to me we have to break down ... a certain inhibition in the music education field itself[.]"²⁶⁹ During the panel discussion, Penna had referred to this idea as a need to "educate the educators," a phrasing which Lawler regarded as unfortunate, but of a concept that would henceforth govern a large portion of

²⁶⁶ Ibid., 103.

²⁶⁷ "The 1963 MENC Division Conventions," *Music Educators Journal* 49, no. 6 (June-July 1963), 47.

²⁶⁸ [Transcript of the] Music Educators National Conference Meeting of the Joint Committee , Contemporary Music Project for Creativity in Music Education, April 26-27, 1963," 102.

²⁶⁹ Ibid., 102-103.

CMP activity.²⁷⁰

It was agreed that to do this would require not only one- or two-day seminars at conferences but also more sustained, long-term efforts of the type that were launched in the spring semester of 1964. There was, on the first day of the meeting, some specific discussion of what shape these endeavors would take; Mary Val Marsh discussed, for example, her experience with having elementary school children compose their own percussion music,²⁷¹ and D'Arms described an early inspiration for expansion beyond composer residencies:

This was in Philadelphia at the time when Wilson Coker, the Foundation composer, was there. In his second [year] there when Philadelphia was contributing towards this continuance, Mr. [Louis] Wersen, the music supervisor,²⁷² got Coker interested in meeting with the music supervisors of all the public schools, within the high schools and elementary schools ... about a possible revision of the music curriculum. Coker acted as consultant for them. Out of this came the idea ... that next year Coker might spend half or more of his time arranging [sic; he probably said "ranging"] pretty widely through the elementary schools particularly but also in the high schools ... to see if there were any promising youngsters who showed creative talent of one kind or another, testing this out, perhaps helping them with composition, perhaps playing some of their things in a local ensemble or at the high school level or all-city level or something of the sort, and out of this trying to see what could be done in terms of revision of the music curriculum in the Philadelphia schools in terms of recognizing creative ability at various levels. This fell through because Coker left Philadelphia and accepted a position with Lincoln Center and the whole thing was dropped.²⁷³

Coker later took part in the Institutes for Music in Contemporary Education as a member of the San Jose State College faculty. Even before the IMCE, however, the idea

²⁷⁰ Ibid., 103. It will be recalled that Mennin had used this same phrase earlier in the meeting.

²⁷¹ [Transcript of the] Music Educators National Conference Meeting of the Joint Committee, Contemporary Music Project for Creativity in Music Education, April 26-27, 1963," 134.

²⁷² Later both MENC President and member of the CMP's Project Policy Committee.

²⁷³ [Transcript of the] Music Educators National Conference Meeting of the Joint Committee, Contemporary Music Project for Creativity in Music Education, April 26-27, 1963," 155-56.

of nurturing creativity among students of elementary and high school age was explored in the CMP's early Arlington, Baltimore, Farmingdale, and San Diego pilot projects.

Dello Joio requested that committee members return the next day with “a very concrete suggestion for part two of the project which has to do with seminars and a concrete suggestion for part three.”²⁷⁴ When they reconvened, he also asked them to suggest “in terms of your own personal knowledge ... people, either composers or lecturers or people well versed, conversant in contemporary music who might serve very well in helping us implement the project in terms of being called upon to help us.” The CMP's workshops and seminars would often feature lecturers and clinicians engaged from outside the realm of the Policy Committee, the composer alumni, and the regular faculties of host institutions, and several of the names mentioned later participated with the Project in one capacity or another, from Ingolf Dahl and Vincent Persichetti, who later served on the committee, to Robert Cogan, later an IMCE program head, to Kenneth Gaburo, who lectured at more than one CMP workshop.

When the subject turned to suggestions for programs, several ideas were suggested for workshops of one or two weeks' duration centered around regional MENC meetings or summer music camps.²⁷⁵ But soon Vanett Lawler observed that “We haven't a lot of money,” and steered the conversation in the direction of “having a course at a university, either a new course at a university or injecting some of these things we are talking about into already existing courses at a university or two, just a couple of them”:

We will have the financial help of the university ... the facilities, the staff, at which you might throw your staff. ... We can talk all we want about

²⁷⁴ Ibid., 155.

²⁷⁵ Ibid., 168-75.

revamping the curriculum or inculcating into elementary and secondary schools this business of contemporary, improvisation but until the people in colleges and universities ... begin to turn out people with some of these new concepts we will not get any place.²⁷⁶

The idea of giving workshops at universities took hold readily, though it had not apparently been suggested before this. Nearly every CMP-sponsored workshop would take place at a university, and those that did not, at established music schools or camps.

As for the content and format of the workshops, Mel Powell, who was subsequently scheduled to plan and lead one of the first, in summer 1964, proposed several ideas that were followed closely.²⁷⁷ Powell suggested that the “central problem” of “the creative workshop” was to find “techniques of teaching composition to groups of non-composers,”²⁷⁸ and that such workshops would need to take the form of “collaboration of music educators with those composers who have had experience precisely in this area,” which for him seems to have meant, as seems logical, any sort of secondary composition training for non composition majors.²⁷⁹ Collaboration was necessary because “the music educator has all the experience in the world in how to render this more negotiable, more

²⁷⁶ [Transcript of the] Music Educators National Conference Meeting of the Joint Committee, Contemporary Music Project for Creativity in Music Education, April 26-27, 1963,” 176.

²⁷⁷ Powell’s workshop, scheduled for 22 June through 23 August 1964 at the Aspen Music School, was apparently not held. Detailed planning materials and related correspondence are present in the archive, but there is no reference to this seminar in any subsequent list of projects funded by the CMP. A reference to the seminar’s presumed cancellation is made in a letter from Lawrence Chidester to Bernard Fitzgerald, 21 October 1964, in which he says that “apparently the proposed Aspen Seminar did not materialize because of lack of interest.” Although it apparently never took place, the seminar had been completely planned and funded by the CMP, and its content will be considered here as would that of any other.

²⁷⁸ [Transcript of the] Music Educators National Conference Meeting of the Joint Committee, Contemporary Music Project for Creativity in Music Education, April 26-27, 1963,” 179.

²⁷⁹ “There are very many courses ... in which a composer will be assigned the job of teaching composition so to speak to performers, to theorists, to musicologists.” [Transcript of the] Music Educators National Conference Meeting of the Joint Committee, Contemporary Music Project for Creativity in Music Education, April 26-27, 1963,” 179.

intelligible, for better teaching[.]”²⁸⁰ For content, he suggested “very specific study, intensive study, and preparation of a particular composition.”²⁸¹ While some workshops would tend to be more survey-oriented, nearly all were taught collaboratively or, later, by the “comprehensive teacher” figure that the post-1965 CMP aimed to create.

Powell also, for over twenty pages of transcript, proposed and discussed with the committee a long range project to experiment with and evaluate methods of teaching theory to non composers, mainly in-service and pre-service teachers.²⁸² Giannini suggested that this would be something “to build up to,”²⁸³ and as Marsh summarized the idea—“Underlying this whole ... period there should be a study group which sets some kind of framework and that at the same time we can go on with experimentation at the teaching level with teachers, so that we may better see how applications can be made”—it is a description of the underlying idea for the IMCE.²⁸⁴

Everyone was interested in this proposal, but seemed to think, as Giannini did, that it would be feasible only somewhat later, if there was to be a later. Dello Joio asked the floor for more specific suggestions, whereupon Mary Val Marsh reiterated her interest in teaching percussion composition to elementary students, an activity that would form part

²⁸⁰ Ibid.

²⁸¹ Ibid., 180.

²⁸² Ibid., 186-209. Mennin and Sessions were the main interlocutors in this conversation, and shared the view that Powell’s plan was overly focused on theory at the expense of getting to know music from the standpoint of listening and performance. They pointed out that just *hearing* contemporary music was more than most students and even most teachers had done. It is hard to say whether this criticism was valid, because Powell spoke somewhat vaguely and was not always allowed to finish. At any rate, the IMCE grew from all of these ideas, being a long-range experimental project that was evaluated throughout and on completion, but one that ultimately concerned itself with learning by doing (with, of course, analytical examples as models).

²⁸³ Ibid., 208.

²⁸⁴ Ibid., 205.

of the San Diego Pilot Project, co-directed by her and David Ward-Steinman, and discussed more thoroughly her idea for exposing young children, who she thought would be more receptive than older ones, to contemporary music.²⁸⁵ No one else had specific proposals to present, so the meeting adjourned with plans to meet again in November.

It can be seen from the committee's proceedings that plans were formed by consensus, with no member especially dominant. Important ideas that came to be at the core of CMP educational philosophy were presented by both composer and educator members: Lawler spoke of the need for in-service and pre-service teacher training, Powell of the need to develop a curriculum by means of experimental courses, and Marsh of the possibility of reaching both children and their teachers. Meanwhile, D'Arms, the Ford Foundation's representative, made no attempt to direct or limit the discussion, and Dello Joio presided as chairman in more than name only, while also seeming to serve, to the extent that anyone did, as the final arbiter of policy, despite the presence of new Project Director Bernard Fitzgerald. Because the committee in this first CMP year had several of the same members as the final YCP committee, the ease with which they behaved in the fashion just outlined indicates that the same had been the practice during the YCP years. There were no apparent cliques on the committee, at least not cliques defined by compositional style. Noted atonal composer Powell spoke at length and was taken quite seriously, while both Mennin, a tonal composer, and Sessions, by then an atonal one, disagreed with him on some points, and agreed with each other on the same. There appears no reason, based on this document, to suppose that the committee would have been biased in its decisions regarding any styles of music or composers of music in those styles.

²⁸⁵ Ibid., 211-218.

Conceiving the Expanded CMP: November 1963 Committee Meetings

The committee decided to reconvene in November, but a smaller executive committee met on 11 November at MENC headquarters in Washington to refine the CMP's educational plans. A number of the CMP's subsequent policies were determined by this meeting. The surviving meeting summary does not provide a list of attendees, but it makes fairly clear that Dello Joio, Lawler, Fitzgerald, and Beglarian were all present; they were all sent copies of the document, at any rate. On the agenda was to investigate locations for [a] course in compositional techniques for music education students," "[a]n Institute in composition for non-composers," and "[a]n Institute for the study and performance of contemporary music, aesthetics and music theory for music educators."²⁸⁶

It was suggested that several potential locations for these events be visited in the near future by Dello Joio, Beglarian, or Fitzgerald. Not all 1964 program locations were advanced as possibilities at this point, but of those named in the meeting summary, all but the University of Minnesota and Idyllwild, California, eventually hosted CMP activities.²⁸⁷ The visitor to each site was to file a report that would be used in the discussion at the November meeting. A list of criteria for selection of potential locations is provided in the summary:

- a. Attitude of the administrative officer in charge.
- b. Performance facilities

²⁸⁶ Summary of Meeting in Washington, D.C., May 11, 1963, CMP Collection, 1.

²⁸⁷ The list is Potsdam, New York; Northwestern University; Tanglewood (Berkshire Music Center); Aspen; University of Michigan; University of Southern California; University of Wichita; Florida State University; University of Minnesota; University of Illinois; Peabody College for Teachers (now Vanderbilt University); University of Georgia; University of Texas; North Texas State University; Idyllwild, California.

- c. Interest and coordination between the faculty in composition, theory, and music education.
- d. Faculty resources available for administering and participating in the Seminar, course, or Institute.
- e. The extent of available physical facilities.²⁸⁸

None of these criteria is surprising, but it is important to note that the CMP intended to carry out a guided search for sites rather than rely exclusively on pre-existing relationships. In practice, a significant percentage of CMP activity locations were also those of former and current Project affiliates; several former Young Composers and Composers in Public Schools, for example, went on to teach Project-funded workshops or IMCE courses at their institutions. Even so, many locations were selected entirely on the basis of the above criteria, especially (a), (c), and (d), usually with the assistance of self-nomination.

At this meeting, the CMP also established its policy regarding the staffing of Seminars, courses, and Workshops. Criterion (d) above indicates that the preference, at least initially, was to have the host institution's own faculty conduct activities. It was decided, however, that the Project might alternatively or in addition "provide the salary for a guest professor for a semester course" or that "[v]isiting lecturers could be provided by the Project for a period of several days."²⁸⁹ These were the possibilities the full committee was to consider when it convened later in the year. In addition, they were to evaluate proposals for pilot projects that would be made by school system personnel.

²⁸⁸ Summary of Meeting in Washington, D.C., May 11, 1963, CMP Collection, 2.

²⁸⁹ Summary of Meeting in Washington, D.C., May 11, 1963, CMP Collection, 2.

The “most promising sites” would be visited in the interim “for further investigation.”²⁹⁰

Additional formative planning took place in further meetings prior to that by the full committee. At a meeting of Dello Joio, Beglarian, and Fitzgerald on 9 August, it was agreed that seminar staff would “involve faculty members and/or graduate students, rather than established composers since it is doubtful that the composers will be available on a [full] semester basis.”²⁹¹

Dello Joio, Beglarian, and Fitzgerald met again on 19 September and finalized a plan to fund two full-semester college courses in the Spring of 1964. These courses did indeed take place, at Wichita State University and Ithaca College. The courses’ “content and procedures” were discussed as well:

The course is to be instituted on the basic premise that the study of contemporary music should become an integral part of the music education curriculum. The course will be designed for junior and senior undergraduate students and graduate students. The course content is to be built around the landmarks of contemporary music and styles. It would probably include representative works by Schoenberg, Webern, Hindemith, Stravinsky and Bartók, as well as such American composers as Copeland [sic], Sessions, etc.²⁹²

This list of composers is notably balanced, possibly to an unintentionally high degree, since it includes, in Sessions, a composer who at the time would have been known not merely for his more recent, atonal works, but also, and still perhaps primarily, for his earlier, tonal ones.²⁹³

The courses would ideally include analysis of “representative contemporary styles and

²⁹⁰ Ibid.

²⁹¹ Summary of Meeting in New York, August 9, 1963, CMP Collection, 1.

²⁹² Ibid.

²⁹³ Though it must be admitted that Sessions may have been included in the list since he was on the Project Joint-Committee at the time, he was also the only member of the committee to be included.

repertory,” development of “understanding of the techniques of contemporary music,” and “[p]erformance of works studied, preferably by students taking the course.”²⁹⁴ The first two aims are generic and obvious, but the third, performance, prefigures the CMP’s later promotion of the Comprehensive Musicianship concept, the need for which, in the eyes of the committee, was observed in these early seminars and workshops.

It was suggested that guest lecturers for the seminars “might be chosen from composers on the committee,” but that they would not be limited to these. The instructors for the seminars were, as discussed earlier, to be drawn from a combination of the host institution’s faculty and others chosen by the CMP; those present at the September meeting suggested as options for the latter honor former YCP recipients Donald Erb, Ronald LoPresti, Peter Schickele, Robert Washburn, William Thomson, Karl Korte, and Harold Owen.²⁹⁵ Of these, Washburn, Thomson, and Korte later served the Project in various capacities, but none in 1964. Among them only Erb had written atonal music during his residency; what all had in common was that they had been considered personable and industrious by their supervisors. Those present at the meeting also planned later to hold summer seminars and three sessions at the MENC’s 1964 Biennial Convention.

When the full Joint Committee met on 15 and 16 November, then, the boundaries for discussion were already established. All were present except for Mennin and Goldman, but Dello Joio remarked that he found this a “fine turnout for a meeting at this time of

²⁹⁴ Ibid.

²⁹⁵ Summary of Meeting in New York, August 9, 1963, CMP Collection, 2.

year.”²⁹⁶ A full transcript of this meeting survives, just as for the April meeting, and from it we learn that, according to Fitzgerald, “there was no effort to solicit applications by a general announcement to school systems” in advance of the 1 October application deadline, because it was felt that “there would be so many disappointed” if this was done.²⁹⁷ As it was, the Project received 63 school system inquiries and 34 applications, from which 23 were going to be visited by Beglarian and considered for selection. Fitzgerald suggested that the apparent geographic concentration of 1964-65 applications might be problematic, as these were limited to “four or five in northern California ... Utah ... three or four in Ohio and, for the first time ... a substantial number of inquiries from the Eastern Seaboard, particularly the New England area.”²⁹⁸ The areas Fitzgerald named did receive composers, but so did some—Atlanta, Georgia; Houston, Texas; Kansas City, Missouri—that were not part of the concentrations he observed. His raising of the matter indicates that these places may have been selected to balance the Project geographically. Beglarian affirmed that, as he visited more schools, it became clear to him that it was difficult to find “situations in which all three levels [band, orchestra, chorus] of performance are at the highest level.” He suggested that the committee consider “assigning a composer to a situation where the performance has not quite been so high in the past, but where the potential could be realized by placing a composer there.”²⁹⁹ There is evidence that this was done in some cases thereafter, and it may be

²⁹⁶ Transcript of Proceedings, Contemporary Music Project for Creativity in Music Education , November 15, 1963, Washington, D.C., CMP Collection, 2.

²⁹⁷ *Ibid.*, 3.

²⁹⁸ *Ibid.*, 4.

²⁹⁹ *Ibid.*, 6-7.

illuminating to consider whether composers' apparent styles contributed to their selection for such placements.

Beglarian then clarified the amount of money the CMP would contribute toward composers' second years in school systems, which had been a matter of individual negotiation under the earlier Project. Since school contributions had earlier been "\$1,000 to \$2,000," he suggested that this figure could serve as a guide.³⁰⁰ In later years, school system contributions for second years would be larger—half of the base stipend. It is important to note that under the CMP as well as the YCP, whether a composer received a second year of residency was not determined solely by the Project or by the school system; the Project had to agree that both parties would benefit from a renewal of the arrangement, and the school system had to contribute the Project's desired amount.

The meeting confirmed Ithaca College and Wichita State University as sites for Project-sponsored seminars, Aspen and Tanglewood as sites for planned workshops, and the planning of the Baltimore and San Diego pilot projects. The conversation by those assembled regarding these programs provides insight into the specific reasons for the selection of the places and people involved. The committee's discussion of those reasons, in turn, provides insight into the establishment of the Project's later policies.

Sometimes the CMP's criteria for selecting program sites were personality driven. "The most important element of Ithaca College," said Beglarian, "is Mr. Warren Benson's being on the faculty and the purpose of our considering them was the fact that Mr. Benson is there."³⁰¹ What attracted him to Benson, apparently, was that, as head of the

³⁰⁰ Ibid., 7-8.

³⁰¹ Ibid., 18.

Music Literature Department at Ithaca, he had seen to it that this department was one “where the theory of music is discussed ... theoretical consideration of the stylistic content of music [as] the mechanism of the music.”³⁰² For his part, Benson composed tonal music, but the fact that Mel Powell was also selected to run an initial CMP program indicates that the individual styles of teachers who were composers were not factors in their selections. The notion of including theory within non-theory music curricula, as had Benson at Ithaca, was not only the main impetus for the selection of that institution, but would become a driving force behind the later Comprehensive Musicianship idea that the CMP would promulgate. The Ithaca course would last eight weeks, and the students would be senior music education majors who had just begun to experience student teaching; the hybrid in-service/pre-service nature of this situation was also appealing to the committee, and the CMP would continue to pursue both in-service and pre-service programs (for the general music major) for most of its remaining years.

In other cases, the Project’s reasons for site selection were primarily non personnel based. Beglarian was enthusiastic about his visit to Wichita, during which he perceived “no question ... [that] they would want to do something like this[.]”³⁰³ He described a three-part projected program there, which would feature undergraduate and in-service courses and a summer workshop. Beglarian had not met or known anything about Leo Kreter, who was to lead the Wichita program, prior to his visit, though he was impressed with Kreter’s apparent interest in CMP ideas. Personnel had played a role in the selection of the Ithaca and Wichita program locations, but as an impetus in the former case and a

³⁰² Ibid.

³⁰³ Transcript of Proceedings, Contemporary Music Project for Creativity in Music Education, November 15, 1963, Washington, D.C., CMP Collection, 24-25.

mere supporting factor in the latter; Wichita would certainly not have been selected if not for Kreter's positive attitude, but it was considered a possibility before the Project knew him. Equally certain, from the committee's conversation, is that Kreter's personal inclinations toward or against specific musical styles were never considered in the decision to hold a course at Wichita.

While the main heads of programs were important, it had been acknowledged all along that they would also feature auxiliary personnel. The question thus emerged of who besides the institutions' local faculty might participate in leading the seminars and workshops. The ensuing discussion included some suggestions. Fitzgerald referred to the previous meeting:

It was indicated that we would hope that some of the people who have been in the previous project might have an active role in the seminars and workshops, and to that end we selected a list of some of the more successful ones who, from all indications, would have the maturity to perhaps participate in this type of situation. We have written to them about their possible interest and their availability. Of the 9 or so who were contacted, all are vitally interested, but there is a basic difficulty which seems, at the moment, rather insurmountable. However, in the long-range planning, that might be changed. That is that all of these people are currently involved in full-time positions somewhere.³⁰⁴

Fitzgerald indicated, however, that they would be available for shorter periods of time. Unfortunately, the list of "nine or so" has not survived.³⁰⁵ Fitzgerald only mentioned Karl Korte specifically. He expressed doubt about using the young composers for shorter periods because "an established composer of stature ... might be followed by a young composer who would be at the disadvantage of following an outstanding person and not

³⁰⁴ Ibid., 34.

³⁰⁵ It cannot be the list from the meeting summary of 7 August, because that list included only seven names.

being able to contribute on an equal basis for the moment.”³⁰⁶

For this reason, he suggested that the Project courses “rely on people of established reputations going as guest lecturers.”³⁰⁷ Lawler proceeded to discuss with Fitzgerald the prospect of using the composers in programs at the universities that employed them. Indiana State College, where LoPresti was on the faculty, had inquired about hosting a CMP course, and there had also been an inquiry from William Thomson “regarding some seminar workshop that might be held at Indiana University.”³⁰⁸ Martin Mailman and Michael White were also mentioned. There is no indication in the discussion as to whether these composers were on the list Fitzgerald mentioned, though it seems likely that they were. At this time, of course, no former CMP or YCP composers had yet written atonal music. Korte, LoPresti, and Thomson all went on to participate in later CMP activities.

Fitzgerald acknowledged that some potential seminar and workshop locations would be “places represented by members of this Committee,” but suggested that these would be avoided as much as possible for the time being, to avoid the appearance of a conflict of interest. “[O]therwise, it is going to be interpreted that ‘The way to get a project going is to get on the Committee.’”³⁰⁹ Had this avoidance been maintained, it would have been valuable to bear it in mind during any analysis of the CMP’s personnel selection. When the IMCE was launched three years later, however, the concern was thrown out the

³⁰⁶ Transcript of Proceedings, Contemporary Music Project for Creativity in Music Education , November 15, 1963, Washington, D.C., CMP Collection, 35.

³⁰⁷ Ibid.

³⁰⁸ Ibid., 36.

³⁰⁹ Ibid., 38.

window; many of those involved in teaching IMCE courses were current or former members of the Joint-Committee.

Going beyond Fitzgerald's worries of metaphorical inbreeding, Powell wondered if the CMP might try to initiate programs in places "where personnel ... are not attuned to the purposes of [the Project's] overriding thought"—that is, whether they would attempt to place courses in less than completely favorable environments.³¹⁰ If the CMP had made a point of doing this, it would be impossible for personnel-based analysis of its site selection to yield valuable information about the Project's overriding attitudes. But Fitzgerald's response to Powell's query was that "there is a pretty strong indication ... that if there isn't present some affinity within the staff for this kind of thing, the success of it might be questioned or jeopardized," since that success depended on coordination of education, composition, and literature departments, and if they did not have "a fairly good working relationship there initially, at least good will," there would be little chance of a productive outcome.³¹¹ Since the Project selected sites for attitude, but, as seen below, some programs focused more on tonality and others atonality, it is clear that the attitude in question was other than essentially stylistic; this observation supports the idea that the overall content of the educational programs was representative. Fitzgerald did suggest that once the CMP was well established, it might be possible to take initiative in hostile environments, and segued into a discussion of the planned Aspen and Tanglewood workshops.

Since Aspen and Tanglewood were, in Beglarian's words, "not associated with

³¹⁰ Ibid., 39.

³¹¹ Ibid., 40.

educational activity,” holding workshops there would allow the CMP “to bring the professions of teaching and performance together under ideal circumstances ... [an occurrence] possible only through [the Project’s] efforts.”³¹² These two workshops were still very much in the planning stages, but their scheduling and basic outlines had been agreed on.

The Tanglewood seminar would enroll a group of teachers to observe and participate in an already-scheduled conference for “up and coming” composers, with lectures and demonstrations provided by members of the center’s already engaged faculty.³¹³ The Aspen seminar, on the other hand, was to be planned and taught by Powell, but Darius Milhaud, the head of the composition department there, was “very much interested” according to Beglarian, and said that “if his health [was] such that he could take an active part, he would welcome this opportunity.”³¹⁴ The prospect that Milhaud would use his influence to ensure the Aspen program’s success must have been a factor in the CMP’s choice of that venue, but it was also attractive because it drew students nationally and because “despite the fact that they [had] had some teachers’ courses available there, they have felt that the teachers ... have never been involved in the actual music going on at Aspen.”³¹⁵ Like those elsewhere, the Aspen course, had it taken place, would have featured rehearsal and performance of contemporary works as a means of study. Dello Joio’s expression of happiness that Powell was to teach the course may reveal his underlying views on what the CMP should attempt to represent and promulgate:

³¹² Ibid., 41.

³¹³ Ibid., 57.

³¹⁴ Ibid., 59.

³¹⁵ Ibid., 60.

I do think, due to the fact that Mel has a distinguished place in representing, as he does;—and this gets very difficult to say—the highest thing from the point of view of what we are trying to do, I think this, too, is a very good thing from the point of view of the emanation from this Committee itself, somebody who is deeply involved with the Project.³¹⁶

Dello Joio's suggestion that Powell represented "the highest thing" as far as the Project was concerned could indicate a desire on his part to ensure that the CMP featured atonal music in its educational activities even though he himself composed tonal music.³¹⁷

After lunch, the twenty-two potential sites for 1964-65 composer residencies were discussed in some detail, revealing criteria for site selection beyond the application screening and visitation stages. Beglarian suggested, for example, that it would be unfair to choose multiple school systems in the same state in the same year. He felt that twenty-two was not enough school systems from which to select ten, and wanted to get up to thirty by the meeting in early 1964. The committee discussed the idea of basing their evaluations of systems on the quality of bands rather than orchestras, since Halgedahl pointed out that there were more outstanding bands than orchestras in high schools.³¹⁸ Beglarian wondered if a composer could or ought to be placed in a situation without particularly good performing groups, to be "used to bring about a cohesion of musical activity in the schools."³¹⁹ Dello Joio suggested that while some of the young composers had, "because of their own personality and imagination ... gone in and done" just this,

³¹⁶ Ibid., 64.

³¹⁷ Or, though the Project's later flagship concept of Comprehensive Musicianship had not yet arrived, it could refer to Powell's status as a former prominent jazz musician—an individual who had succeeded in both the popular and classical music worlds.

³¹⁸ Ibid., 93-94.

³¹⁹ Ibid., 101.

the committee's main problem was "to find simply the best we have available."³²⁰ He emphasized that composers and locations were all individuals. The subsequent discussion settled on the plan of "best available," though in the case of schools there were later some probable mistakes in this department.

After a lengthy discussion of various logistics, Giannini asked an important question: were members of the Joint Committee allowed to write recommendations for composer applicants? They had done this in the YCP, of course. The consensus was that this would be fine, and not create a conflict of interest.³²¹ The rest of the day's conversation was about the planning of the pilot projects.

Because this discussion returned again and again to the subject of teaching techniques, and how to reach elementary school aged children in particular, Powell restated his April call for systematic study of musical education, this time in the form of "a special group that would attempt to formulate a technical base for the study of music."³²² He suggested that this group would:

[Conduct] examination of work in such fields ... as the perception field [and] the learning field ... collection of musical theoretic data ... [and] publications ... for the music educator ... the student , and for other sub-groups at various levels[.]³²³

This is a rather vast proposal, and it is not surprising that the CMP never undertook it, but pedagogical publications did become part of the Project's later activity, intended as a means to take advantage of and propagate the observations made by those who ran its

³²⁰ Ibid., 104.

³²¹ Ibid., 128.

³²² Ibid., 147.

³²³ Ibid., 148.

programs and the techniques they developed. At this point, Powell's interjection received no immediate reaction, and the committee adjourned until the next day.

The conversation on 16 November opened with Dello Joio's presentation of plans for the CMP session at the 1964 Biennial MENC meeting:

[T]hree scores[—]that means three different compositions[—]will be projected on a screen with an analysis of that by three people chosen to do this immediately followed by a performance of the works under analysis for the audience, at the end of which it will be thrown open to the floor.³²⁴

It had been decided already that the presenters would be Milton Babbitt, Mel Powell, and Gunther Schuller, and that the works would be by Milhaud, Stravinsky, and one to be announced. All three of these presenters were writing atonal music at the time, though the two scheduled works were tonal.

Halsey Stevens read his proposal for a series of "seminars or workshops in which music educators and composers would meet for the purpose of more or less a climate of contemporary music."³²⁵ He suggested that these seminars include discussion and rehearsal. This proposal is for something very much like the 1964 Tanglewood and Aspen programs already planned, but in "metropolitan centers rather than smaller areas."³²⁶ Stevens's idea would be carried out by the Project to a great extent, with universities serving as the centers.

The rest of the meeting was given largely to further discussion of the pilot projects in Baltimore and San Diego, almost entirely focused on logistical matters. Of note is Mary Val Marsh's enthusiastic endorsement of David Ward-Steinman to be the composer

³²⁴ Ibid., 154.

³²⁵ Ibid., 161.

³²⁶ Ibid., 163.

involved with the San Diego project.³²⁷ Ward-Steinman's involvement with the CMP followed the reverse trajectory of what was common, as he was first entrusted with educational and consulting duties and only later made a composer-in-residence.

1963-64 Educational Activities

Seminars, Workshops, and Pilot Projects, Spring 1964

The CMP experimented in the spring of 1964 with programs of several types: full-semester courses for undergraduate music education majors at the University of Wichita and Ithaca College; full-semester in-service pilot projects in Baltimore and San Diego; a shorter course for junior high school students in Farmingdale; and a four-week in-service workshop at Tanglewood. A similar workshop at the Aspen Festival was canceled. While the 1964 courses were aimed at different audiences, they shared, except for that at Tanglewood, an overall similarity of content. Consistency of content across educational programs of different types—including the extensive IMCE, presented to a general group of music majors at its institutions—would prove a hallmark of the CMP with few exceptions, strongly suggesting that the repertoire presented in an in-service workshop would have also been presented by the same instructor in an undergraduate course and vice versa.

Wichita Seminar

The seminar at the University of Wichita (now Wichita State University) met three times weekly between 3 February and 22 May 1964.³²⁸ The students were music

³²⁷ Ibid., 216-17.

³²⁸ Leo Kreter [and Eunice Boardman?], "Final Report to the MENC and the Ford Foundation on the

education majors with student teaching experience. The course's content was presumably signed off on by the Joint Committee, or at least by Fitzgerald, Dello Joio, Beglarian, and Lawler, who by this time, to judge from a memorandum about the Wichita proposal, were functioning as a sort of executive committee. This memorandum, sent by Fitzgerald to the other three on 16 October 1963, calls the proposal "excellent," implies that only minor budgetary clarifications need be made before CMP approval, and makes no mention of content, which must have been discussed in earlier, non-surviving letters or by phone.³²⁹ Though no comment to this effect exists, Fitzgerald may, on his visit to Wichita to assess the site's suitability, have noted Leo Kreter's department toward contemporary musical style as it was manifested in his own music. In a report to Fitzgerald of his stint as a guest lecturer for the Wichita course, Halsey Stevens implied that Kreter's music was relatively conservative, saying that

after hearing and seeing some of Dr. Kreter's music, I believe that his point of view as a composer—forward-looking but not 'far out'—qualifies him admirably for the job he has undertaken. He can maintain contact with the student without losing sight of the desirable goals of contemporary music.³³⁰

Eunice Boardman, who co-chaired the course as education specialist (Kreter was the theorist), later served the CMP in other capacities.

During the semester, three guests, sponsored by the CMP, visited the seminar; these included Milton Babbitt and Robert Ward in addition to Halsey Stevens. Each of them

Project in Contemporary Music at the University of Wichita, Spring Semester 1964," CMP Collection, 11-12.

³²⁹ Bernard Fitzgerald to Norman Dello Joio, Grant Beglarian, and Vanett Lawler, 16 October 1963, CMP Collection.

³³⁰ Halsey Stevens to Bernard Fitzgerald, 26 March 1964, CMP Collection. The phrasing "not 'far out'" is particularly suggestive coming from Stevens, a tonal composer.

engaged with students and afterward wrote a report of his visit for the Project. In contrast to the haphazard documentation policy of the YCP years, the CMP assiduously collected reports from those it funded, and while such reports do provide documentary information about Project activities, they also indicate, at least sometimes, the perceived success or lack thereof of each CMP program and residency, which contributed to the selection of future ones. The semester-long course as it was implemented at Wichita was regarded as successful by each guest lecturer. Babbitt was complimentary of Kreter, calling him “well-informed,” and thought the experiment promising:

[T]his project, particularly if it is both widened in its geographical scope and continued for a considerable period of time in each place ... will inevitably affect the level of musical maturity of students entering universities, and ... the level of instruction and the quality of accomplishment in universities.³³¹

Ward was more guarded, wondering why the students were not more talkative during his discussion session, but did opine that Kreter had “accomplished a great deal during a period when of necessity he has had to be feeling his way from day to day.”³³² For his part, Stevens suggested that from what he had seen, the students in the course “should all be in a better position to present the music of their own time to their students, intelligently and meaningfully ... as teachers and music directors.”³³³

These reporters’ positive view of the Wichita seminar presages the Project’s continued support for similar formats, which featured not only theory and analysis but also composition by the students. Fitzgerald himself visited the course near the end of the

³³¹ Milton Babbitt to Bernard Fitzgerald, 5 May 1964, CMP Collection.

³³² Robert Ward to Bernard Fitzgerald, 27 April 1964, CMP Collection.

³³³ Halsey Stevens to Bernard Fitzgerald, 26 March 1964, CMP Collection.

semester, and discussed with the Wichita faculty “the possibility of an experimental class in music theory for entering freshmen which would be undertaken from a creative point of view[.]” This precisely describes an important aspect of the later IMCE courses.

As spelled out in the Wichita Seminar’s final report, its approach, which included student composition projects, “[was] based on the premise that once a participant [had] himself manipulated the materials of modern music—even at a beginning level—he [would] have a sympathetic understanding of the way a contemporary composer handles these materials[.]”³³⁴ The present study concerns itself with what the seminar claimed “the materials of modern music” to be. The list of concepts that were covered includes the following harmony-related sections:

C. Harmony and tonality³³⁵

1. The enriched vocabulary
 - a. superimposed 3rd, 9th, 11ths and 13ths
 - b. added tones
 - c. simultaneous major and minor
 - d. non-tertial chords—clusters
 - e. polychords
2. Harmonic flow
 - a. color vs. function
 - b. modal relationships
 - c. contrapuntal resultants
 - d. root relationships
 - e. chromatic relationships
 - f. static sonorities
 - g. harmonic rhythm
3. Tonality
 - a. free modulatory relationships
 - b. abrupt tonality shifts
 - c. dual modality (simultaneous major and minor)
 - d. polytonality
 - e. free tonality—extreme chromaticism with tonal center

³³⁴ Kreter, “Final Report ... Wichita,” 5.

³³⁵ Section A is “Melody, motivic manipulation, and counterpoint,” and Section B is “Meter and rhythm.”

f. atonality

D. Color: Orchestration, and texture [. . .]³³⁶

E. Twelve-tone writing

1. historical, aesthetic derivations and implications
2. set construction of various types
3. serial melody, rhythm and texture
4. totally organized music³³⁷

Section F dealt with electronic music on an elementary level. By grouping atonality as a type of tonality, the designers of the Wichita Seminar indicated some sympathy toward it, and by giving serialism its own heading, they showed no confusion between it and non-serial atonality. At the same time, the greater apparent nuance of the discussion of non-atonal harmonic concepts suggests a possible bias in that direction. The report states that the seminar “considered 12-tone composition for a week,”³³⁸ with harmony as a whole occupying three weeks in total.³³⁹ There is no indication of how much of the previous harmonic time was spent on non-serial atonality, but serialism was discussed for one-third of the time spent on harmony in the seminar, a significant fraction. Halsey Stevens was guest composer during the seminar’s period of harmonic study, and reported that he had lectured on “the derivation of harmonies from arbitrary or synthetic scales, as well as some more general points about non-functional harmony.”³⁴⁰

Babbitt lectured to the seminar on “perception in the electronic medium” and to “the general School of Music student body and faculty” on 12-tone music, the latter in

³³⁶ This section does not refer to pitch materials.

³³⁷ Kreter, “Final Report . . . Wichita,” 7-8.

³³⁸ Kreter, “Final Report . . . Wichita,” 15.

³³⁹ Kreter, “Final Report . . . Wichita,” 14.

³⁴⁰ Halsey Stevens to Bernard Fitzgerald, 26 March 1964, CMP Collection.

addition to the week of regular seminar class time spent on it.³⁴¹ There is no record of Ward having participated in the teaching during his evaluatory visit. From the report, then, it appears that four class meetings were devoted mainly to modern techniques of tonality and two plus an additional lecture to serialism, while a brief presentation of non-serial atonality also occurred at some point.³⁴² There was thus no particular bias toward atonality or serialism in the Wichita Seminar. While atonality was far from dominant, however, it was significantly represented: two of six meetings were devoted to it, representing 33% of total seminar time as well as the same percentage of the time spent on harmony.

The seminar's group composition project, an opera on the story of Aunt Rhody's goose, exists in an original version—which the final report deemed “an unsuccessful by-product of creativity”³⁴³—and a revision, both of which featured entirely tonal music. This nature of the final project further suggests that atonal music had not dominated the seminar, though one-third of total time had been spent on it.

Ithaca Seminar

Like the Wichita seminar, the one in Ithaca was aimed at music education majors and combined theory and analysis with composition, this time in wholly non-chronological fashion. Unlike Wichita, it was originally planned in two versions, one of eight weeks' length and one of fifteen. Warren Benson had originally proposed his idea for the seminar to Ithaca College itself, as part of a plan to revamp the theory curriculum

³⁴¹ Kreter, “Final Report ... Wichita,” 18.

³⁴² Kreter, “Final Report ... Wichita,” 11-12.

³⁴³ Kreter, “Final Report ... Wichita,” 18.

there.³⁴⁴

Arthur Berger visited the fifteen-week seminar from 15 through 17 April as a guest lecturer, and was taken with its apparent success:

In conclusion it should be said that much as one may look for flaws in the manner in which the project is carried out (I look for them in vain), the mere fact that MENC and the content of a seminar give their seal of approval to vital contemporary music is in itself sufficient incentive for students to take it seriously as a bona fide sphere of knowledge.³⁴⁵

The CMP hierarchy must have shared this view of Benson's course, because they released as one of their official publications his report of the Ithaca seminar and his pilot project for high school aged students at the Interlochen arts academy the following year.³⁴⁶ Ultimately, it was Benson's format, with regular brief composition assignments targeted toward understanding of particular concepts, rather than the Wichita concept of a culminating collaborative project, that was used in most IMCE courses.

The non-composition aspect of the seminar in Ithaca was similar to that in Wichita. Benson divided the materials of music, and particularly modern music, into the categories "Color," "Form," "Rhythm," "Melody," and "Harmony." "Within each of these categories," he reported, "certain common, present day practices were observed[.]"³⁴⁷ Benson gave examples in his report of the techniques explored by the class, which encompassed a wide range of ideas. When discussing color, "students were asked to

³⁴⁴ [Warren Benson], "Music Education Seminar in Contemporary Music: Final Report," 15 August 1964, CMP Collection, 1.

³⁴⁵ Arthur Berger to Bernard Fitzgerald, n.d. [April 1964], CMP Collection.

³⁴⁶ Warren Benson, *Creative Projects in Musicianship: A Report of Pilot Projects Sponsored by the Contemporary Music Project at Ithaca College and Interlochen Arts Academy* (Washington, D.C.: Contemporary Music Project, 1967).

³⁴⁷ [Benson], "Final Report," CMP Collection, 6.

investigate every conceivable way in which sound could be made with or by their instrument,” which suggests that Benson stressed the possibility of textural or timbral considerations being significant in music.³⁴⁸ Indeed, his introduction of these considerations led to a free discussion of form, as well. Benson encouraged students in their initial composition projects to “create new forms,” and in his report described several results that were explicitly or implicitly textural or aleatory.³⁴⁹ He reported having given the class examples from Stravinsky, Copland, Bartók, Barney Childs, and himself.³⁵⁰ All but the Childs were from tonal works; Childs was interested in aleatory at the time.

In the harmony section of the course, wrote Benson, “[m]odern harmonic practice was observed through the analysis of scores and recorded examples.” The class also made use of Vincent Persichetti’s *Twentieth Century Harmony*.³⁵¹ In the report, Benson presented a list of the scores studied in the seminar, some of which he says were performed on recitals at Ithaca during the Fall semester. The latter group consisted of *Interbalances IV* by Childs, “an aleatory work for narrator and trumpet”; and *Improvisation with Pre-recorded Tape* by Benson, George Andrix, and Terry Hulick, which included “in addition to the pre-recorded tape of percussion notes, a twelve-tone row and two rhythmic sets” (although Benson’s own music was tonal). His list of additional works follows, minus

³⁴⁸ Ibid.

³⁴⁹ [Benson], “Final Report,” 7-9.

³⁵⁰ Stravinsky: *Symphony of Psalms*; Copland: *Piano Sonata*; Bartók: *Concerto for Orchestra* and *String Quartet No. 4*; Childs: *Wind Quintet*; Benson: *Remembrance* and *The Leaves are Falling*.

³⁵¹ [Benson], “Final Report,” 11.

those already mentioned, with indication of the nature of the pitch materials of each.³⁵²

Karlheinz Stockhausen, *Zyklus* (a)

John Cage, *Amores* (a)

Lou Harrison, *Violin Concerto* (t)

Roy Harris, *Symphony No. 3* (t)

Igor Stravinsky, *The Firebird* (t); *In Memoriam: Dylan Thomas* (a)

Paul Hindemith, “Le Biche” from *Six Chansons* (t)

George Andrix, *Fourteen Duets for Violin and Viola* (a)

Norman Dello Joio, *Variants on a Mediaeval Tune* (t)

Benjamin Lees, *Six Songs* (t)

Ernst Krenek, *Sestina* (a)

Alban Berg, *Lyric Suite* (a)

Warren Benson, *Three Pieces for Percussion Quartet* [no pitch]

unspecified works by Elliott Carter (a) “investigated in terms of rhythmic modulation.”³⁵³

Seven of the list’s 14 entries pertain to atonal works, 6 tonal, and one with no pitch. With the addition of the 4 other tonal works and the 3 other atonal ones, balance is maintained.

Of the 9 works with atonal pitch materials, 4 (both of Childs’s; Andrix; and Benson-Andrix-Hulick) most likely featured aleatory techniques and one was in an aleatory form (Stockhausen). In the final tally, the Ithaca seminar featured analysis of 10 tonal works, 11 atonal ones, with 5 of the latter having aleatory elements, and one with no pitch. This constitutes a slight bias toward atonal pitch materials, but also a significant exploration of tonal ones, accompanied by a significant exploration of aleatory—50% of works studied were atonal, 27.3% atonal without being aleatory. The Ithaca seminar exhibited no “tyrannical” tendencies in any direction, but instead, like the Wichita seminar, featured atonality to a significant but not dominant degree.

³⁵² Pitch-materials indication is mine, not Benson’s.

³⁵³[Benson], “Final Report,” 12-13.

Baltimore Pilot Project

The Baltimore pilot project consisted of two concurrent and connected lines of action. An in-service seminar for elementary level music teachers met weekly from February through May, and the concepts discussed there were concurrently used by the same teachers in their own classrooms, with “special emphasis” on four pilot schools, each having two pilot classes; each pilot school had a member of the seminar assigned to it, who visited weekly and conducted a special project, which often included student composition.³⁵⁴ The seminar was taught by Alice Beer, the Supervisor of Elementary Music Education in Baltimore, and Emma Lou Diemer, who served as “Composer-Consultant.” Diemer was most likely chosen to participate because she was working as a part-time consultant in the Arlington, Virginia, school system at the time, and thus was living relatively nearby.³⁵⁵

According to the Baltimore report, “with the exception of certain books, recordings, and music scores, the material utilized in the project was similar to that found in any well-equipped elementary school.” The report goes on to outline these “certain books, recordings, and musical scores” without indicating for what, or where, in particular, they were used (information which, in any event, is beyond the scope of this study). The recordings recommended were (with “a” or “t” indications as before):

Aaron Copland, *Billy the Kid* (t); *Rodeo* (t); *El Salón México* (t)
Igor Stravinsky, *The Firebird* (t); *Rite of Spring* (t)
Arthur Honegger, *Pacific 231* (t)
Gunther Schuller, *Seven Studies on Themes of Paul Klee* (a)

³⁵⁴ Emma Lou Diemer, Alice S. Bier, and J. Marion Magill, “Music Educators National Conference Contemporary Music Project for Creativity, Baltimore Elementary Schools,” CMP Collection.

³⁵⁵ Transcript of Proceedings, Contemporary Music Project for Creativity in Music Education, November 15, 1963, Washington, D.C., CMP Collection, 220.

Vincent Persichetti, *Divertimento for Band* (t)
 Béla Bartók, *Sonata for Two Pianos and Percussion* (t)
 Otto Luening and Vladimir Ussachevsky, *Poem in Cycles and Bells*
 John Cage, *Amores* (a)
 Karlheinz Stockhausen, *Gesang der Jünglinge* (a)
 Dave Brubeck, *Time Out* (t); *Time Further Out* (t)
 Benjamin Britten, *Young Person's Guide to the Orchestra* (t)
 Henry Cowell, *Piano Music* [individual works not given] (t)
Music of Bali (t)

Of these seventeen items (with Cowell of necessity counted as one), 14 have tonal pitch material of one sort or another, though two of those items are jazz, one includes recorded tape, one features experimental playing techniques, and one is non-Western.³⁵⁶ Without the jazz and non-Western works, the numbers are 11 of 14. Both works with atonal pitch materials also feature extended timbral resources—prepared piano in the Cage and electronics in the Stockhausen. This list seems to have been assembled for sonic impact as much as anything, which makes sense considering that it was intended for young ears. It certainly shows a bias toward tonal harmony, however, with 11 of 13 traditionally-pitched “classical” selections being tonal.

The recommended miniature scores are:

Igor Stravinsky, *The Rite of Spring*
 Aaron Copland, *Four Dance Episodes from Rodeo*; *El Salón México*; *Billy the Kid*
 Arthur Honegger, *Pacific 231*

These are all tonal scores, and were possibly selected with the idea that the students might be able to follow their interesting rhythms. Thus far, 16 of 18 specifically named, Western, classical, pitched works are tonal. Following the above items is a longer list of works recommended “for Classroom Use and for Private Study,” divided into particular

³⁵⁶ The music of Bali, of course, features its own modes.

categories of emphasis. Of 19 items for Rhythm, all feature tonal pitch content except for one (labeled only “Cage,” with no title indicated).³⁵⁷ All 6 counted items for Melody are tonal.³⁵⁸ Of 5 items for Long Melodic Lines, all are tonal.³⁵⁹ Of 6 items for Harmony, 5 are tonal, one atonal.³⁶⁰ Of 9 items for Form, all are tonal.³⁶¹ Two specific pieces are listed for Percussion, both tonal, while two additional items are non-Western (though tonal) or unidentifiable.³⁶² For the category Electronic and *Musique concrète*, 4 specific works are mentioned along with (and included on) 6 records and the names of 8 composers. Of nine identifiable items (work-composer combinations or just composer names), all are atonal but two mentions of Ussachevsky, who sometimes used tonal pitch materials, and *Poème électronique*, which has insufficient pitch content to qualify as tonal

³⁵⁷ Throughout this discussion, “items” and “works” are defined as single instances of a composer’s name whether or not accompanied by a work title. Non-Western and jazz items are listed here but not counted in the totals. The Rhythm category included: Bartók, *Dance Suite*; Bartók, *Roumanian Dances*; Benjamin, *Jamaican Rhumba*; Bernstein, *West Side Story*; Bernstein, *Candide Overture*; Bernstein, *Fancy Free*; Copland, *El Salon Mexico*; Khachaturian, *Masquerade*; Khachaturian, *Sabre Dance*; Honneger, *Pacific 231*; Milhaud, *Saudades do Brasil*; Milhaud, *La Création du monde*; Stravinsky, *The Firebird*; Villa Lobos, *Little Train of the Caipira*; Persichetti, *Divertimento*; Barber, *Commando March*; Hanson, *Merry Mount Suite*; **Cage, unspecified**; Cowell, unspecified; and two Brubeck selections as well as the Bali record. The reader is reminded that boldface indicates an atonal work.

³⁵⁸ Barber, *Adagio for Strings*; Bartók, *Concerto for Orchestra*; Hindemith, *Mathis der Maler*; Britten, *Young Person’s Guide to the Orchestra*; Orff, *Carmina Burana*; Hanson, *Merry Mount Suite*; and the Bali record (not counted).

³⁵⁹ Barber, *Adagio for Strings*; Bartók, *Concerto for Orchestra*; Hindemith, *Mathis der Maler*; Shostakovich, *Symphony No. 7*; Villa-Lobos, *Bachianas Brasileiras*.

³⁶⁰ **Schuller, *Seven Studies on Themes of Paul Klee***; Shostakovich, *Symphony No. 7*; Villa-Lobos, *Bachianas Brasileiras No. 2*; Bartók, *Sonata for Two Pianos and Percussion*; Stravinsky, *Octet for Winds*; Stravinsky, *L’Histoire du soldat*.

³⁶¹ Bartók, *Concerto for Orchestra*; Bloch, *Concerto Grosso for String Orchestra and Piano*; Hindemith, *Mathis der Maler*; Kabalevsky, *The Comedians*; Khachaturian, *Masquerade*; Milhaud, *Suite Française*; Milhaud, *Suite Provençale*; Shostakovich, *Symphony No. 7*; Britten, *Young Person’s Guide to the Orchestra*.

³⁶² Bartók, *Sonata for Two Pianos and Percussion* and Antheil, *Ballet Mécanique*. The other items listed are *Music of Bali* and an album titled *Concert Percussion*.

or atonal.³⁶³ There is also a Twelve-Tone category, with five items listed, and an Improvisation category, which lists two items, one of which is jazz.³⁶⁴ In total, of the 61 non-improvised listening items, 45 feature tonal pitch content, 13 atonal—all but 2 confined to the electronic, twelve-tone, and improvisation categories—and 3 unknown or insufficiently pitched. When the categorized list is combined with the uncategorized lists, the numbers are 79 items, 61 tonal, 15 atonal, and 3 unknown or insufficiently pitched. Clearly there was no bias toward atonal music in the Baltimore Pilot Project insofar as the works of music it presented to students—only 19% of the counted items are atonal.

The Baltimore report additionally lists a group of “Piano Materials in Contemporary Idiom for Teacher’s [sic] Home Study,” which consists mainly of collections and names only some composers. Those it names are Bartók (the full *Mikrokosmos* and one other mention), Finney, Kabalevsky, Prokofiev, Tcherepnin, Krenek (his *12 Short Piano Pieces*), Stravinsky, Hindemith, Poulenc, Milhaud, Copland, Albeniz, Tansman, Honegger, Cowell, Elwell, Riegger, McBride, Babbitt, Lockwood, and Diemer (*Four Piano Teaching Pieces*). The selection of composers here probably says more about the publishers of the collections then available than the planners of the Baltimore Pilot Project, but it includes among its 21 names only 3 identified atonal composers (14.3%). Atonal dominance would probably not even have been possible in assigning collections of easy-to-play contemporary piano pieces in 1964, and the low representation of atonality on this list is somewhat offset by the inclusion of the complete Krenek volume;

³⁶³ The names (attached to record albums without content listings) are **Varèse** (2), Ussachevsky, Cowell, **Cage**, **Powell**, **Babbitt** (2), and **Stockhausen**. The specific pieces mentioned are Varèse’s *Poème électronique* and *Hyperprism*, Ussachevsky’s *Piece for Tape Recorder*, and **Stockhausen’s** *Gesang der Jünglinge*.

³⁶⁴ Twelve-tone names (no works listed) are Webern (two albums, but one is the complete works, so the other overlaps with it in content), Berg, Schoenberg, and Krenek. Improvisation names are Lukas Foss (*Time Cycle*) and Brubeck.

this is evidence that Diemer, most likely responsible for all of the report's lists, was interested in making sure to represent atonality, and she represented it on this list at close to its rate of representation in the Baltimore Pilot Project overall. For the entire Baltimore Pilot Project, the figures for 100 counted items are 79 tonal, 18 atonal, and 3 uncategorized.

San Diego Pilot Project

The San Diego pilot project was similar to Baltimore's, with a seminar for in-service teachers running simultaneously with pilot classes throughout the 1964 spring semester. The main facilitators were David Ward-Steinman, Susan Ward-Steinman (the composer's wife, an elementary school teacher), and Mary Val Marsh. As we have seen, it was Marsh who selected Ward-Steinman, and it can be assumed that the choice came partly because he was available given his position at San Diego State, though the Project did approve the proposed lesson plan the two of them presumably developed together.

The report on the seminar for teachers gives an account of the concepts presented, which included discussion of various contemporary melodic and harmonic concepts, including serialism, but no schedule is provided to indicate how much time was spent on which material. A number of illustrative examples are mentioned in the report, which includes 101 names of twentieth-century works and composers, including re-references to the same ones to illustrate different concepts.³⁶⁵ Of these 101 references, 25 are to works

³⁶⁵ Mary Val Marsh, et. al., "A Report to the Music Educators National Conference–Ford Foundation Committee of the 'Contemporary Music Project for Creativity in Music Education,' regarding the Seminar–Pilot Class Project conducted in the San Diego, California, area during the Spring Semester, 1964," CMP Collection, 6-14. The full list is: Gershwin, *An American in Paris*; Rogers, *Leaves from the Tale of Pinocchio*; Respighi, *The Pines of Rome*; Debussy, *Sirens*; Milhaud, *Les Choephores* (twice); **Cage, Amores**; Harrison, *Suite for Violin, Piano and Small Orchestra* (three times); Cowell, *Aeolian Harp* and *Banshee*; Copland, *Piano Variations*; Bartók, *Mikrokosmos Vol. IV, No. 102*; **Foss, Time**

with atonal pitch materials or composers (with no work mentioned) primarily known for atonal writing, for a representation of 24.8%, in line with those of this year's other seminars and workshops. Ward-Steinman had also submitted a list of "requested" recordings for use in the project. It does not match up completely with the examples in the report, but its existence suggests that its contents may have been heard in class even if not mentioned in the report. Ward-Steinman's list³⁶⁶ includes 42 recordings, with 27 named composers.³⁶⁷ Of these, 4 individual listed works, by 4 different composers,

Cycle (twice); "Milhaud and Chávez, compositions for percussion alone"; Partch, *Plectra and Percussion Dances*; *The Wayward*; *Thirty Years of Lyric and Dramatic Music* [a record]; Stravinsky, *The Rite of Spring* (five times); Britten, *Four Sea Interludes* (twice); Piston, *Symphony No. 4* (twice); Bartók, *Piano Concerto No. 3*; Prokofiev, *Scythian Suite*; Orff, *Catulli Carmina*; Antheil, *Ballet Mécanique*; Brubeck, *Time Further Out*, *Unsquare Dance*, *Far More Blue*; **Riegger, *New Dance***; Tchaikovsky, *Symphony No. 6*; Brubeck, *Time Out*, *Three to Get Ready*; Bartók, *Mikrokosmos Vol. V*, No. 126; Debussy, "Dance of Puck"; Debussy, *String Quartet*; Debussy, *La Cathédral engloutie*; Ravel, *Daphnis and Chloe*; Debussy, *Pagodes*; Rogers, *Three Japanese Dances*; McPhee, *Tabuh Tabuhan*; Harrison, *Four Strict Songs for Eight Baritones and Orchestra*; Bartók, *Mikrokosmos Vol. IV*, No. 109; Poulenc, *Sonata for Piano, Four Hands*; Partch, *Two Studies on Old Greek Scales*; Mozart, *A Musical Joke*; Debussy, *Preludes*; Hanson, *For the First Time* (three times), *Mists*; Copland, *Appalachian Spring*; Harrison, *Mass*; Hindemith, *Mathis der Mahler*; Prokofiev, *Classical Symphony*; Dello Joio, *Piano Sonata No. 3*; Dello Joio, *Variations, Chaconne and Finale*; Copland, *Piano Variations*; Copland, *Symphony No. 3*; Scriabin "Mystic Chord" compositions"; Bartók, *String Quartet No. 3*, *String Quartet No. 4*; **Stravinsky, *Agon***; **Schoenberg, *String Quartet No. 4***; **Webern, *Symphony, Op. 21***; **Babbitt, *Composition for Four Instruments***; **Schuller, *Seven Studies on Themes of Paul Klee***; Diamond, *The World of Paul Klee*; **Boulez, *Le Marteau sans maître***; **Berg, *Violin Concerto***; Ward-Steinman, harmonizations of "Twinkle Twinkle" and "Happy Birthday"; Harris, *American Ballads for Piano*; Hindemith, *Trauermusik*; Bartók, *Mikrokosmos Vol. V*, Nos. 129, 131, 132, 136, 137, Vol. VI, No. 144; Bartók, *Concerto for Orchestra*; Stravinsky, *Petrouchka*; Honegger, *King David* (twice); Britten, *Ceremony of Carols*; Milhaud, *Saudades do Brasil* (twice); Prokofiev, *Lieutenant Kijé Suite*; Ives, *Three Places in New England*; Cowell, *Advertisement*; Bartók, *Piano Concerto No. 2*; Bill Smith, *The Riddle*; Smith, *Concerto for Clarinet and Combo*; **Schuller, *Conversations***; **Schuller, *Concertino for Jazz Quartet and Orchestra***; No works listed (as electronic composers/heads of electronic studios): Boulez, Schaeffer, Henry, Stockhausen, Eimert, Luening, Ussachevsky, Sessions, Babbitt, Powell, Hiller, Krenek; "Columbia-Princeton Electronic Music Center" record; Henry, *Vocalise*; Berio, *Circles*; Luening-Ussachevsky, *Poem in Cycles and Bells*; "Chance Music – Composers mentioned: Berio, Cage, Stockhausen[.]" Ten works listed here—those by Debussy, Ravel, Respighi, Tchaikovsky, and Mozart—are omitted from the tonal counts. In the case of the first three, this is because it would be disingenuous to count them as "contemporary" to the 1960s. Throughout this study, works by these composers, as well as Mahler and others occasionally noted, will be left out of tonal counts. Jazz compositions, such as those by Brubeck and Smith above, are also omitted.

³⁶⁶ A shorter version also appears in the archive, for unknown reasons.

³⁶⁷ The full list of composers: Antheil, Bartók (2), Boulez, Britten (2), Brubeck (2), Cage, Chanler, Copland (2), Debussy, Dello Joio (2), Diamond, Hanson, Harrison, Hindemith (2), Honegger, Ives (3), Luening-Ussachevsky (counted as 1); McPhee, Milhaud (3), Moskolov, Partch, Piston, Prokofiev, Rogers (2),

feature atonal pitch material: Boulez, *Le Marteau sans maître*; Cage, *Amores*; Stockhausen, *Gesang der Jünglinge*; and Stravinsky, *Agon* (only partially). 6 listings on this list, all featuring tonal pitch materials, go unreferred to in the report; adding them to the earlier figure (but not items mentioned there, so as not to double count) gives us 25 representations of atonality among 107 distinct work-references, 23.4%.

Tanglewood Workshop, Summer 1964

This was a four-week workshop for in-service school music teachers, held from 27 July through 23 August 1964 at the Berkshire Music Center in Tanglewood, Massachusetts.³⁶⁸ The instructors were Peter Gram Swing, head of listening and analysis at the Center; Gunther Schuller, acting head of composition; Edwin London; and Carl Berky.³⁶⁹ Like Schuller, London was a composer interested at the time in atonality in his own work. Arthur Berger and Lukas Foss of the Tanglewood faculty, also both writing atonal music at the time, contributed to the teaching for one lecture each, so this workshop appeared set up to give atonality center stage.³⁷⁰ According to the official report, the course's original proposal was not solicited by the CMP; therefore, the Project did not hand pick the personnel, though it did of course approve them.³⁷¹ The course

Schuller, Stockhausen, Stravinsky (2). Debussy is not included in the tonal count.

³⁶⁸ The official report calls it a seminar, but the standard CMP parlance seems to have been to call semester-long programs seminars and briefer ones workshops.

³⁶⁹ Peter Gram Swing, "Report on the Seminar in Contemporary Music for Educators held at the Berkshire Music Center, July 27 to August 23, 1964," CMP Collection.

³⁷⁰ Ibid. The report relates that Arthur Berger led a panel discussion on Stravinsky's *Rite of Spring* and Lukas Foss lectured on "the changing relationship of composer to performer in compositions involving improvisation."

³⁷¹ Ibid.

followed a format of lectures, “pilot studies” (the nature of which is not described), and discussions, which were conducted concurrently with rehearsal workshops led by London (chorus) and Schuller (instrumental).

The report discusses various activities of the seminar, but is not specific about exactly what was studied in the lecture portions. Fortunately, a “Tentative Topical Outline” and daily schedule both survive, at least giving an account of what was planned for the Berkshire course. The tentative outline reads as follows:

First Week: Topics:

1. The cultural framework of 20th Century art and thought.
2. The nature of music as communication. How we listen to music. The general question of aesthetics in music.
3. The crisis in tonality. Reaction to 19th Century ‘romantic’ harmony. The music of Debussy³⁷² and Schoenberg.

Second Week: Topics:

1. The music of Stravinsky, Bartók, Hindemith
2. Two major trends in 20th Century music, the music of Webern and Varèse.
3. Music by two U.S. composers, Copland and Carter.

Third Week: Topics:

1. The younger generation of composers, as represented by the Fromm composers on hand.

Fourth Week: Topics:

1. Summary of contemporary music at the present time.
 - (a) Compositional techniques
 - (b) Compositional media, i.e. electronic music, the potential of the 20th Century performer—both instrumentalist and singer.³⁷³

In this outline, the “younger generation of composers” is left to chance, but the other materials are balanced; of 9 named composers, 5 were primarily known for tonal music,

³⁷² Not counted in the totals below.

³⁷³ “Tentative Topic Outline [for Berkshire Music Center Workshop],” CMP Collection.

and 4 for atonal. The surviving daily schedule conflicts somewhat with the outline, however, listing the following topics (only those days for which topics are indicated):

July 28: Schoenberg, Op. 11, 1 and 2
July 29: Schoenberg, Op. 19 no. 1
July 30: Schoenberg, Op. 19 no. 1
July 31: panel discussion of Stravinsky, *Rite of Spring*
Aug. 3: serial composition (lecture by London)
Aug. 4: Schoenberg, Variations, Op. 31
Aug. 6: Webern op. 24
Aug. 7: Webern Symphony, Op. 21
Aug. 10: serial techniques, concept of parameter (lecture by Schuller)
Aug. 11: Elliott Carter
Aug. 12: Messiaen and Boulez
Aug 14: class discussion lead by Lukas Foss (topic not listed)
Aug. 15: Milton Babbitt
Aug. 18: panel discussion on electronic music, aleatory, and progressive jazz
Aug. 20: notational systems³⁷⁴

The final report of the workshop strongly indicates that this schedule was followed:

A major change in planning the staff resulted when Gunther Schuller volunteered to contribute a substantial amount of time to teaching in the Seminar. He offered to assume direct responsibility for planning and directing the instrumental-ensemble workshop, in addition to giving certain lectures and pilot studies, and participating in panel and class discussions.³⁷⁵

The schedule indicates that, in addition to the specific topics listed above, Schuller held two “composition seminars” during the workshop, co-led the Webern discussion, led the Babbitt discussion, and took part in the electronic, aleatory, and jazz panel; thus, it appears that the schedule reflects more accurately than the outline what actually occurred in the workshop, and indicates that its lecture content, unlike that of the spring projects,

³⁷⁴ “Daily Schedule [for Berkshire Music Center Workshop],” CMP Collection.

³⁷⁵ Peter Gram Swing, “Report on the Seminar in Contemporary Music for Educators held at the Berkshire Music Center, July 27 to August 23, 1964,” CMP Collection.

was heavily focused on atonality.³⁷⁶ Indeed, only Berger's panel discussion on 31 July did not focus on an atonal subject, and Berger would have been discussing *The Rite of Spring* from a pitch set theory perspective.

The Berkshire workshop also included performance study. An "Instrumental-ensemble Workshop" directed by Schuller and a choral workshop led by Swing and London met several times during the month, and rehearsed the following works:

Instrumental:

Hindemith, *Kammermusik*, Op. 24, no.1
Webern, *Concerto for Nine Instruments*, Op. 24
Webern, *Symphony*, Op. 21
Earle Brown, *Times-Five* for five players and tape recorder

Choral:

Hindemith, *Six Chansons*
Edwin London, *The Third Day*
Peter Schickele, *After Spring Sunset*
Webern, *Das Augenlicht*³⁷⁷

This repertoire of rehearsed works features three by Webern, two additional atonal ones (London and Brown, the latter of which is indeterminate), and three that are tonal (the two by Hindemith and the one by Schickele). Such a list is more balanced than the workshop's daily schedule, but it still emphasizes Webern and features more than half atonal works. The rehearsal content stands alongside the lecture content in showing the Berkshire workshop, alone among those of 1964, to have been dominated by atonality.

³⁷⁶ "Daily Schedule."

³⁷⁷ Peter Gram Swing, "Report on the Seminar in Contemporary Music for Educators held at the Berkshire Music Center, July 27 to August 23, 1964," CMP Collection.

Farmingdale, L.I., New York, Pilot Project, Summer 1964

Not mentioned in the Project Policy Committee transcripts, the Farmingdale Pilot Project, which ran from 6 July through 14 August 1964, may have been substituted as a last-minute replacement for the canceled Aspen Seminar (see below). Facilitated by Herbert Alper and John Coleman, this project was intended to “Demonstrate a Type of Teaching that Will Stimulate the Creative Process in Musically Talented Children.”³⁷⁸ From 45 students recommended by their music teachers as possessing such talent, 33 began the project and 31 completed it, all of them “in grades six, seven and eight,” with the exception of one fifth grader.³⁷⁹ The students were first placed in groups and asked to carry out various composition projects on the principle of “music as organized sound,” using common household objects. After this, they were taught about intervals, and the concept of 12-tone rows was introduced before that of triads. In their subsequent projects, “they could have used any of the pitch organization systems introduced in prior classes ... [and] were encouraged, but not forced, to use every device.”³⁸⁰ Alper unfortunately gives no indication in his report of how much class time was spent on the 12-tone concept in relation to the amount spent on triads.

After two weeks of composition, the students were exposed to recordings of 20th-century music, which included “selections from Schoenberg, Berg, Webern, Milhaud, Honegger, Stravinsky, Dello Joio, Ives and Varèse [.]” The students were expected to discuss aspects of these selections’ harmonies and sonorities, and whether they

³⁷⁸ Herbert Alper, “History, Narrative Account, and Evaluation of Results of Project in Farmingdale Public Schools, Farmingdale, L[ong]. I[sland]., N.Y., From July 6 – August 14, 1964,” CMP Collection.

³⁷⁹ Alper, 2.

³⁸⁰ Alper, 4.

constituted “bold musical statement[s].” Four of the 9 composers represented are known primarily for atonal music, and 5 of them for tonal, a ratio that displays fair balance, as does the similar emphasis placed on both tonal and atonal pitch organization methodologies. The choice of composers in the Farmingdale list gives no indication that the facilitators wished to present atonality as newer or more current than tonality; the youngest was Dello Joio, and of the 4 who were still living, 2 had never written atonal music, while Stravinsky was known primarily for his tonal music also. At the same time, atonality was given nearly half time, adding to the variety of approaches taken by the first year’s workshops, seminars, and pilot projects.

Coleman’s portion of the project, about which he filed a separate report, was based on having children move to music.³⁸¹ He did not discuss the music he used for the movement exercises, but did provide seven short notated examples, which represent two different pieces, both tonal; this is not directly relevant to the present study, however, and not included in the chart. Counting mentions of composers and subjects, the Farmingdale Pilot Project materials contain 6 tonal references (54.5%) and 5 atonal ones (45.5%).

Aspen Seminar, Summer 1964

The Aspen seminar, scheduled from 22 June through 23 August, during the Aspen Summer Festival, was planned and advertised but appears not to have been held; no subsequent CMP documents—official or unofficial—refer to it. Oddly, the entire CMP archive contains only one indication as to why. In a letter to Bernard Fitzgerald, Lawrence W. Chidester, who attended the Berkshire seminar, stated that “only three of us

³⁸¹ John Coleman, “Final Report on An Experiment in Music Education, Farmingdale, New York, July 6 – August 14, 1964,” CMP Collection.

out of 21 at Tanglewood came from any area other than the eastern seaboard and ... apparently the proposed Aspen Seminar did not materialize because of lack of interest.”³⁸²

Held or not, the “Course in Contemporary Analysis: Elements and Syntax of Recent Musical Thought ... designed as a seminar for school music teachers and graduate students in music education[,]” was certainly planned, and the plan approved by the CMP Committee.³⁸³ Mel Powell had already been confirmed as the seminar’s leader by the time of the November 1963 Joint Committee meeting. Powell was to select twenty students from those who were expected to apply.³⁸⁴ Unfortunately, the surviving outline is not at all specific about what the seminar’s content was supposed to be, even conceptually.

Summary of 1964 Seminar, Workshop, and Pilot Project Content

| Institution (faculty and guests) | works studied, if known | works on supplementary lists, if any | composers on supplementary lists, if any | works read or performed, if any | composers studied, if known (but works not known) | course modules, if known, and concepts defined | total mentions of composers and works |
|---|-------------------------|--------------------------------------|--|---------------------------------|---|--|--|
| Wichita State (Leo Kreter, Milton Babbitt, Halsey Stevens, Robert Ward) | | | | | | 4 tonal (66.7%), 2 atonal (33.3%) | 4 tonal (66.7%), 2 atonal (33.3%) |
| Ithaca College (Warren Benson, Arthur Berger) | | | | | | | 10 tonal (45.5%), 11 atonal (50%), 1 no pitch (4.5%) |

³⁸² L[awrence] W. Chidester to Bernard Fitzgerald, 21 October 1964, CMP Collection.

³⁸³ Outline for the Aspen Seminar found appended to a letter from Bernard Fitzgerald to Grant Beglarian, 14 February 1964, CMP Collection.

³⁸⁴ “Report of Meeting in New York, October 24, 25, 1963,” CMP Collection.

| | | | | | | | |
|---|-------------------------------------|--|--|-------------------|---|--------------------------------------|--|
| Baltimore Pilot Project (Alice Beer, Emma Lou Diemer) | | 79 tonal (79%), 18 atonal (18%), 3 uncat-egorized (3%) | | | | | 79 tonal (79%), 18 atonal (18%), 3 uncat-egorized (3%) |
| San Diego Pilot Project (David Ward-Steinman, Susan Ward-Steinman, Mary Val Marsh) | 76 tonal (75.2%), 25 atonal (24.8%) | 6 tonal (100%), 0 atonal (0%) | | | | | 82 tonal (76.6%), 25 atonal (23.4%) |
| Tanglewood (Edwin London, Carl Berky, Gunther Schuller, Peter Gram Swing, Berger, Lukas Foss) | | | | 3 tonal, 5 atonal | 4 tonal, 4 atonal (orig. proposal); 0 tonal, 4 atonal (actual schedule) | (actual schedule) 1 tonal, 13 atonal | (actual course modules plus readings) 4 tonal (18.2%), 18 atonal (81.8%) |
| Farmingdale Pilot Project (Herbert Alper, John Coleman) | 5 tonal, 4 atonal | | | | | 1 tonal, 1 atonal | 6 tonal (54.5%), 5 atonal (45.5%) |
| Aspen (Mel Powell) | Insufficient materials—not held. | | | | | | |
| 1964 totals | | | | | | | 185 tonal (69.3%), 78 atonal (29.2%), 4 no pitch or uncategorized (1.5%) |

The CMP’s inaugural educational programs had a divergent character of overall content that indicates a distinct lack of “tyranny” on the part of the Project’s Joint-Committee, since, though it did not exert direct control over lesson plans as far as can be told, it certainly approved the programs’ faculties and their proposals. In the case of the Berkshire seminar, the atonally oriented content was clearly somewhat influenced by the proclivities of those responsible for the teaching, but in the case of Ithaca, the content was balanced despite Benson’s personal tonal style. The Farmingdale pilot project, which featured no known composer, was balanced in content, while the Wichita seminar and the pilot projects in Baltimore and San Diego all involved composers who were writing tonally at the time and featured more tonality than atonality, but did devote

between roughly 20 and 30% of class time or examples to atonal music. Benson followed suit at Ithaca if only non-aleatory music is considered. The consistency of such a ratio in all but the Berkshire seminar is significant, as it continues in large part through the Project's educational programs of subsequent years.

1964 Conference Sessions

At the MENC's National Biennial Convention in March, 1964, the sessions discussed at the November committee meeting took place. On 13 March, Milton Babbitt lectured on Anton Webern's *Cantata No. 1*, Op. 29, and *Cantata No. 2*, Op. 31, as well as Schoenberg's *Four Pieces*, Op. 27, assisted by the Princeton High School Choir directed by Thomas Hilbish. On 14 March, Gunther Schuller lectured on Darius Milhaud's *Suite française*, assisted by the Farmingdale Senior High School Band directed by Alfred Fiore, and on 15 March, Mel Powell lectured on Stravinsky's *Symphony in C*, assisted by the Orchestra of the High School of Music and Art in New York City directed by Alexander Richter. All 3 of the composers selected to conduct the sessions were atonal, although 2 of them, Schuller and Powell, discussed tonal works. When it is considered as a mitigating factor that it was particularly advantageous pedagogically to present a wind ensemble work (the Milhaud) to a convention of music educators along with choral and orchestral compositions, the convention sessions included a significant dose of atonal music by devoting an entire presentation to Webern and Schoenberg.³⁸⁵ The sessions' presentation of 1/3 atonal music was in the same range as the 1964 educational programs' typical 20 to 30%.

³⁸⁵ "Music Educators National Conference 19th Biennial Conference Special Sessions Sponsored by the Contemporary Music Project for Creativity in Music Education," CMP Collection.

A panel discussion was also held on 15 March, with Dello Joio presiding over a session featuring Mary Val Marsh, David Ward-Steinman, and Alice Beer of the San Diego and Baltimore pilot projects, at which it can be assumed that they presented information about those projects.³⁸⁶ Tape recordings of Project works by current and former composers-in-residence were on display at the conference as well. The list of instrumental recordings on display survives, and while it includes works from 1962-63, it contains none by that year's atonal composers.³⁸⁷ It must be remembered, however, that selections for display would have been based as much on the quality of the performance captured on tape as on the Project's opinion of the music.

³⁸⁶ Ibid.

³⁸⁷ "Contemporary Music Project for Creativity in Music Education, Tape Recordings on Exhibit," CMP Collection. The document is undated, but since it features works written up to and including 1962-63, the last full residency year before the 1964 biennial conference, it must refer to that conference.

Chapter 7. The New Project in Full Swing: 1964-65

1964-65 would be the first year of full CMP operation, with both the Seminars and Workshops and the Composers in Public Schools programs functioning. On 24-25 January 1964, the Joint Committee met in Washington to select composers-in-residence and school systems and to discuss Seminars and Pilot Projects for this academic year.

Table 14 shows the members of the 1964-65 Joint Committee.

| Table 14: Members of 1964-65 Project Policy Committee | |
|---|---|
| Composers | |
| Ross Lee Finney | University of Michigan |
| Vittorio Giannini | Manhattan School of Music |
| Peter Mennin | Peabody Conservatory |
| Vincent Persichetti | Juilliard |
| Mel Powell | Yale |
| Roger Sessions | Princeton |
| Robert Ward | Managing Editor, Galaxy Music Corporation |
| Educators | |
| Howard Halgedahl | Winfield, Kansas Public Schools |
| Wiley Housewright | Florida State University |
| George Howerton | Northwestern University |
| Vanett Lawler | Executive Secretary, MENC |
| Mary Val Marsh | Beverly Hills, California Public Schools |
| Ralph Rush | University of Southern California |

Among the composers on the committee, Robert Ward replaced Halsey Stevens, which was stylistically an exchange of tonal for tonal, preserving the ratio of four tonal composers and two atonal ones that had obtained the previous selection year, in which half of the new composers chosen wrote atonal music. Geographically, the focus swung back to the northeast except for Finney. On the education side of things, Helen Hosmer was not retained for 1964-65, but was not replaced by anyone.

1964-65 Composers and Residencies

The committee selected the following composers and schools, shown in Table 15.

| | Education | Prior Employment | Assigned District | Recommenders and Teachers | Awards and Publications |
|--|---|---|--|---|--|
| Herbert Bielawa b. 1930 | University of Illinois (BM 1954, BS 1954, MM 1958); University of Southern California (enrolled in doctoral program since 1960); Aspen (1958) | Instructor, Bethany College, Lindsborg, Kansas (1958-60); organist-choir director, unknown location (1961-present); Instructor, Upland College (n.d.); Instructor, USC (at the time) | Spring Branch, Texas (suburban Houston) ³⁸⁸ | Burrill Phillips (Univ. of Illinois); Ingolf Dahl (USC); Halsey Stevens (USC) Teachers: Stevens, Dahl, Phillips, Gordon Binkerd, Darius Milhaud | Ingram-Merrill Award (Aspen); BMI (1960-62) 1 publication |
| Frank Brazinski b. 1932 | Oberlin Conservatory (BM 1958); USC (enrolled in "combined Masters'-Doctoral Program" since 1959) | High school band director, Montebello, Calif. (1962-64); staff pianist for Morolandis Productions; church choir director (1962-64); directed musicals at San Fernando Valley State College (1962, 1963) | Lynwood, Washington (7,207; Seattle metropolitan area) | Br. W.R. Younghans (Cantwell High School, Montebello, Calif.); T.C. Strangeway (minister of church where he had worked); Richard Hoffmann (Oberlin); David Raskin (USC); Ingolf Dahl (USC) | BMI scholarship (1961-63) |
| John Davison 1930-99 ³⁸⁹ | Haverford College (AB, 1951); Harvard (AM, 1952); Eastman (PhD, 1959) | Teaching Assistant, Eastman (1958-59); Assistant Professor, Haverford College (since 1959) | Kansas City, Missouri (475,539) | Alfred Swann (Haverford); Randall Thompson (Harvard); Howard Hanson (Eastman); Walter Piston (Harvard) Teachers: Swan, Thompson, Archibald T. Davison, Piston, Bernard Rogers, Hanson, "briefly" Alan Hovhaness, Robert Palmer | Knight Prize (Harvard; 1952); Paine Traveling Fellowship (Harvard; 1953-4, 1954-5); resident at MacDowell Colony (1960); Pennsylvania Federation of Music Clubs Prize (1962) |

³⁸⁸ The Spring Branch Independent School District incorporates, and presumably did in 1964, an area of western Houston proper and a suburban area outside the city limits. Because Spring Branch is not a separate place in its own right, either incorporated or unincorporated, it has no officially kept population figure, and is not listed in census reports. "Spring Branch Independent School District Maps," <<http://cms.springbranchisd.com/maps/Home/tabid/25837/Default.aspx>>, accessed 23 September 2011.

³⁸⁹ "Miscellaneous Obituaries of Educators," <<http://www.geneologybuff.com/misc/educators-obits2.htm>>, accessed 4 September 2011.

| | | | | | |
|---|---|---|--|---|---|
| Richard Felciano b. 1930 | San Francisco State (BA, 1952); Mills College (MA 1955); Paris Conservatory (“2 diplomes,” 1955); University of Iowa (PhD, 1959) | Assistant Professor, San Francisco College for Women | Detroit, Michigan (1,670,144) | Luigi Dallapiccola (Cherubini Conservatory, Florence); Darius Milhaud (Mills College); Roger Sessions (Princeton) ³⁹⁰ Teachers: Milhaud, Dallapiccola | “French Government Grant”; Woolley Foundation Grant; “Italian Government Grant”; Fulbright Travel Grant; Copley Foundation Grant; Fromm Foundation Award (1963) 1 publication |
| Charles Fussell b. 1938 | Eastman (BM, 1962); Berlin Hochschule fur Musik (1962-63) | Assistant Director, Eastman Opera Department (n.d.); Conductor of Elmira (New York) Chorus and Orchestra (n.d.) | Newton, Massachusetts (92,384; suburban Boston) | Bernard Rogers (Eastman); Howard Hanson (Eastman); Clemens Sandresky (Salem College) Teachers: Thomas Canning, Wayne Barlow, Rogers | North Carolina Federation of Music Clubs Award (1960); Fulbright Travel Grant (1962) |
| Gregory Kosteck 1937-91 ³⁹¹ | University of Maryland (BM, 1959); University of Michigan (MM, 1962, enrolled in DMA program since); Amsterdam Conservatory (1962-63) | Professor of Composition, Volkshogeschool, Havelte, Netherlands (n.d.); Professor of Composition, Volkshogeschool, Bergen aan Zee, North Holland (n.d.) | Norwalk, Connecticut (67,773; New York City metropolitan area) | O.V.L. Guernonprez (Volkshogeschool, Bergen); Ton de Leeuw (Amsterdam Conservatory); Jan Odé (Amsterdam Conservatory); Ross Lee Finney (University of Michigan) | Fulbright Fellowship (1962-63) |
| Karl Kroeger b. 1932 | University of Louisville (BM, 1954; BME; 1958; MM, 1959); University of Illinois (MS, 1961; enrolled in doctoral program since) | Music Teacher, Nelson City, Kentucky (n.d.); Librarian, Louisville (n.d.); Librarian, Univ. of Illinois (n.d.); Head of Americana Collection, New York Public Library | Eugene, Oregon (50,977) | Gordon Binkerd (University of Illinois); Burrill Phillips (University of Illinois); Marvin Rabin (Boston University) | Louisville Orchestra Performance Award (1950); Hon. Mention, Knoxville-Galesburg Orch. Competition (1960); 2nd Prize, Rheta Sosland String Quartet Competition (1962) 3 publications |

³⁹⁰ Letter not in file, but listed on application.

³⁹¹ “Gregory Kosteck,” <<http://www.artistswithaids.org/artforms/music/catalogue/kosteck.html>>, accessed 18 September 2011.

| | | | | | |
|---|--|--|--|---|--|
| David Maves b. 1937 | University of Oregon (BM, 1961); University of Michigan (MM, 1963) | | Raleigh, North Carolina (93,931; Raleigh-Durham metropolitan area) | Ross Lee Finney (University of Michigan); George B. Wilson (University of Michigan); Wallace Berry (University of Michigan) Teachers: Homer Keller, Finney | John H. Reed Award (1963) |
| Monte Tubb b. 1933 | University of Arkansas (BA, 1956); Indiana University (MM, 1962) | Graduate Assistant, Indiana (n.d.); Instrumental Music Instructor, Smithville (Arkansas) High School (n.d.); Assistant Professor of Music, Tarkio College (since 1960) | Fulton County, Georgia (556,326; includes Atlanta) | Bernhard Heiden (Indiana University); Bruce Benward (University of Arkansas); Gavin Doughty (Tarkio College) Teachers: Heiden | 1st Place, Arkansas Composers Competition (1956) |
| William Valente 1934-93 ³⁹² | University of Tulsa (AB, 1956; MM, 1957); Harvard (AM, 1964) | Teaching Fellow, Harvard (1961-63) | San Mateo, California (69,870; Bay Area) | Leon Kirchner (Harvard); Béla Rózsa (Tulsa); James Haar (Harvard) Teachers: Rózsa, Billy Jim Layton, Kirchner | New York Musicians Club Prize (1962, 1963) |

Selection and Placement Criteria: Non-Style

The ten 1964-65 composers, all new, had lived in a wide range of areas and held a wide variety of positions; five were on college faculties, but they also included a conductor (Fussell), a librarian (Kroeger), a high school band director (Brazinski), and two with no listed employment. Six had completed doctorates or were enrolled in such programs, though four had not and were not; only one of these, Valente, was completely fresh from his previous degree. All had at least one recommender who would be considered prominent, and all had won some sort of award, though some of the awards were no more than local. Only Bielawa and Kroeger had had works published.

Importantly, then, this first CMP group appears to have been selected, as the YCP groups

³⁹² “University of California: In Memoriam, 1993,”
<<http://content.cdlib.org/view?docId=hb0h4n99rb&doc.view=frames&chunk.id=div00081&toc.depth=1&toc.id=>>, accessed 18 September 2011.

had been, by virtue of the music its composers submitted rather than according to ancillary considerations.

All but one of the 1964-65 school districts were in large metropolitan areas. The one that was not, Eugene, Oregon, was at the time a small city in its own right. There is certainly a difference between suburban school districts and central city districts, but it was not apparently expressed in this year's composer placement. Three composers were born in 1930, and were thus the oldest of the Project year, but two, Davison and Felciano, were placed in main city districts and one, Bielawa, in a suburban district. The second-largest district, Fulton County, went to a composer who was three years younger, Monte Tubb, and the small city, Eugene, went to Karl Kroeger, only two years younger; it does not appear that composer age was a placement factor. Tubb, though he was not enrolled in a doctoral program, and did not possess a doctorate, was a full-time college faculty member. The other three composers with only master's degrees were placed in some of the smaller districts: Newton, where Fussell was placed, was somewhat separated from Boston and remains so even now, and San Mateo, host to Valente, was separated even more from San Francisco; these places would have at the time, as would have Raleigh, Maves's location, seemed more like small cities than suburbs of large ones. This is all most likely a coincidence, however, since small city Eugene—smaller than Newton, San Mateo, or Raleigh—received Kroeger, a doctoral student.

Selection and Placement, Style-Related

Table 16 presents a breakdown of the composers' works while in residence, presented at this point to provide an idea of their respective styles.

| Name | orch. (incl. string orch.) | band | chorus | chorus with orch. or band | chamber | unknown ensemble | total | style(s) |
|-----------|-------------------------------------|------|--------|------------------------------|---------|---------------------|-------|--|
| Bielawa | 0 | 4 | 6 | 0 | 1 | 1 | 12 | tonal (2 gray area in 1965-66) |
| Brazinski | 0 | 2 | 9 | 1 | 0 | 0 | 12 | tonal |
| Davison | 0 | 1 | 4 | 0 | 5 | 0 | 10 | tonal |
| Felciano | 0 | 0 | 3 | 1 | 1 | 0 | 5 | atonal (including aleatory features; one tonal) |
| Fussell | 1 | 0 | 1 | 2 | 0 | 0 | 4 | atonal (1 tonal, 1 gray area) |
| Kosteck | 6 | 2 | 9 | 3 | 3 | 0 | 23 | tonal (1 gray area) |
| Kroeger | 1 | 4 | 6 | 1 | 1 | 0 | 13 | tonal |
| Maves | 0 | 1 | 4 | 2 | 1 | 0 | 8 | tonal |
| Tubb | 1 | 1 | 3 | 0 | 1 | 0 | 6 | tonal |
| Valente | 2 | 3 | 3 | 0 | 0 | 0 | 8 | atonal |
| | 11 | 18 | 48 | 10 | 13 | 1 | 101 | 5 tonal (50%), 5 atonal (50%, though 2 gray area are included) |

Three of the 1964-65 composers—Felciano, Fussell, and Valente—wrote truly atonal works during their residencies. Bielawa and Kosteck wrote mainly tonal music, but also works in the gray area; counting them as atonal yields an even balance of five active tonal composers and five active atonal composers. Both composers' gray area works were for high school ensembles, but while they both wrote tonal works for less advanced groups, they also both wrote tonal works for the high school level.³⁹³ Felciano and Fussell both composed exclusively atonal music for high school performers. Felciano's one "tonal" work, intended for an elementary school choir, is a unison setting of a Christmas carol

³⁹³ Bielawa's 1965-66 *Prisms* for band and tape received my GR designation, as did Kosteck's 1964-65 *Essay: A Norwalk Spring* for orchestra and *Three Pieces for Piano*. Both composers' reports indicate the level of ensemble for which their pieces were intended.

accompanied by non-functional dissonant harmonies, while Fussell's was an oratorio with wind and percussion accompaniment meant for junior high school students. Fussell listed atonal works on his application, so the selection committee definitely chose him as an atonal composer and expected him to be one for the Project.³⁹⁴ Kosteck might also have been selected as an atonal composer, since his atonal *Variations for Clarinet and Piano*, released as part of the CMP Library, were according to the CMPL edition completed in 1964 in Ann Arbor—after Kosteck applied to the CPS, but before he began his residency in Norwalk; he might have included them with his application.

Did selected atonal composers have different credentials from tonal ones?³⁹⁵ Richard Felciano had one of the strongest pedigrees among this year's selectees, having studied with Darius Milhaud at Mills College and Luigi Dallapiccola on a Fulbright grant. Charles Fussell and William Valente had more typical credentials—for Project composers, that is—though they did come from Eastman and Harvard, respectively, not exactly the humblest of origins. There is certainly no conclusive evidence, or even particularly suggestive evidence, that atonal composers faced different extra-musical standards for selection from tonal ones, and the percentage of atonal appointees in 1964-65 was similar to the percentage in 1962-63.

Were there placement differences? The largest city in the CMP this year, Detroit, received Felciano, an atonal composer, while the others being counted as atonal—Fussell, Valente, Kosteck, and Bielewa—went to smaller cities in relatively cosmopolitan regions

³⁹⁴ These works are *Dance Suite*, for flute, trumpet, viola, and percussion; *Symphony in One Movement*, for orchestra; *Three Clarinet Inventions*; *Trio*, for violin, cello, and piano; and a set of variations on a Sweelink Lied (which is not atonal, naturally). They were later released as part of the CMP Library.

³⁹⁵ For these purposes, again, "atonal composer" will be shorthand for "composer who wrote atonal or gray area works during his residency *or* submitted them with his application."

of the country in Newton, San Mateo, and Norwalk, respectively, or to a suburban part of a large city in Spring Branch. Such a distribution pattern for atonal music may have been intentional or coincidental; subsequent years' placements will establish this.

Additional Selection Data

A list of the sixty-six 1964-65 composer applicants, probably a handout from the selection meeting, helps establish the CMP's choices as a reasonable sample of promising young composers arrived at by an actual contest among qualified applicants. It shows subsequently successful composers David Stock and Ellen Taaffe Zwilich as having applied but gone unselected, along with a composer named Roger Reynolds, who may or may not have been the well-known one.³⁹⁶ Alongside each name on this list are three columns, marked "yes," "no," and "possible"; since each composer, in a second copy of the list, has two check marks distributed among the three columns, I conjecture that this copy indicates the decisions of the screening committee.³⁹⁷

If this check-marked copy was indeed the screening committee's, its distribution of check marks indicates that the final selection committee, when it met, actually did invoke its prerogative to examine applications dismissed by the screeners: William Valente—an atonal composer, it is important to note—was selected despite two checks in his "no" column on this document. Among the composers selected, Herbert Bielawa, Charles Fussell, and David Maves also had "no" votes, with Fussell and Maves having votes only

³⁹⁶ "Young Composer Applicants for 1964-1965," CMP Collection. It is a list of names, with no other identifying information. "The" Roger Reynolds, born in 1934, would have been in the appropriate age range at the time.

³⁹⁷ The membership of the screening committee for 1964-65 is not mentioned in any documents from that year. It is reasonable to assume, for want of contradictory information, that it continued to consist of its last known members, Ulysses Kay and John Edmunds.

for “no” and “possible.” Three applicants—Mell C. Carey, Frank L. McCarty, and Joseph Ott—had two “yes” checks but went unselected. From this evidence, it appears that the selection committee did not simply follow the screeners’ suggestions; the indication, rather, is that application packages rejected by the latter committee were in fact recalled and even chosen by the former.³⁹⁸

Outcomes of Residencies

Seven of the ten 1964-65 composers received second appointments, while three—Davison, Felciano, and Kosteck—did not. Formal reporting by composers and supervisors was instituted in 1964-65 to replace the haphazard letter writing of before, though other correspondence naturally continued also. From Davison’s interim report, sent on 21 December 1964, we learn that “[he was] scheduled to resume teaching at Haverford College next year, so [would] not be able to apply for a second year of this fellowship.”³⁹⁹ His non-renewal, thus, was not the result of anyone’s dissatisfaction. Kosteck, too, wrote in his interim report that he was “not interested in reappointment for a second year,” though he felt the Project to have been “a very real success[.]”⁴⁰⁰ Further insight into the CMP’s desires and expectations for its residency situations can be gained through exploration of Kosteck’s reports and correspondence.

In his final report, Kosteck shed light on the reasons for his lack of desire to continue:

My biggest difficulty, operational-wise, is still to convince my supervisor that he is NOT TO TAMPER with MY music! [capitalization original], and that it is to be put in front of the student as I wrote it, not as my

³⁹⁸ Stock and Zwilich both had two checks for “no,” while Reynolds had one for “yes” and one for “possible.”

³⁹⁹ John H. Davison, “Composer’s Report,” 21 December 1964, CMP Collection.

⁴⁰⁰ Gregory Kosteck, “Composer’s Report,” 4 December 1964, CMP Collection.

supervisor amends it. I have come to the point (already about three months ago) at which I no longer want to write Music Project compositions[.]⁴⁰¹

As a comment on this, “B.F.” (presumably Bernard Fitzgerald) has written “Ho, Ho” in the margin, which may suggest that he felt Kosteck was going overboard in his assessment of the situation. There is evidence of some earlier friction between the composer and his supervisor in Norwalk, Alton L. Fraleigh, in Beglarian’s apparent attempt to calm Kosteck in a March letter: “I must say that you have been one of the most productive composers the Project has ever had. The problems that have existed in your situation have not been so much compositional but operational and this is something that no one can foresee before the composer takes up residence.”⁴⁰² From Table 16 above, it can be seen that Kosteck was indeed prolific, composing 23 Project works. Toward the end of the fall semester, according to a letter from Fraleigh to Beglarian, the latter had apparently been enlisted by the supervisor to counsel Kosteck on “the need for him to get into the school situations more and become a part rather than trying to work alone.”⁴⁰³ Precisely what this means is uncertain, but it indicates that CMP administration supported the idea that the composers should do more than sit in an office and produce music. On the other hand, the totality of the correspondence indicates that the compositional duty was considered the most important. Beglarian’s report on his site visit again called Kosteck “one of the most prolific composers” the Project had had, and while Beglarian assessed the residency as “not as satisfactory as one may hope,” it seems that he might

⁴⁰¹ Gregory Kosteck, “Composers-in-Residence Project: Composer’s final report for Project Year 1964-1965,” 15 May 1965, CMP Collection.

⁴⁰² Grant Beglarian to Gregory Kosteck, 15 March 1965, CMP Collection.

⁴⁰³ Alton Fraleigh to Grant Beglarian, 16 December 1964, CMP Collection.

have been prepared to entertain the possibility of an extension, expressing his belief that “the situation should hopefully improve in the remainder of the year” before informing CMP administration that Kosteck “[did] not plan to ask for a renewal.”⁴⁰⁴

As with Davison’s and Kosteck’s, Felciano’s non-renewal was his own decision. “I regret,” he wrote to Fitzgerald on 4 January, “to have to inform you that I shall be unable to become a candidate for a renewal grant in the Contemporary Music Project for the coming year. I had hoped that I might be able to do so but certain problems which have arisen ... make it impossible.” He made it clear that these were not problems with his residency, taking care to state his “opinion [that] this is an ideal situation from the composer’s point of view.”⁴⁰⁵ Felciano elaborated on this perspective in his final report, calling 1964-65 “without a doubt, one of the most richly rewarding years of my career[.]”⁴⁰⁶ He also offered the Project some advice, based on impressions he had gained, though of which there is no inkling elsewhere:

I feel compelled to express my alarm at the disrepute to which the program seems to be falling in the minds of talented, serious, young composers in our graduate schools. I know from personal contact that many of them regard the project as a stigma. It is difficult to assess the reasons for this, but I have noted that their estimation of the Project is in large measure determined by their respect or lack thereof for previous Project fellows. Signs of disenchantment are not wanting; I note with dismay that the number of applicants drops each year—often by as much as fifty percent. I note with even greater dismay that the number of grantees each year does not drop accordingly. A serious effort must be made to rebuild the reputation of the Project among young composers, even if this means a reduction in the number of yearly grantees for reasons

⁴⁰⁴ [Grant Beglarian], “Visited by GB December 15, 1964, Gregory Kosteck (Norwalk, Conn.),” CMP Collection.

⁴⁰⁵ Richard Felciano to Bernard Fitzgerald, 4 January 1965 [1964 is typed on the letter, but it must have been 1965], CMP Collection.

⁴⁰⁶ Richard Felciano, “Composers-in-Residence Project: Composer’s final report for Project year 1964-1965,” 14 June 1965, CMP Collection, 4.

of quality.⁴⁰⁷

This paragraph has a line drawn next to it in pencil, indicating that someone at the CMP office took it seriously and perhaps looked into it. It is true that the 66 applicants for 1964-65 was a significantly lower number than the 123 that D'Arms reported having had in the first year of the YCP. But D'Arms also stated that the latter number was “the largest we ever had—after the first year when we put a top age limit of 35 on it, it was cut down to 67, 72, or something of that sort[.]”⁴⁰⁸ This comparison would seem to suggest that the number of 1964-65 applicants was in line with the average established after the first year.

For his part, CMP Director Bernard Fitzgerald replied to Felciano's January announcement that he would not seek renewal by writing that he “fully [understood this] position in view of the circumstances,” but he did not indicate what those circumstances may have been.⁴⁰⁹ Robert Klotman, the Detroit supervisor, was most pleased with the residency, calling it “remarkably successful,”⁴¹⁰ and his system did receive a second year in the CMP, with a new composer. It is certain that Felciano would have been renewed had he wished to be, because Grant Beglarian's site visit report, filed in late November, called him “one of the most imaginative composers in the current group” and called

⁴⁰⁷ Ibid.

⁴⁰⁸ “[Transcript of the] Music Educators National Conference Meeting of the Joint Committee, Contemporary Music Project for Creativity in Music Education,]April 26-27, 1963,” CMP Collection, 70.

⁴⁰⁹ Bernard Fitzgerald to Richard Felciano, 14 January 1965, CMP Collection. We learn from Beglarian's site report, quoted below, that this was because Felciano had taken only a one-year leave of absence from his teaching position, which he could not extend.

⁴¹⁰ Robert H. Klotman, [Supervisor's Final Report, quoted in composite document], CMP Collection. The composite document to which this citation refers is a collection of excerpts from the supervisors' final reports for 1964-65. Not all of the final reports survive in their entirety; those that do are cited as such.

Felciano's inability to continue "very unfortunate."⁴¹¹ CMP administration's enthusiasm for Felciano is further evidence that the Project expected and wanted composers to write in their own styles.

It will be noticed that of the first seven mainly atonal composers in the Project—Erb, Giron, Martirano, Wernick, Felciano, Fussell, and Valente—only three were renewed.⁴¹² But composers had to request renewal, and two of those not renewed—Giron and Felciano—are known not to have done so, while a third, Erb, was not renewed because his district could not raise the funds for half his stipend, and no composers could be placed in new districts for 1963-64; all parties had wanted Erb's residency to continue. Though we know nothing of Martirano's status, it appears coincidental that the early renewal rate for atonal composers was so low; the non-renewals apparently had nothing to do with Project administration's opinion of the non-renewed composers or its opinion of the success of their residencies.

What of the local reactions to the renewed composers and their apparent influence, or lack thereof, on CMP opinion in these cases? The residencies of tonal composers continue to serve as a control of sorts, allowing us to see if there were any double standards. Karl Kroeger's supervisor in Eugene, Byron L. Miller, seemed impatient with him from a technical standpoint: "Only one hope for a change—that Karl can aim his works at a younger level of instrumental and vocal proficiency, in order that the flavor and style of contemporary creativity can be more easily assimilated by all of our young

⁴¹¹ [Grant Beglarian,] "Visited by GB November 24, 1964, Richard Felciano (Detroit)," CMP Collection.

⁴¹² This figure counts neither Bielawa nor Kosteck, who was, coincidentally, also not renewed.

performers.”⁴¹³ This comment pertains only to playing difficulty, not style, and indicates that Miller was happy otherwise. For its part, the CMP’s renewal of Kroeger indicates that it was pleased with his music irrespective of whether it agreed with Miller’s analysis of its technical propriety.

Don Robinson, supervisor in Fulton County, Georgia, voiced no complaints about Monte Tubb and was “most enthusiastic.”⁴¹⁴ Frank Brazinski’s supervisor in Lynnwood, Washington, Robert Anderson, also had no complaint, and was “amazed at how prolific” Brazinski was.⁴¹⁵ Wade Pogue, Herbert Bielawa’s supervisor in Spring Branch, Texas, suggested that his one criticism was “not really a criticism at all”; it pertained to Bielawa’s tendency to wind up conducting his works in rehearsal and concert, even though “the teacher can benefit most through actual work with the numbers.”⁴¹⁶ Pogue added that “Mr. Beglarian voiced this same criticism when he was here last fall [for the on-site visit].”

All in all, the supervisors of the renewed 1964-65 tonal composers had been quite pleased, and had expressed none but the mildest criticism. What about the supervisors of the two renewed atonal composers, Fussell and Valente? Fussell’s supervisor in Newton was James H. Remley, who claimed “a reluctance for Mr. Fussell to compromise, simplify, or in some way to make his music more intelligible and possible to perform some of the needlessly difficult passages that are never comprehended by students, yet

⁴¹³ Byron L. Miller, [Supervisor’s Final Report, quoted in composite document], CMP Collection.

⁴¹⁴ Don C. Robinson, [Supervisor’s Final Report, quoted in composite document], CMP Collection.

⁴¹⁵ Robert B. Anderson, [Supervisor’s Final Report, quoted in composite document], CMP Collection.

⁴¹⁶ Wade Pogue, [Supervisor’s Final Report, quoted in composite document], CMP Collection.

the students are severely criticized by Mr. Fussell.”⁴¹⁷ Grant Beglarian’s site-visit report expressed a rosier outlook, saying that while “the music program in the school was not initially prepared” for Fussell’s “complex” music, “the rewards of additional concentration and work seem[ed] to have strengthened the general music program,” and that “the music written by Fussell has been worth the effort.” He also took a positive view of Remley, who, according to Beglarian, had “supported this evolution, and ... to his credit ... has seen the benefit of the Project.”⁴¹⁸ For his part, Fussell stated in his interim report (15 December) that he had experienced “utmost cooperation of all conductors and department heads in the Newton schools ... though the quality of student playing is rather primitive, making progress with new music rather slow,” and that “real advancement [had] been made.”⁴¹⁹ At this time he expressed a desire for renewal of his residency in Newton, being “most pleased with the schools.”⁴²⁰ By the time of his final report, he was still pleased, saying that “the Newton schools have given me every possible consideration in realizing my scores.”⁴²¹ Regardless of the true strength of the relationship between Fussell and Remley, the CMP was sufficiently pleased with the residency to extend it, presumably on the strength of the music it produced, since Remley’s attitude toward the situation suggests that it was not a shining example of friction-less collaboration and public relations.

⁴¹⁷ James H. Remley, [Supervisor’s Final Report, quoted in composite document], CMP Collection.

⁴¹⁸ [Grant Beglarian,] “Visited by GB December 17, 1964, Charles Fussell (Newton, Mass.),” CMP Collection.

⁴¹⁹ Charles Fussell, “Composer’s Report,” 15 December 1964, CMP Collection, 3.

⁴²⁰ Ibid.

⁴²¹ Charles Fussell, “Composer-in-Residence Project: Composer’s final report for Project year 1964-1965,” 4 June 1965, CMP Collection, 3.

Anthony Campagna, the supervisor in San Mateo, seemed most concerned in his report with reception and reaction; little of his own attitude can be found. He reported:

For the most part reaction to project activities has been favorable. Because we did not properly prepare the audience before the first work was presented, it is felt that a few people questioned the value of the project. Although these people were few evidently they were rather vocal about their feelings. Most people have accepted the project activities and recognize the value.⁴²²

Campagna suggested that it would be helpful in future residencies “if somehow the composers could write some very short bits of material as test samples . . . [to] determine what the students can handle and also give the students some idea of what to look for and expect[.]”⁴²³ This statement suggests that he, and not only other teachers, had been somewhat taken aback by Valente’s work, but the Project, since it renewed the composer, was clearly undaunted. Indeed, Grant Beglarian recorded in his site report the view that “the challenge provided by the contemporary works written by Valente has called upon the best the student groups and their teachers can offer, and as such the Project has had great success.”⁴²⁴ San Mateo Assistant Superintendent in Charge of Instruction and Curriculum, Morris H. Winward, took it on himself to go over Campagna’s head to express his dislike for Valente’s music. On 11 February 1965, Winward wrote to Grant Beglarian:

With some counseling and help, I am sure Mr. Valente can bring his music to the level of our high school students and, also, we, I am sure, are going to have to educate our people to contemporary music or Mr. Valente is going to need to relent a little bit to have not only our parents but our

⁴²² Anthony J. Campagna, “Composer-in-Residence Project: Supervisor’s final report for Project year 1964-65,” 11 June 1965, 2.

⁴²³ Campagna, “Final report,” 3.

⁴²⁴ [Grant Beglarian,] “Visited by GB November 16, 1964, William Valente (San Mateo, Cal.),” CMP Collection.

students accept it wholeheartedly. I must say it was a real experience for all who heard it and the orchestra piece especially ... was a most difficult one. He himself was very elated with the ability of the students to play it and the very fine manner in which it was rendered.”⁴²⁵

This observation followed a letter of 8 February in which Winward had asked that a different composer be assigned to San Mateo for 1965-66, a prospect regarding which the CMP had no interest (and which it could not entertain in any case, since it made its decisions regarding residencies in January).⁴²⁶ The CMP administration must have known of the building anti-Valente sentiment in San Mateo when it made the decision to renew him, so this decision, and the fact that Valente’s 1965-66 music is no different in style from that of his first year, are strong indications that the Project supported Valente because it valued the works he was producing.⁴²⁷

We have seen that the YCP, at least, wished to foster public relations whenever possible, and presumably the CMP did as well; it was certainly quite willing to continue funding situations in which everyone was happy. In its first renewal decisions, however, the CMP went outside the path of least resistance to stand behind, in the cases of Fussell and Valente, what it believed to be worthwhile composers, whose music was having what it felt to be a positive effect on students, even under less than ideal public relations circumstances. Meanwhile, in 1962-63 the final YCP group of composers had been half

⁴²⁵ Morris H. Winward to Grant Beglarian, 11 February 1965, CMP Collection.

⁴²⁶ Morris H. Winward to Grant Beglarian, 8 February 1965, CMP Collection.

⁴²⁷ For his part, Valente expressed a somewhat guarded pleasure with the year’s proceedings, suggesting that he had “the best relations ... with the teachers who are the better musicians,” and focused on their groups. Further, he reported that he got along so well with some of the students “that some [would] not hesitate to phone [his] residence for information concerning music.” (William Valente, “Composers-in-Residence Project: Final report for Project year 1964-65,” 8 June 1965, CMP Collection, 3.) One might imagine that the CMP would be particularly pleased with a development like the latter, since one of its main concerns was to expose students to the existence of the composer as a living person to whom they could relate directly.

atonal—four out of eight—and in 1964-65, the inaugural CMP group was nearly a third atonal—three out of ten. These figures reflect both a clear interest in atonal representation and a lack of interest in atonal domination, while the interest taken by the Project in renewing atonal composers who came under fire locally as well as tonal ones whose residencies went smoothly shows that its atonal representation was more than mere tokenism.⁴²⁸ Nor did the CMP consider tonal composers any more to be disposable commodities than atonal ones, as we will see in later years.

⁴²⁸ It is worth mentioning, by way of a reminder, that not all of the atonal composers' residencies to this point had gone poorly. Valente certainly had some success; not only did he reach some students as individuals, but the student groups apparently performed his music well enough to please him, according to the superintendent's letter. Felciano had been well-received in the Detroit schools, thanks largely to the efforts of supervisor Klotman. Wernick's music in 1962-63 had triggered pedagogical expansion, at least, and inspired renewal, and Erb's Bakersfield residency had triggered a grass-roots renewal effort when the school system's budget proved insufficient.

1964-65: Educational Activities

Self-Evaluation on the Fly: October 1964 Joint Committee Meeting

This year's fall meeting of the Joint Committee, which took place from 1-3 October in New York, was almost as formative to the CMP as the 1963 spring meeting had been, since it established a firmer sense of direction for the educational arm of the Project's endeavors. A detailed transcript of this meeting does not survive, but two important accounts do, one a summary by Grant Beglarian, the other a sort of summarized transcript; information on what was discussed and, when known, by whom, comes from these documents. All members of the Joint Committee were present at the October meeting except for Ralph Rush, and they were joined by Dello Joio, Fitzgerald and Beglarian; the MENC President, Paul Van Bodegraven; and Edward D'Arms of the Ford Foundation.⁴²⁹ The first order of business was to hear reports from the directors of the pilot projects and seminars that had occurred during 1963-64. Following these reports and discussion thereof, "[i]t was the consensus of opinion ... that each project had realized its specific goal, and that the directors had shown a remarkable dedication to their assumed task."⁴³⁰ The reports given at this meeting were identical to those discussed above, but certain elements of the discussion are worth noting. Warren Benson reported that his Ithaca College seminar had become "an integral part of the curricular offerings" at that institution, and Beglarian records in his summary that

Re-examination of courses in theory and literature of music in light of current musical practice and correlating this re-examination with the typical music education curriculum was strongly recommended.

⁴²⁹ Grant Beglarian, "Contemporary Music Project for Creativity in Music Education[—]Music Educators National Conference Joint Committee Meeting, New York City, October 1-3, 1964," CMP Collection, 1.

⁴³⁰ *Ibid.*, 2.

Development of an all-inclusive point of view toward music instruction in public schools and development of music teachers capable of handling contemporary music as a tool of instruction were also proposed as a long-term plan.⁴³¹

The goals expressed here, while they were already operative in the establishment and design of the 1963-64 seminars and workshops, became ever more significant to the Project, as all its educational activities of the next two years led up to the establishment of the IMCE. Indeed, the first step in the direct process of planning the IMCE was taken in this meeting, when it was agreed that a “small planning group” composed of Warren Benson, Allen Forte, and Arrand Parsons—none of whom were on the Joint Committee at this time—would “prepare a list of experts qualified to take part in a high level conference on the general subject of ‘musicianship.’”⁴³² Ward and Giannini were the first to suggest that Benson should be on the committee, while Powell recommended Forte; how the committee and location were decided from this point is not recorded.⁴³³ The “high level conference” was the Northwestern Seminar on Comprehensive Musicianship, which spawned the Comprehensive Musicianship idea that served as the impetus and framework for all later CMP educational activities. It was also decided that courses of various lengths would continue to be sponsored during the academic year and the summer months in both pre-service and in-service categories, and that the CMP

⁴³¹ Ibid., 5.

⁴³² Ibid., 8. Earlier, Beglarian himself had made a similar proposal, in a document he submitted to the Joint Committee dated July 1964. There, Beglarian wrote that “[a] group of highly qualified experts and active teachers in various areas of music and general education should be empanelled by the Committee to consider the total field of music education and to recommend institution of sequential projects for exploration and systematic development of a new curriculum of teacher training.” (Beglarian, “A Proposal for a Systematic Development and Establishment of a Series of Projects Within the General Framework of ‘Contemporary Music Project for Creativity in Music Education,’” TMs, July 1964, CMP Collection, 22.)

⁴³³ [Transcriber unknown], “Music Educators National Conference Contemporary Music Project Joint-Committee Meeting, October 1-3, 1964,” CMP Collection, 10.

administration would “prepare monographs on the various projects for general distribution.”⁴³⁴ Further, the Joint Committee agreed that the CMP should maintain “a close liaison with such organizations as NASM and others of the same category,” and “bring [itself] to the attention of those persons in the community outside the field of music who are in a position to give active support to the aims and activities of the project.”⁴³⁵

Toward a Method: The Northwestern Seminar on Comprehensive Musicianship

In the end, all of the CMP’s 1964-65 educational activities took place during the spring and summer of 1965, beginning with the Northwestern Seminar in Comprehensive Musicianship, held at Northwestern University in Chicago from 21-25 April 1965. The purpose of this Seminar, refined from the initial discussion at the October 1964 meeting, was expressed in a “General Memorandum on background, purpose, and workings of [the] Seminar,” distributed to all participants. Participants were to evaluate three “concept-skill pairing[s]”—“Compositional process [and] Writing skills,” “Analysis and evaluation [and] Aural skills,” and “History and literature [and] Performance skills”—with a view toward establishment of recommendations for how the college-level theory curriculum could better address three fundamental precepts:

1. The study of contemporary music in its varied manifestations should be an integral part of the general music education required of all music students in schools of music. Courses in contemporary music theory and literature should not be appendages to the regular curricular offerings.
2. Concepts and procedures of contemporary music are best understood in terms of their relationship with and departure from those of former times. The vantage point for such theoretical and historical studies should be

⁴³⁴ Beglarian, “Joint Committee Meeting ... October 1-3, 1964,” CMP Collection, 11.

⁴³⁵ Ibid.

shifted from the 19th century to the present.

3. The term “creativity” denotes direct involvement in a musical process; understanding and doing (concept and skill). Teaching of music is most successful when based on this underlying premise. . . . The creative approach in music instruction is possible only when the teacher himself has direct experience in the creative process. . . . Creativity can be properly developed only when there exists a solid and broad foundation of musicianship[.]⁴³⁶

Educational methodologies concern this dissertation only inasmuch as they call for the injection of twentieth-century musical materials into the curriculum, and then only so far as an analysis of the musical materials the injection of which they call for. Thus, the CMP’s educational projects will continue to be discussed primarily in terms of the composers and repertory that were taught about and the personnel who were called upon to do the teaching (or, in the case of exploratory and planning activities, those doing the planning). The participants in the Northwestern Seminar were invited by the CMP, and consisted of the Project’s administration—Dello Joio, Fitzgerald, and Beglarian—Warren Benson, Arrand Parsons and George Howerton of the Northwestern faculty, and the members of the three concept–skill pairing discussion groups. The members of each group were as follows:

Table 17: Members of Northwestern Seminar Discussion Groups

Group I: Compositional Processes and Writing Skills

Robert Ward (New York; member, Joint Committee)
Kenneth Wright (Professor of Theory, University of Kentucky)
Alice Beer (Supervisor of Elementary Music Education, Baltimore, Maryland)
Arthur Berger (Naumberg Professor of Music, Brandeis University)
Elliott Carter (New York)
Edward Chudacoff (Assistant Professor of Theory, Oberlin College Conservatory of Music, Oberlin)
Everett Gates (Head, Music Education Department, Eastman School of Music)
Charles R. Hoffer (Director of Music, School District of Clayton, Missouri)
Lewis V. Pankaskie (Associate Professor, School of Music, Florida State University)
Leonard Ratner (Professor of Music, Stanford University, California)
Charles L. Spohn (Associate Professor, Director of Music Learning Project, Ohio State University)

⁴³⁶ “General Memorandum on background, purpose, and workings of SEMINAR ON COMPREHENSIVE MUSICIANSHIP, Northwestern University, April 22-25, 1965,” 19 March 1965, CMP Collection, 2-3.

Robert M. Trotter (Dean, School of Music, University of Oregon; future member of Joint Committee)
Paul Van Bodengraven (Chairman, Department of Music, New York University; President, MENC)
Himie Voxman (Director, School of Music, University of Iowa; Chairman, MENC Committee on Higher Education)

Group II: Musical Analysis and Aural Skills

William Thomson (Chairman, Theory Department, Indiana University; former YCP composer-in-residence; future member of Joint Committee)
Janet M. McGaughey (Chairman, Lower Division Theory, University of Texas)
Leslie Bassett (Associate Professor of Music, University of Michigan; future member of Joint Committee)
James C. Carlsen (Assistant Professor of Music, University of Connecticut)
Allen Forte (Associate Professor of the Theory of Music, Yale University; future member of Joint Committee)
Thomas Gorton (Dean, School of Fine Arts, University of Kansas)
Paul Harder (Chairman of Undergraduate Theory-Composition, Michigan State University)
Helen Hosmer (Director, Crane Department of Music, State University College, New York; former member of Joint Committee)
James Paul Kennedy (Director, School of Music, Bowling Green State University, Ohio)
Beth Landis (Director of Music Education, Riverside Unified School District, Riverside, California; future member of Joint Committee)
Charles Leonhard (Professor of Music, University of Illinois)
Arrand Parsons (Chairman, Department of Theory and Composition, Northwestern University)
Everett Timm (Director, School of Music, Louisiana State University)
Evelyn White (Associate Professor of Music Theory, Howard University, Washington, D.C.)

Group III: History and Literature and Performance Skills

William J. Mitchell (Chairman, Music Department, Columbia University; future member of Joint Committee)
H. Wiley Hitchcock (Chairman, Department of Music, Hunter College)
Warren Benson (Composer-in-Residence, Ithaca College)
Howard Boatwright (Dean, School of Music, Syracuse University)
Allen P. Britton (Associate Dean, School of Music, University of Michigan)
Robert Cogan (Chairman, Theoretical Studies, New England Conservatory of Music)
Edmund Cykler (Professor of Music, University of Oregon)
John Davies (Director of Instrumental Music, Elkhart High School, Indiana; future CMP Assistant Director)
Donald J. Grout (Given Foundation Professor of Musicology, Cornell University)
George Howerton (Dean, School of Music, Northwestern University)
Leonard B. Meyer (Chairman, Department of Music, University of Chicago)
Norman Phillips (Music Teacher, Hempstead Public Schools, New York)
James Robertson (Head of Orchestra Department, Wichita State University)
Ole Sand (Director, Center for the Study of Instruction, National Education Association)⁴³⁷

Each group featured among its members individuals who were well known as composers.

In the Compositional Process group were Ward, Berger, and Carter, with stylistic statuses as of 1965 of tonal, atonal, and atonal, respectively. Ratner did compose music, but is, and was, much better known for his analytical work, and he was almost certainly invited

⁴³⁷ “Seminar [on] Comprehensive Musicianship, The Foundation for College Education in Music [list of participants],” CMP Collection.

to the seminar for this reason.⁴³⁸

The Musical Analysis group included composers William Thomson, former YCP composer-in-residence, and Leslie Bassett. Thomson's music was tonal and Bassett's at the time was atonal, showing again in this group a stylistic balance among those whose personal creative proclivities are likely to have been known to the Seminar planning committee.⁴³⁹ Finally, the History and Literature group included Warren Benson, a tonal composer.⁴⁴⁰ Of the six composers who are likely to have been included in the Seminar as composers, three were composing tonally at the time (Benson, Thomson, and Ward), three atonally (Bassett, Berger, and Carter). Two of the latter three served in the Compositional Process group.

Position papers by James Carlsen, Allen Forte, Charles Leonhard, William Mitchell, and Ole Sand served as starting points for discussion. Several ideas arising from the Compositional Process group became important in the implementation of subsequent CMP courses and programs. The group suggested that ideal theory courses should “complement the existing concentration on pitch by considering such elements as rhythm

⁴³⁸ A WorldCat search shows that Kenneth Wright completed a Ph.D. thesis in composition at Eastman in 1941, *Concerto Grosso*; that Edward Chudacoff completed a D.M.A. thesis in composition at the University of Michigan in 1959, *Symphony No. 1*; and that Lewis Pankaskie completed a master's thesis at the University of Michigan in ca. 1950-59 which consisted of an orchestration project, *Suite from [Purcell's] Opera Abdelazer*. No published compositions were found for any of them, however, which can be taken as sufficient evidence that, while they served on theory and composition faculties, it was most likely not their compositions, nor, by extension, their compositions' style, that caused them to be invited to the Seminar.

⁴³⁹ A WorldCat search shows that Thomas Gorton completed a Ph.D. thesis in composition at the Eastman School in 1948, *Symphony No. 1*; that Paul Harder had a handful of self-published works (no theses shown); that a number of works by James Paul Kennedy exist in manuscript at Bowling Green State University; and that Arrand Parsons published several choral arrangements in the 1940s. Since no further publications by these composers appear to exist, it can be assumed that they were not widely known for their compositions or compositional styles, and were invited to the Seminar for other reasons.

⁴⁴⁰ Robert Cogan's works would not have been well known at this time, but he is a composer of experimental bent whose pitch materials would fall into the atonal category.

(not durations), timbre, dynamics, textures, and so on [parenthetical original],” “avoid premature generalizations about contemporary music and formulation of all-inclusive theories,” involve student composition followed by “performance and critical evaluation of these efforts,” and be organized “by first considering musical materials on the most elementary level: Color, form, rhythm, melody, and harmony.”⁴⁴¹

Similarly influential ideas came from the other groups as well. From the Musical Analysis group came the recommendations that “materials such as music of non-Western cultures, jazz, folk music, and music composed using electronic media should not be overlooked,” and that “the repertoire used in aural training should be actively related to the repertoire heard in performance; consequently, the literature that is to be performed should provide representative materials of a cross-section of all periods and styles.”⁴⁴²

Finally, from the History and Literature group came the recommendations that “instructional materials in performance studies should be chosen from as wide a range of significant literature as possible; specifically, the use of twentieth-century materials must be insisted upon,” and that “history must be preceded by aural experience ... [and] supplemented by analysis.”⁴⁴³ The idea of coordinating the various aspects of the music curriculum was central to the IMCE. The position papers and reports generated by the Northwestern Seminar were published as *Comprehensive Musicianship, The Foundation for College Education in Music (CMP₂)*.

⁴⁴¹ [Kenneth Wright], “Seminar on Comprehensive Musicianship ... Final Draft of Report by Group I, ‘Compositional Processes and Writing Skills,’” 7 June 1965, CMP Collection, 3-4. (Wright is given as the presumed author of this report because he is listed on the group roster as its “reporter.”)

⁴⁴² [Janet M. McGaughey], “Seminar on Comprehensive Musicianship ... Final Draft of Report by Group II, ‘Musical Analysis and Aural Skills,’” 21 May 1965, CMP Collection, 2.

⁴⁴³ [Wiley Hitchcock], “Seminar on Comprehensive Musicianship ... Final Draft of Report by Group III, ‘History and Literature and Performance Skills,’” 21 May 1965, CMP Collection, 2.

Summer 1965

All 1965 CMP-sponsored courses were held in the summer, at seven different locations and with lengths varying from two weeks to a full eight-week summer semester.

North Texas State University

The “Contemporary Music Workshop” at North Texas State University in Denton, Texas, took place from 3 June through 14 July 1965, and was open for graduate credit to currently active junior-high and high school teachers as well as other graduate students.⁴⁴⁴

Samuel Adler, a tonal composer at the time, then on the faculty at NTSU but later director of the Eastman School, was the workshop’s director, and did most of the teaching.⁴⁴⁵

There is no evidence to account for how Adler was selected for this task, but since very soon afterward he was made director of the Eastern Region of the IMCE, was called on to lead further CMP workshops, and served on the Project Policy Committee from 1968, it is clear that the CMP administration approved of his educational procedures and choices.

According to Adler’s report, the class analyzed Stravinsky’s *Symphony of Psalms* and also the following works (the inline quotation is precisely what appears in the report):

1. Bartók – Concerto for Orchestra
2. Hindemith – ‘Mathis der Mahler’ (Symphony)
3. Copland – Symphony #3
4. Harris – Symphony #3
5. Piston – Symphony #4
6. Persichetti – Symphony #4
7. Schoenberg – 5 Pieces for Orchestra [sic]
8. Webern – 5 Pieces for String Quartet Op. 4
9. Schoenberg – Piano Suite Op. 25

⁴⁴⁴ “North Texas State University School of Music, Denton, Texas, Contemporary Music Workshop,” brochure, CMP Collection.

⁴⁴⁵ Samuel Adler, “Report on North Texas State University Contemporary Music Workshop,” TMs, 1965, CMP Collection.

10. Berg – Lyric Suite

The above works were of course analyzed after listening to records; others were analyzed after performing them in class. These works were:

Giannini – Flute Sonata and 3 Devotional Motets

Persichetti – Stabat Mater, Piano Sonata #9

Copland – ‘In the Beginning’

Hindemith – ‘Six Chansons’

Bartók – First Piano Sonata

Webern – Quartet op. 21 for Tenor sax, Clarinet, Violin and Piano

Of these 17 works given close analysis, then, 12 were tonal and 5 atonal (29.4%).

Vittorio Giannini and Vincent Persichetti, both members of the Joint Committee, served as guest lecturers at the workshop, which also presented a concert devoted to the work of each.⁴⁴⁶ Giannini gave a talk on “The New North Carolina School of the Arts, an experiment in State–Fine Arts cooperation,” while Persichetti’s talk was on “America’s Artistic Climate.”⁴⁴⁷

In addition to the 17 analyzed works and the combined 10 works by Giannini and Persichetti, Adler recommended numerous further examples of particular concepts to the students, which are recorded in a list he handed out to them. Of 76 non-Debussy, Ravel, or Scriabin entries on the list, 21 are atonal (27.6%).⁴⁴⁸

⁴⁴⁶ The Giannini concert, on 23 June, featured an unidentified “Adagio for String Orchestra” by Corelli as a prelude to five works by Giannini: *Prelude and Fugue for String Orchestra*; *Variations on a Cantus Firmus for Piano* (1st movement only); *Sonata for Flute and Piano*; *Prelude and Fughetta for Piano*; and *Three Devotional Motets for Mixed Chorus and Organ*. The Persichetti concert, on 6 July, featured his *Piano Sonata No. 6, Op. 39*; *Serenade No. 13 for 2 Clarinets*; *Piano Sonata No. 8, Op. 41*; *The Hollow Men, for trumpet and piano, Op. 25*; and *Piano Sonata No. 9, Op. 58*.

⁴⁴⁷ Samuel Adler, “Report on North Texas State University Contemporary Music Workshop,” TMs, 1965, CMP Collection.

⁴⁴⁸ Samuel Adler, “[Examples of] Techniques of the 20th Century,” TMs, 1965, CMP Collection. The composers and works were: Bartók, *Concerto for Orchestra*; Bartók, *Mikrokosmos* Vol. III; Bartók, *Sonata for Two Pianos and Percussion*; Bartók, *Sonata No. 6* [sic]; Bartók, *String Quartet No. 1*; Bartók, *String Quartet No. 5* (twice); Berg, *Five Orchestral Songs*; **Berg, Lyric Suite**; Berg, *Piano Sonata*; **Berg, Wozzeck** (three times); Bernstein, *Symphony No. 2*; Bloch, *Piano Sonata*; **Boulez, Piano Sonata No. 2**; Britten, *The Turn of the Screw* (twice); **Carter, String Quartet No. 2**; Chávez, *Sinfonia*

The entire list of works used or recommended for score study in the NTSU workshop (sans the three composers excised above) thus featured 66 tonal (71%), 26 atonal (28%), and one with too few pitches to be either (Varèse, *Ionisation*). A suggested listening list prepared by Adler featured 482 items by 113 composers that had been recorded to date. 29 of the entries for composers who had written atonal works included at least one such work, and 84 entries included no atonal works; 25.7% of entries included atonal works.⁴⁴⁹ Like the previous year's courses, then, the one that Adler directed at NTSU was far from being dominated by discussion of atonality, but did present it as a major aspect of contemporary musical activity, with more than 25% of the works mentioned in workshop materials (aside from the programs of the Giannini and Persichetti concerts)—a rate that remains constant across the lists—being atonal in terms of pitch material. It is worth noting that of the 36 entries on Adler's list of score-study examples for works by composers then living, 11 were for atonal works (30.6%), 25 for tonal works (69.4%),

India; Chávez, *Sonatina for Piano*; Copland, *Billy the Kid* (twice); Copland, *Music for the Theater*; Copland, *Piano Fantasy* (twice); Copland, *Vitebsk*; Debussy, *Preludes* Vol. I; Fine, *String Quartet No. 1*; Foss, *The Jumping Frog of Calaveras County*; Gershwin, *An American in Paris*; Harris, *Soliloquy and Dance for Viola and Piano*; Harris, *Symphony No. 3* (twice); Hindemith, *Ludus Tonalis*; Hindemith, *Marienleben*; Hindemith, *Mathis der Maler* [symphony or opera unspecified]; Hindemith, *Piano Sonata* [unidentified]; Hindemith, *Piano Sonata No. 1*; Hindemith, *String Quartet No. 3*; Honegger, *Jean d'Arc au bûcher*; Honegger, *Symphony No. 2 for String Orchestra*; Honegger, *Symphony No. 5*; Ibert, *Angelique*; Ives, "The Majority"; Ives, *Piano Sonata No. 1*; Ives, *Piano Sonata No. 2*; Ives, *Violin Sonata No. 4*; **Kirchner, *Duo***; Mennin, *The Christmas Story*; Menotti, *The Unicorn, the Gorgon, and the Manticore*; **Messiaen, *Visions de l'Amen***; Milhaud, *Piano Sonata No. 1*; Persichetti, *Piano Sonata No. 6*; Persichetti, *Symphony for Band*; Poulenc, *Mass in G*; Ravel, *Trio No. 6*; **Riegger, *Variations for Two Pianos***; **Rochberg, *String Quartet No. 1***; **Rochberg, *Symphony No. 2***; **Schoenberg, *De Profundis***; **Schoenberg, *Erwartung***; **Schoenberg, *Suite for Piano, Op. 25***; Schuman, *Symphony for Strings*; Schuman, *Symphony No. 3*; Scriabin, *Piano Sonata No. 5*; Sessions, *Symphony No. 2*; **Stravinsky, *Agon***; **Stravinsky, *Canticum Sacrum***; Stravinsky, *The Firebird* (twice); Stravinsky, *Symphony in Three Movements*; Stravinsky, *Symphonies for Winds*; **Stravinsky, *Threni*** (twice); Varèse, *Ionisation*; Vaughan Williams, *Pastoral Symphony*; **Webern, *Five Bagatelles***; **Webern, *Symphony Op. 21***; **Webern, *Variations, Op. 27***.

⁴⁴⁹ The composers on the list who had written atonal works were Milton Babbitt, Alban Berg, Luciano Berio, Pierre Boulez, Henry Brant, Earle Brown, John Cage, Elliott Carter, Aaron Copland, Luigi Dallapiccola, Lukas Foss, Alberto Ginastera, Hans Werner Henze, Andrew Imbrie, Ernst Krenek, Billy Jim Layton, Olivier Messiaen, George Perle, Mel Powell, Wallingford Riegger, George Rochberg, Carl Ruggles, Arnold Schoenberg, Ralph Shapey, Karlheinz Stockhausen, Igor Stravinsky, Edgard Varèse, Ben Weber, and Charles Wuorinen.

and that 92 of the 113 entries on his recording list were also for living composers, with 26 including atonal works (28.3%), 66 only tonal ones (71.7%). Tonality was being presented as a significant part of living compositional activity as well as twentieth-century achievement as a whole.

George Peabody College, Nashville, Tennessee

The “Contemporary Music Workshop for Band, Orchestral, and Choral Directors” was held at George Peabody College, now part of Vanderbilt University, between 21 June and 10 July 1965. The final report on the workshop indicates that “all lecture sessions were open to the public and students of the School of Music,” but only twelve students registered for credit.⁴⁵⁰ According to the final report of the workshop, its structural format was as follows:

Students were given a broad historical and theoretical perspective of contemporary music during the first week before preparing contemporary scores for rehearsal and performance and surveying contemporary literature during the second week. The third and final week consisted of rehearsals and performances[.]⁴⁵¹

The main lecturers for the course were Gilbert Trythall of the Peabody College faculty, who lectured for 17 hours on an “Introduction to Twentieth Century Music Theory and Analysis” and 15 hours on “Score Preparation and Conducting of Contemporary Music,” Don Cassel of the faculty, who lectured for 15 class hours on an “Introduction to Twentieth Century Music History and Aesthetics”; and Julius Herford, who spent 12 hours on score preparation and “Detailed Analysis of the Stravinsky MASS and

⁴⁵⁰ [Probably Don Cassel or Gilbert Trythal], “Report, Contemporary Music Workshop for Band, Orchestral, and Choral Directors, The School of Music, George Peabody College, Nashville, Tennessee, July 21 to July 10, 1965,” CMP Collection, 1.

⁴⁵¹Ibid.

Prokofiev CLASSICAL SYMPHONY.”⁴⁵²

Other lectures included “The Mainstream and the Avant Garde” (Fred Coulter), “Contemporary Band Problems and Techniques” (C.B. Hunt), “Contemporary Choral Literature” (Louis Nicholas); “Contemporary Band Literature” (Henry Romersa), and “Materials of the American Composer” (Vincent Persichetti).⁴⁵³

Information on the exact content of the George Peabody College course is limited. A summary of Cassel’s introductory lectures, prepared by a student, is present in the archive. It indicates discussion of 29 specific twentieth-century composers, of which 8 ever wrote atonal music.⁴⁵⁴ Among these 8—Stravinsky, Schoenberg, Berg, Copland, Varèse, Boulez, Stockhausen, and Cage—Stravinsky, Copland, and Cage were discussed mainly in conjunction with other musical concepts. 18 composers have separate headings devoted to them in the summary, indicating that they were discussed in somewhat greater depth than the others. Of these, 5 (27.8%)—Schoenberg, Berg, Varèse, Boulez, and Stockhausen—were discussed primarily with regard to their atonal music. Among 11 composers on the list of 29 who were still living in 1965, 4 employed atonal pitch materials, including by far the youngest two, Boulez and Stockhausen. This could be seen as indicating a certain concentration of emphasis on atonality as the most currently

⁴⁵² Ibid., 3.

⁴⁵³ Ibid.

⁴⁵⁴ Sally Morris, “A Historic and Aesthetic Approach to Contemporary Music: An Outline of Lectures given by Don Cassel [sic], 6/21/65 to 6/26/65,” CMP Collection. The twentieth-century composers mentioned are, in order of appearance, Charles Ives, Alexandre Tansman, Igor Stravinsky, Darius Milhaud, Arthur Honegger, Ferruccio Busoni, Luigi Russolo, Arnold Schoenberg, Francis Poulenc, Erik Satie, Albert Roussel, Jacques Ibert, Alfredo Casella, Alban Berg, Paul Hindemith, Béla Bartók, Zoltán Kodály, Arthur Farwell, Edward Burlingame Hill, Edward Stillman Kelly, Roy Harris, Aaron Copland, Henry Cowell, Alan Hovhaness, Ralph Vaughan Williams, Edgard Varèse, Pierre Boulez, Karlheinz Stockhausen, John Cage. The composers who received separate treatment were Milhaud, Poulenc, Honegger, Stravinsky, Schoenberg, Berg, Hindemith, Bartók, Kodály, Harris, Copland, Cowell, Hovhaness, Vaughan Williams, Varèse, Boulez, Stockhausen, and Cage.

vital means of organizing pitches, but it is equally possible that Cassel wanted to give the elder statesmen of tonality their proper due while also not failing to acknowledge two younger composers who did seem quite exciting at the time. Only two deceased atonal composers were mentioned in Cassel's lectures, which could also be taken as a signal that atonality was being "pushed" as the music of the present, except that the name of Webern—whom the Darmstadt school then considered their greatest progenitor, is notably absent from the lectures also. Thus, that the youngest composers mentioned here were atonalists seems most likely not to have been part of a political agenda. Among the 18 composers who received separate treatment were 10 still living at the time, including the 4 atonal composers mentioned above; the situation regarding the separate-treatment list is thus the same as that regarding the broader list.

Ten concerts were held in conjunction with the George Peabody Workshop. Documentation exists of the programs for 6 chamber concerts, an orchestra and chorus concert, and a wind ensemble concert; the programs for the last two chamber concerts had not been finalized when the surviving materials were printed.⁴⁵⁵ The 6 documented chamber concerts featured the following programs:

Program 1: Stravinsky, *Sonate pour piano* (1924); Carter, *Piano Sonata* (1945/46); Barber, *Sonata for Piano*, Op. 26

Program 2: Stravinsky, *Duo Concertant*; Bartók, *Premiere Sonate*; Prokofiev, *Sonata in D Major*, Op. 94

Program 3: Hindemith: *Sonata for Clarinet and Piano*; Persichetti, *Concerto for Piano, Four Hands*, Op. 56; Dallapiccola, *Quaderno Musicale di Annalibera*; Bartók, *Contrasts*.

Program 4: Schoenberg, *Three Piano Pieces*, Op. 11; Copland, *Piano Variations* (1930); Finney, *Variations on a Theme of Alban Berg*

⁴⁵⁵ "Eight Concerts of Contemporary Music, Summer 1965, Peabody School of Music," brochure, CMP Collection.

Program 5: Messiaen, *Cantéyodjayâ*; Nørgård, *9 Studier für Klaver* [sic]; Amy, *Epigrammes*

Program 6: Ray Okimoto, *Ostinato on a Korean Rhythm*; James Hanna, *Fugue and Chorale*; Farrell Morris, *Sections in Metal*; Hovhaness, *Suite*, Op. 99; Cage, *Forever* and *Sunsmell*; Chávez, *Toccata*

Okimoto and Morris were performers in the sixth concert according to the program brochure.

The orchestra and chorus concert, held on 9 July 1965, presented Prokofiev's *Symphonie Classique*, Persichetti's *Symphony No. 5*, Stravinsky's *Mass*, and Trythall's *Dionysia*, and the band concert, held on 10 July, presented Clifton Williams's *Castle Gap*, Persichetti's *Chorale Prelude: So Pure the Star*, Giannini's *Fantasia for Band*, Persichetti's *Pageant*, Dello Joio's *Variants on a Mediaeval Tune*, and Chance's *Incantation and Dance*. Of the works presented at the George Peabody Workshop's concerts, 22 were tonal, 7 have atonal pitch material, and 3—the works on the final chamber concert by local composers—are unknown. Of 29 works with known pitch content presented at these concerts, 24.1%, once again about 1/4, were atonal. This proportion of atonal representation is thus maintained consistently, as far as can be told, across two of the 1965 workshops. Of the 29 works with known pitch content, 16—more than half—were tonal works by composers then living, indicating that there was no agenda in the George Peabody Workshop to relegate tonality to the past, while the featuring of atonal works continues to indicate that there was no agenda to push the latter idiom into the background, either.

State University of New York, Potsdam

From 28 June through 6 August, a CMP-sponsored “Workshop [in] Contemporary Music in the Creative Classroom” was held at the State University of New York, Potsdam. Its purpose was to train in-service teachers to teach contemporary music to children aged ten through twelve, with children meeting that description present for actual experimental classes. Seventeen adults and twenty children participated.⁴⁵⁶ Helen Hosmer, a former member of the Joint Committee, was the director of the workshop, and the main instructors were Arthur Frackenpohl, former YCP composer-in-residence and member of the Potsdam faculty, who “instruct[ed] both children and adults ... in the techniques and tools of musical improvisation and composition”; Mary English, also a member of the faculty, who “coordinate[d] the work of children and adults”; and Elizabeth Beritaud, who was “the children’s supervisor” and director of an operetta put on by the workshop.⁴⁵⁷

Various documentation of works studied in the workshop is found in its official report to the Project and in a series of “Daily Summaries,” one for each day of instruction. In the report is a list of “compositions of particular interest to children,” which includes 23 works, among them 3 with atonal pitch materials (Schoenberg’s *Wind Quintet*, Op. 26, the “Twittering Machine” movement of Schuller’s *Seven Studies on Themes of Paul Klee*, and an unidentified *Dance* by Cage); an electronic work by Ussachevsky with relatively euphonious, but not tonal, pitch material; Cowell’s *Banshee*, which makes little use of discernible pitch; and a Varèse work, *Ionisation*, which uses too few pitches to be called

⁴⁵⁶ Helen M. Hosmer, Arthur Frackenpohl, Mary E. English, and Elizabeth Baritaud, “Workshop: Contemporary Music in the Creative Classroom,” CMP Collection, 1.

⁴⁵⁷ “Workshop: Contemporary Music in the Creative Classroom,” brochure, CMP Collection.

either atonal or tonal. The less-traditional works featured on this list were clearly selected as examples of unfamiliar textures and timbres rather than with any polemical intent.

All 31 works listed in the report as having been sung by the workshop chorus are tonal.⁴⁵⁸ So far, then, we see a significant emphasis on tonal contemporary music in the workshop. What of the daily summaries? On the first day of class, which can perhaps be seen as significant because of its introductory nature, Frackenpohl discussed Varèse, Hanson, Berg, Schuller, Schoenberg, Ussachevsky, Stockhausen, Orff, Webern, and Stravinsky, with reference to 4 tonal works, 5 atonal works, and one with almost no pitches.⁴⁵⁹ The composers of all 4 tonal examples were still living at the time. Including the subsequent days, Frackenpohl used examples from 100 works (97 twentieth-century works) by a total of 61 different composers (58 twentieth-century composers).⁴⁶⁰ Of the 97 twentieth-century examples discussed in the Potsdam workshop's classes, 20 have atonal pitch content (20.6%), 75 tonal (77.3%), and two insufficient pitch to label (2.1%).

⁴⁵⁸ Hosmer, et. al., "Contemporary Music in the Creative Classroom," CMP Collection, 7-8. The works are: Vaughan Williams, *Let Us Now Praise Famous Men*; Cowell, *Supplication*; Diemer, *Magnificat*; Eric H. Thiman, *When Cats Run Home*; Frackenpohl, *Three Limericks*; Britten, *Old Abram Brown*; Britten, *Old Joe Has Gone Fishing*; Britten, *A Ceremony of Carols*; Persichetti, *Sam Was a Man*; Frackenpohl, *Three Limericks in Canon Form*; Frackenpohl, *Praise, O Praise Our God and King*; Frackenpohl, *The Natural Superiority of Men*; Frackenpohl, *Lovers Love the Spring*; Frackenpohl, *Hey, Ho, the Wind and the Rain*; Frackenpohl, *Never Doubt I Love*; Frackenpohl, *The Fox, The Ape, and The Humble Bee*; Houston Bright, *The Days That Are No More*; Stravinsky, *Ave Maria*; Koskey [otherwise unidentifiable], *Four Animal Songs*; Kodály, *The Christmas Dance*; Bartók, *Six Children's Songs*; Bernstein, "America" from *West Side Story*; Hanson, *Merry Mount*, "Children's Dance"; Kodály, *The Angels and the Shepherd*; Menotti, *Amahl and the Night Visitors*, "Shepherd's Dance"; Schuman, *Holiday Song*; Cecil Cope, *Pleasure It Is*; Mailman, *Alleluia*; Orff, *Carmina Burana*.

⁴⁵⁹ Varèse, *Ionisation*

⁴⁶⁰ The composers from whose works Frackenpohl took his examples were Berg (3, 1 tonal), Barber, Britten (5), Sessions (an atonal work), Schoenberg (2), Stravinsky (5), Bartók (4), Menotti (2), Foss (2 atonal), Bernstein (2), Cage (2), Boulez (2), Dello Joio, Prokofiev (2), Ives, Hindemith (3), Kodály, Chávez, Milhaud (2), Poulenc (2), Persichetti (2), Falla, Shostakovich, Schuman (2), Vaughan Williams (2), Vecci (a Renaissance composer), Villa-Lobos, Harris, Piston, Ibert, Messiaen, Dallapiccola, Beeson, Walton (2), Carter (an atonal work), Honegger, Henze, Martinů, Bernard Rogers, Webern (2), Luening, Henry Jacobs, Virgil Thomson (2), Copland (5), Robert Schumann (19th-century composer), Dvorak (19th-century composer), Khachaturian (2), Bloch, Mennin, Kabalevsky, Ben Weber, Nielsen, Ravel, Debussy, Carlisle Floyd, and Ward.

Of 62 examples by composers then living, 15 have atonal pitch content (24.2%). This is a lower percentage of atonal representation than was found at NTSU and George Peabody College, though not by much.

On 27 July, Chou Wen-Chung gave a guest lecture and discussed 4 of his own works, which have atonal pitch content, bringing the atonality ratio among all examples to 23.8% and among those by living composers to 28.8%, much in line with the ratios in the other workshops. Including the works sung by the workshop's chorus and those recommended on the supplementary list of works of interest to children adds 54 more to the total, of which only two had atonal pitch content, making the numbers 26 of 155 (a mere 16.8%).

University of Illinois, Urbana–Champaign

From 20 June through 14 August 1965, a Workshop in Analysis and Performance of Contemporary Music was held at the University of Illinois, Urbana–Champaign, sponsored by the CMP and conducted by Kenneth Gaburo and YCP alumnus Salvatore Martirano.⁴⁶¹ To begin his official report on the workshop, Gaburo quoted from a brochure that had been circulated by way of advertisement for it:

Daily sessions will include analysis and open rehearsals of important contemporary works. ... primary workshop activity will center around those works in which serious problems arise as a result of the composers' further exploration and exploitation of the regions of pitch, duration, intensity, timbre, etc., including those works which employ new notational systems, unconventional tuning systems, indeterminate elements, unusual instrumental techniques, and tape.⁴⁶²

⁴⁶¹ Kenneth Gaburo, "Report on the University of Illinois Workshop in Analysis and Performance of Contemporary Music, June 20-August 14, 1965," CMP Collection, 1.

⁴⁶² "University of Illinois 'Summer Workshop in Analysis and Performance of Contemporary Music'," brochure, CMP Collection. Quoted in Gaburo, "Report," CMP Collection, 1.

This description sets the stage for a workshop heavy on music with a non-conservative bent, possibly with significant representation in the area of atonal pitch content.

According to the report, the lectures delivered in the workshop were as follows:

Salvatore Martirano, three lectures on “An Introduction to Combinatoriality,” culminating in an analysis of his own *Cocktail Music* for piano;
Lejaren Hiller, “Information and Probability Theory as Applied to New Music”;
Charles Hamm, “Notational Innovations in Recent Music”;
Kenneth Gaburo, six lectures on “Contemporary Compositional Techniques of Text Setting”;
Ben Johnston, three lectures on “Proportionality and Expanded Pitch Resources”;
and Alexander Ringer, “The Music of George Rochberg.”⁴⁶³

Martirano’s and Ringer’s lecture topics clearly pertained to atonal music, and others certainly may have at least in part. Gaburo also included a list of “some of the works performed in class,” which consisted of:

Stravinsky, *Two Poems; Three Japanese Lyrics*
Dallapiccola, *Quaderno Musicale di Annalibera; 6 Carmina Alcae*
Nielson, *Quantiteten*
Barber, *Nocturne*
Ives, *Hymn: They Are There*
Webern, *Three Songs, Op. 25; Four Pieces for Violin and Piano*
Kalita, *Bagatelles for Violin Solo*
Berg, *Four Pieces for Clarinet and Piano*

Kalita’s *Bagatelles*, which I have not located, are of unknown style. Of the other pieces on this list, 5 are tonal and 4 atonal, a nearly even balance. Only 5 of these 9 works are by composers who were living in 1965; of these, 4 were tonal, though 3 of those were by composers who had since adopted atonality. 6 concerts were presented during the workshop:

⁴⁶³ Gaburo, “Report,” CMP Collection, 4.

Program No. 1: Hamm, *Round* (1964); Stravinsky, *The Dove Descending Breaks the Air* (1962); Layton, *In My Craft or Sullen Art* (1954); Rush, *Nexus 16* (1964); Davidovsky, *Synchronisms, No. 2* (1964); Partch, *U.S. Highball* (1957); Babbitt, *All Set* (1957) (choral and chamber)

Program No. 2: Oliveros, *Sextet* (1960); Hiller, *Three Electronic Pieces* (1959-65); Penderecki, *Strofy* (1959); Berio, *Serenata* (1957); Ogdon, *The Gods!* (1962); Ives, *Serenity* (1919); Glasow, *Two Egrets* (1959) (choral and chamber)

Program 3: Martirano, *Cocktail Music* (1962); Ogdon, *Prologue, Interlude and Epilogue* (1964); Custer, *Four Etudes for Piano* (1964); Ives, *Three Page Sonata* (1905); Rush, *Hexahedron* (1964); Castaldo, *Sonata for Piano* (1961) (piano)

Program 4: Kelly, *Colloquy for Chamber Orchestra* (1963); Dallapiccola, *Cinque Canti* (1956); Johnston, *Ludes* (1959); Stockhausen, *Kontra-Punkte* (1953); Gaburo, *Ave Maria* (1957) and *Psalm* (1964); Webern, *Zwei Lieder* (1926); Varèse, *Octandre* (1924)

Program 5: Powell, *Improvisations* (1964); Wuorinen, *Variations for Flute* (1963); Castiglione [sic], *Inizio di Movimento*, piano solo (1962); Stravinsky, *In Memoriam, Dylan Thomas* (1954); additional tba.

Program 6: Stockhausen, *Kontra-Punkte* (1953); Martino, *Wind Quintet* (1963); London, *Brass Quintet* (1965); Binkerd, *Ad Te Levavi* (1959); Nono, *Ha Venido* (1960); Gorecki, *Epitafium* (1958); Subotnick, *Play No. 1* (1963)

Of these 39 pieces, 30 have atonal pitch material, 6 (the two Ives, Partch, Kelly, Johnston, Binkerd) have pitch material that is tonal at least after a fashion, and 3 (Hamm, Glasow, Gorecki) have pitch material that is unknown to the author. Suffice to say that an enormous majority of the works presented at the Illinois concerts were atonal—at least 30 of 39, or 76.9%, which is almost the exact inverse of the ratio found in the other workshops. A similar ratio is preserved when we add the nine works performed in class, as the numbers become 35 of 48, or 79.2%. The Illinois workshop was clearly weighted very much toward atonality and experimentation (many of the works above would be classified as textural according to the definitions set out in chapter 1). Since 8 of the 10 tonal works it presented are by composers who were living in 1965, including 3 (Binkerd,

Kelly, and Johnston) by composers who were not yet 50 and another by a composer who was not yet 60 (Barber), it is equally clear that the workshop was not attempting to portray tonal composition as relegated strictly to the past.

University of Michigan

Between 23 June and 18 August 1965, a Seminar in Contemporary Music for Choral Conductors was held at the University of Michigan under the CMP's sponsorship. Thomas Hilbish and Leslie Bassett were the instructors, and it was open as an elective course to students at the university. Twenty-six students participated, all graduate students but one, and all were in-service or pre-service choral conductors.⁴⁶⁴ Student composition was part of this seminar, as "[e]ach student composed a choral piece during the summer."⁴⁶⁵ In his official report of the seminar, Leslie Bassett indicated that the works "carefully studied" in the analysis portion were Stravinsky's *Symphony of Psalms*, Ross Lee Finney's *Spherical Madrigals*, Webern's *Cantata No. 1*, and Hindemith's *Six Chansons*. Of these 4, only the Webern was atonal (but this maintains the prevailing percentage for 1965 CMP workshops, at 25%).⁴⁶⁶

The portion of the seminar taught by Hilbish, the latter's report on which is appended to Bassett's, explored Peter Maxwell Davies's *O Magnum Mysterium* and *Veni Sancte Spiritus*, Ives's *Three Harvest Home Chorales*, Stanley Hollingsworth's *Stabat Mater*, Sessions's *Mass for Unison Voices*, Stravinsky's *Mass*, and, for each student's final paper, a choice from among Schoenberg's Op. 27, No. 1; Webern's Op. 29; Webern's Op. 31;

⁴⁶⁴ Leslie Bassett to Grant Beglarian, 8 September 1965, CMP Collection.

⁴⁶⁵ Ibid.

⁴⁶⁶ Ibid.

Stravinsky's *Mass*; Norman Dello Joio's *To Saint Cecilia*; and Copland's *In the Beginning*. Of the 6 selections that Hilbish worked on with the students, all but Sessions's are tonal, and Sessions's work, being for unison voices, has no verticalities.⁴⁶⁷ The final paper choices, on the other hand, are half atonal, half tonal (3 of each), which brings the totals for Hilbish to 4 atonal and 7 tonal works (with the Stravinsky mass counted only once), rendering his list of works 36.4% atonal.⁴⁶⁸ The Michigan seminar as a whole featured 5 atonal and 10 tonal works, for a 33.3 atonality percentage, though limiting the figure to include only the works actually discussed in class meetings results in 2 atonal and 7 tonal works, a 22.2 atonality percentage. Whether or not the final paper choices are included, however, it is clear that the University of Michigan seminar, like the other 1965 workshops, gave atonality a significant, but far from overbearing, representation. Meanwhile, the only two works it presented by deceased composers were atonal ones, indicating representation of tonality as a living art.⁴⁶⁹

Arizona State University, Tempe

CMP-funded summer 1965 activity at Arizona State consisted of two separate workshops which ran consecutively. The first was a "Workshop in Elementary Music Education" held from 14 through 25 June and facilitated by Grace Nash, "Consultant in Musical Creativity at Northwestern University [and] nationally recognized authority on educational instruments." The second was a "Workshop in Junior High School Music

⁴⁶⁷ Thomas Hilbish, [daily schedule of subject matter], appended to Leslie Bassett to Grant Beglarian, 8 September 1965, CMP Collection.

⁴⁶⁸ Ibid.

⁴⁶⁹ It could be taken as an attempt to enshrine atonal writing as historically sanctified, but it seems most likely that such a strategy, if practiced, would result in more obvious evidence.

Education” held from 28 June through 9 July, facilitated by Mary Tolbert, “Professor of Music Education, Ohio State University ... co-author, the Allyn and Bacon series, *This is Music*; [and] author, ‘Music in Childhood,’ written for the MENC source book, *Music in American Education*.” A third 1965 ASU program, not funded by the Project but conceivably inspired by its sponsorship of the others, was a “Workshop in Creative Approaches to Choral Music” led by Hugh Ross, who had headed the choral departments of the Manhattan School of Music and the Berkshire Music Center. The main facilitators were aided in their duties by faculty members at the university, including Ronald LoPresti, former YCP composer in residence.⁴⁷⁰

Thirty students, all in-service teachers, attended each workshop, with 27 attending both.⁴⁷¹ A “Prospectus” for the workshops is present in the archive, and it projects the “emphasis

... [to] be on the development and encouragement of creative activity in school children through creative teaching and guidance in the classroom.”

Steps to the attainment of these goals will be:

- 1) the development of basic concepts of rhythmic coordination and freedom in rhythmic expression in the child;
- 2) the revelation of tone patterns basic to composition, beginning with the pentatonic scale and evolving into other traditional and exotic scales and tonal concepts;
- 3) the development of compositional techniques through polyphonic structures evolving into harmonic patterns.⁴⁷²

⁴⁷⁰ “Emphasis on Creativity, Department of Music, Arizona State University, Tempe, Arizona,” brochure, CMP Collection.

⁴⁷¹ Henry Bruinsma to Grant Beglarian, 21 September 1965, CMP Collection.

⁴⁷² “Prospectus [for] Two Summer Workshops in Creativity for Music Educators sponsored by The Department of Music in cooperation with The College of Education and the College of Fine Arts, Arizona State University, Tempe Arizona,” CMP Collection.

It can be presumed that the activity of the workshops was geared toward undertaking and accomplishing these steps. There is, however, no surviving information about how the workshops went about this, since no final reports, schedules or repertoire lists are present in the archive.⁴⁷³

East Carolina College

From 8 June through 13 July 1965, a “Seminar for the Study of Contemporary Wind Music” was held at East Carolina College, Greenville, North Carolina, under CMP sponsorship. Martin Mailman, then on the faculty of East Carolina College, was the main composer involved in the seminar’s teaching, while Vincent Persichetti and Robert Ward appeared as guest lecturers.⁴⁷⁴ 56 students enrolled in the seminar, of whom 30 were undergraduates, 17 were in-service band directors, 6 were full-time graduate students, and 3 were high school students, who “participated by invitation due to insufficient numbers in the clarinet section.”⁴⁷⁵

The seminar consisted largely of readings of wind ensemble works, which the participants then discussed and analyzed in terms of both theoretical and practical conducting problems. Students were also expected to produce their own wind ensemble pieces over the course of a composition class taught by Mailman.⁴⁷⁶ Included with the report was a “Music Repertoire List,” which lists all the pieces read and discussed by the

⁴⁷³ Such materials were either never transferred to the CMP or were lost at some point before the CMP Collection’s transfer to the University of Maryland Libraries’ Special Collections.

⁴⁷⁴ “Announcing a Seminar for the Study of Contemporary Wind Music at East Carolina College,” brochure, CMP Collection.

⁴⁷⁵ “A Report on the Seminar for the Study of Contemporary Music Held at East Carolina College, June-July, 1965,” CMP Collection, 3.

⁴⁷⁶ *Ibid.*, 5-8.

seminar's students. These works were:

| | |
|---------------------------------|-------------|
| Fantasia in G Major | Bach |
| Prelude and Fugue in G Minor | Bach |
| 42 Chorales for Band | Gordon |
| Military Symphony in F | Gossec |
| Overture in C | Catel |
| Ecoisaise | Beethoven |
| Polonaise | Beethoven |
| Overture for Band | Mendelssohn |
| Trauer Symphonie | Wagner |
| Apollo March | Bruckner |
| March with Trumpets | Bergsma |
| Variants on a Medieval Tune | Dello Joio |
| Jubilate on an Overture | Ward |
| Miniature Set for Band | White |
| Dirge for Band | Starer |
| Reflection | Beck |
| Night Fantasy | Ward |
| Prairie Overture | Ward |
| Geometrics in Sound | Mailman |
| First Suite for Band in Eb | Holst |
| March Op. 99 | Prokofief |
| Commando March | Barber |
| Chorale and Alleluia | Hanson |
| Theme and Variations | Schoenberg |
| George Washington Bridge | Schuman |
| Symphony No. 3 for Band | Giannini |
| Incantation and Dance | Chance |
| Reflection | Beck |
| A Solemn Music | Thompson |
| Psalm for Band | Persichetti |
| Symphony for Band No. 6 | Persichetti |
| Serenade for Band | Persichetti |
| Bagatelles for Band | Persichetti |
| Chorale Prelude | Persichetti |
| Divertimento for Band | Persichetti |
| Hammersmith Prelude and Scherzo | Holst |
| Reflection | Beck |
| Suite française | Milhaud |
| Theme and Variations | Schoenberg |
| Introduction and Invention | Whear |
| Symphony No. 3 for Band | Giannini |
| Symphonies for Wind Instruments | Stravinsky |

Chamber works were also read and discussed:

| | |
|--|----------------------------|
| Sonata pian e forte | Gabrielli |
| Canzona per Sonare No. 2 | Gabrielli |
| Serenade No. 10 – 1st movement K361 | Mozart |
| Divertimento No. 14 – K270 | Mozart |
| Octet in Eb – 1st movement – op. 103 | Beethoven |
| Fanfare for the Common Man | Copland |
| Sernade [sic] No. 1 for ten wind instruments | Persichetti ⁴⁷⁷ |

Though they certainly represent a range of styles, the twentieth-century works on this list are all tonal. It must be said, however, that it would have been difficult to find an atonal wind band work in 1965 aside from those few written to that point for the Project. The seminar's report does indicate that Robert Ward "discussed and illustrated serial techniques," and that Vincent Persichetti "brought another point of view concerning [them]," so an effort was being made to present a broad spectrum of ideas.⁴⁷⁸ Bernard Fitzgerald, when he paid an evaluation visit to the seminar, was for his part pleased with what he felt was the "careful planning and preparation by members of the [East Carolina] music staff under the chairmanship of Martin Mailman."⁴⁷⁹

Florida State University

The CMP-sponsored "Contemporary Music Seminar and Practicum" took place at Florida State University in Tallahassee from 19 July through 6 August 1965. Composers listed as staff in the promotional material were John Boda, Charles Carter, Carlisle Floyd,

⁴⁷⁷ Works from earlier than the twentieth century were included because, according to the report, it "[would be] helpful from many standpoints such as enabling the Wind Ensemble to 'cut its teeth' on material of a more modest nature and enabling students to review terminology and trends leading into the 20th Century." ("A Report on the Seminar for the Study of Contemporary Music," 1.)

⁴⁷⁸ "A Report on the Seminar for the Study of Contemporary Music," 10. Serial techniques can be, of course, and had been, used in tonal music as well as atonal.

⁴⁷⁹ Bernard Fitzgerald, "Report of Visit to Project Seminar at East Carolina College, Greenville, North Carolina, June 16-18, 1965," CMP Collection.

Roy Johnson, and Harold Schiffman. Conductors were Robert Kingsbury, James Robertson, and Wiley Housewright.⁴⁸⁰ Boda contributed 6 teaching sessions, Carter 4, Floyd 4, Kingsbury 4, Robertson 4, Johnson 2, Housewright 2, and Schiffman 2. The seminar schedule lists 17 distinct topics, of which 2—those of Schiffman’s sessions—are explicitly related to atonality; this represents only 10.5% of the listed topics, though the lack of explicit mention in the titles of other lectures does not mean that they did not discuss atonal works or concepts.⁴⁸¹ Works lists for some of the lecturers are present in the archive also. John Boda requested that students have scores by Bartók, Copland, Debussy, Hindemith, Stravinsky (2), and Vaughan Williams;⁴⁸² Harold Schiffman requested scores by Berg, Boulez, Dallapiccola, Schoenberg (3), and Webern;⁴⁸³ James Robertson requested scores by John Cacavas, Louis Calabro, Norman Cazden, Emma Lou Diemer, Irving Fine, Werner Fussan, Roy Harris, Alan Hovhaness, Robert Muczynski, Wallingford Riegger (2), Ernst Toch, Robert Ward, and Paul Whear;⁴⁸⁴ and

⁴⁸⁰ “Contemporary Music Seminar [and] Practicum,” brochure, CMP Collection.

⁴⁸¹ The topics were, in order, Boda, “Impressionism”; Housewright, “New Music in the Schools”; Boda, “Polytonality to Stravinsky”; Boda, “Pandiatonicism”; Boda, “Bartók”; Boda, “Hindemith”; Schiffman, “Expressionism, Atonality and Twelve Tone Technique”; Schiffman, “Serial, Aleatory, Stochastic and Other Recent Musical Experiments”; Floyd, “Antecedents of 20th Century Opera”; Floyd, “Elements of 20th Century Opera: 1. The Voice 2. The Chorus”; Floyd, “Elements of 20th Century Opera 1. The Orchestra 2. The Libretto”; Floyd, “Survey of 20th Century trends: Oratorio-Opera[,] Chamber-Opera[,] Composer’s Opera[,] Musical Comedy and Serious Play”; Johnson, “Idiomatic Choral Writing”; Johnson, “New Music for Chorus”; Boda, “Contemporary Music Summary”; Housewright, “Jazz in Serious Music”; and a Panel Discussion on “Today’s Music for Today’s Children,” with Boda, Schiffman, Floyd, and Johnson. ([“Schedule, Florida State Contemporary Music Seminar and Practicum”], CMP Collection.)

⁴⁸² Boda’s list was: Bartók, *Concerto for Orchestra*; Copland, *Appalachian Spring*; Debussy, *La Mer* (not counted); Hindemith, *Mathis der Maler Symphony*; Stravinsky, *The Rite of Spring*; Stravinsky, *Symphony of Psalms*; Vaughan Williams, *Fantasia on a Theme of Thomas Tallis*.

⁴⁸³ Schiffman’s works were: **Berg, *Violin Concerto*; Boulez, *Le Marteau sans maître*; Dallapiccola, *Sappho Lyrics*; Schoenberg, *Erwartung*; Schoenberg, *Pierrot Lunaire*; Schoenberg, *Violin Concerto*; Webern, *Variations for Orchestra*.**

⁴⁸⁴ Robertson’s list was: Cacavas, *Overtura Concertante*; Calabro, *10 Short Pieces for String Orchestra*;

Robert Kingsbury requested scores by Jean Berger, Copland, Diemer (2), Paul Fetler, Arthur Frackenpohl, Betty Jacobson, Vincent Persichetti, Roger Petrich, Frederick Pickett, Francis Poulenc (4), Harald Rohling, Igor Stravinsky (2), and William Thomson (2).⁴⁸⁵

All the works requested by teachers other than Schiffman were tonal except those by Riegger (38 tonal to 2 atonal), while all requested by Schiffman were atonal. Adding Schiffman's 9 to the totals gives numbers of 11 atonal and 38 tonal for the seminar, so that the scores students were requested to purchase were 22.4% atonal, a ratio in line with the other relatively balanced 1965 courses, although the vast majority of class time in the Florida seminar was devoted to tonal music. For his part, Bernard Fitzgerald was pleased with what he encountered when he visited the seminar:

The careful and thorough planning ... of the faculty was apparent in the sessions I was able to visit. John Boda, composer on the faculty, a superb musician, composer and conductor, presented a series of lectures to the seminar in the first week. I was greatly impressed by his ability and feel that he could be considered for future Project workshops and seminars.⁴⁸⁶

Wichita State University

An 8-week CMP-sponsored workshop on "Modern Music in the Modern School" was held in summer 1965 at Wichita State University beginning on 14 June.⁴⁸⁷ Most of the

Cazden, *Stony Hollow*; Diemer, *Youth Overture*; Fine, *Diversions for Orchestra*; Fussan, *Kleine Suite*; Harris, *Melody*; Hovhaness, *Prelude and Quadruple Fugue*; Muczynski, *Dovetail Overture*; **Riegger, *Dance Rhythms***; **Riegger, *Music for Orchestra***; Toch, *Epilogue*; Ward, *Prairie Overture*; Whear, *Lancaster Overture*.

⁴⁸⁵ Kingsbury's list was: Jean Berger, *The Eyes of All Wait Upon Thee*; Copland, "Ching-A-Ring-Chaw"; Diemer, *Three Madrigals*; Diemer, *Four Carols*; Fetler, *O All Ye Works of the Lord*; Frackenpohl, *My Love is Come to Me*; Jacobson, *Blessed Be God*; Persichetti, *Proverb*; Petrich, *O Praise the Lord*; Pickett, *Sea Charm*; Poulenc, *Vinea Mea Electa*; Poulenc, *Tenebrae factae sunt*; Poulenc, *O Magnum Mysterium*; Poulenc, *Quem vidistis pastores dicits*; Rohlig, *O Clap Your Hands*; Stravinsky, *Symphony of Psalms*; Stravinsky, *Ave Maria*; Thomson, *Desert Seasons*.

⁴⁸⁶ Bernard Fitzgerald, "Report of visit to Project Seminar at Florida State University, Tallahassee, Florida, July 20-22, 1965," CMP Collection.

⁴⁸⁷ Coincidentally, the 1964 spring semester, during which the previous year's course had taken place, was

lecturing, as in the 1964 spring semester course, was done by Leo Kreter, and Eunice Boardman presented laboratory sessions on classroom techniques along with “visiting consultants.”⁴⁸⁸ According to their report, the course included “six analytic-historical lectures,” in which the following was declared:

[The contemporary] streams or compositional attitudes include the Progressive-moderate (mainstream), represented by the work of Stravinsky, Bartók, Hindemith, and Copland; the Traditionalist-conservative (right-wing), represented by Vaughan Williams, Harris, Britten, and Menotti; the Twelve-tone or serial orientation, represented by Schoenberg, Webern, Stravinsky, and Babbitt; the Electronic view, represented by Ussachevsky, Babbitt, Davidovsky, Arel, and Stockhausen; and the Individualist, including Harry Partch, Olivier Messiaen, John Cage, and Alan Hovhaness.⁴⁸⁹

The course stressed, however, “that it is impossible to categorize any composer definitively, for he is likely to change viewpoints in the course of his compositional career, but that it is generally possible to categorize an individual work by any given composer.”⁴⁹⁰ Tonal music was represented by only 2 of 5 categories, thus (Progressive-moderate and Traditionalist-conservative), but was represented in the Individualist category as well, while of the 18 composers listed in defining the categories, though there was overlap, 8 were being mentioned exclusively for music with atonal pitch content (a 44% figure). In addition to those composers Kreter mentioned in the process of laying out his categories, the report refers specifically to Ravel, Milhaud, Poulenc, Honegger, and Boulez. One entire session was devoted to serial music, and another to electronic

the last to be carried out under the University of Wichita name.

<<http://http://webs.wichita.edu/?u=CLUR&p=/wsuhistory/>>, accessed 28 December 2012.

⁴⁸⁸ [Leo Kreter and Eunice Boardman], “Modern Music in the Modern School: Music 572—Summer 1965,” CMP Collection, 6.

⁴⁸⁹ [Kreter and Boardman], 6-7.

⁴⁹⁰ [Kreter and Boardman], 7.

music, with the latter including “an edited tape of Milton Babbitt’s May 1964 lecture-demonstration concert on electronic music at Wichita State University.” In total, then, 9 of the 24 composers mentioned in Kreter’s text description of his lectures were presented primarily for works with atonal pitch materials, while an additional one, Stravinsky, was presented in connection with both his tonal and atonal works. Counting Stravinsky for both styles, that makes 40% of the specifically-mentioned composers, a high number for the 1965 workshops. Though it should be noted that this includes only those composers Kreter saw fit to name in his report, and others might have been discussed in the actual lectures, it seems reasonable to assume that, since he was outlining the trajectory and content of the course, he would have mentioned the composers who featured most prominently therein. 7 of the 9 composers Kreter mentioned exclusively in connection with their atonal works were still living as of 1965, and all of the composers he mentioned who were younger than 52 at the time (5 of them) were atonal. At the same time, of the 13 composers Kreter mentioned exclusively in connection with their tonal works, seven were still living in 1965, including Britten, Hovhanness, and Menotti all under the age of sixty, so it is not as though he was presenting tonality as a phenomenon that had receded forever into the mists of history.

The report also indicates that, counting required outside listening only, students were asked to listen to 35 individual works, of which 12 had atonal pitch material, and three albums, all of which, since they fell under the headings of electronic and indeterminate music, would have included primarily works with atonal pitch material.⁴⁹¹ Fifteen of 34

⁴⁹¹ The works students listened to were: Satie, *Gymnopedie No. 1* (1888); Debussy, *Pelleas et Melisande* (1902), *String Quartet* (1893), ii; Ravel, *Piano Concerto in G*, (1931), iii; Milhaud, *La Création du monde* (1923), *Three Rag Time Pieces* (1923); Honegger, *Symphony No. 5* (1950); Poulenc: *Dialogue of the Carmelites* (1957); Messiaen, *Les Bergers* (1936); **Boulez, *Le Marteau sans maître*** (1954);

items (not including items by Satie, Debussy, and Ravel)—44.1%—thus served to exemplify atonality, giving the Wichita workshop a high proportion of atonal representation, though by no means dominance. Of 16 works on this supplementary list by composers then living, 10 were tonal, though the youngest tonal composers represented were William Schuman (then 55) and Vincent Persichetti (then 51), while much younger composers of atonal works—43 year-old Foss, 40 year-old Boulez, 37 year-old Stockhausen—were represented. In conjunction with the situation regarding the ages of composers mentioned in Kreter’s lecture summary, it appears that there may have been some tendency in the Wichita workshop to present atonality as “newer” than tonality. It may also, however, simply have been that Kreter wished to present what he perceived as the most famous or most interesting works of various types, and things happened to shake out this way; it is not as though he did not include tonal composers in the course who were very much alive and active. The 1965 Wichita workshop appears to have been the most evenly balanced of those held that year.

1965 Summer Workshop Summary

Table 18 consolidates and reiterates the percentages of tonal and atonal music represented in the 1965 summer workshops and seminars according to the data available.

Stravinsky, *The Rite of Spring*, first half, opening and closing of second half. Stravinsky, *L’Histoire du soldat*, *Symphony of Psalms*, *Canticum Sacrum*; Bartók, *String Quartet No. 4*; *Music for Strings*, *Percussion*, and *Celeste*, *Sonata for Two Pianos and Percussion*, *Concerto for Orchestra*; Hindemith, *Konzertmusik for Strings and Brass*, *Mathis der Maler Symphony*; **Schoenberg**, *Pierrot Lunaire*; *Variations op. 31*; *String Quartet No. 4*; **Berg**, *Lyric Suite*, *Wozzeck*, *Violin Concerto*; **Webern**, *Six Pieces for Orchestra*, **Op. 6**, *Symphony Op. 21*; Schuman, *Credendum*; Copland, *Symphony No. 3*; Harris, *Symphony No. 3*; Carter, *String Quartet No. 1*; **Foss**, *Time Cycle*; Persichetti, *Symphony for Strings*; *Sounds of New Music* and *Columbia-Princeton Electronic Music Center* (titles of LPs); Varèse, *Poème électronique*; **Stockhausen**, *Gesang der Jünglinge*; Cage, *Indeterminacy* (the title of an LP). Additional suggestions, not required, included the same composers with the addition of Menotti, Barber, Ives, Dello Joio, Britten, Vaughan Williams, Shostakovich, Blomdahl, and another electronic album (SonNova 1988). The Satie, Debussy, and Ravel examples are not counted in the percentages above.

| Institution (instructors and guests) | works studied, if known | works on supplementary lists, if any | composers on supplementary lists, if any | works read or performed, if any | composers studied, if known (but works not known) | course modules, if known | total mentions of composers and works |
|--|-------------------------------------|--|--|---|---|--------------------------|---|
| North Texas State University (Samuel Adler) | 5 atonal (29.4%), 12 tonal (70.6%) | 21 atonal (27.6%), 55 tonal (72.4%) | 29 atonal (25.7%), 84 tonal (74.3%) | 0 atonal (0%), 10 tonal (100%) | | | 55 atonal (25.5%), 161 tonal (74.5%) |
| George Peabody College (Gilbert Trythall, Don Cassel, Julius Herford, Fred Coulter, C.B. Hunt, Louis Nicholas, Henry Romersa, Vincent Persichetti) | | | | 7 atonal (24.1%), 22 tonal (75.9%) | 5 atonal (27.8%), 13 tonal (72.2%) ⁴⁹² | | 12 atonal (20.7%), 46 tonal (79.3%) ⁴⁹³ |
| SUNY Potsdam (Helen Hosmer, Arthur Frackenpohl) | 20 atonal (20.6%), 77 tonal (79.4%) | 2 atonal (8.7%), 2 without traditional use of pitch (8.7%), 19 tonal (82.6%) | | 0 atonal (0%), 31 tonal (100%) | | | 22 atonal (14.6%), 129 tonal (85.4%) |
| Illinois (Kenneth Gaburo, Salvatore Martirano, Lejaren Hiller, Ben Johnston, Charles Hamm, Alexander Ringer) | | | | 35 atonal (71.4%), 10 tonal (20.4%), 4 unknown (.08%) | | | 35 atonal (71.4%), 10 tonal (20.4%), 4 unknown (.08%) |
| Michigan (Thomas Hilbush, Leslie Bassett) | 2 atonal (22.2%), 7 tonal (77.7%) | 3 atonal (50%), 3 tonal (50%) | | | | | 5 atonal (33.3%), 10 tonal (66.6%) |
| Arizona State (Grace Nash, Mary Tolbert, Hugh Ross, Ronald LoPresti) | no data | | | | | | |
| East Carolina College (Martin Mailman, Vincent Persichetti, Robert Ward) | | | | 0 atonal (0%), 49 tonal (100%) | | | 0 atonal (0%), 49 tonal (100%) |

⁴⁹² Includes only composers with their own modules in Cassel's lectures.

⁴⁹³ Includes all composers mentioned in Cassel's lectures.

| | | | | | | | |
|---|---|---|--|---|---|--|---|
| Florida State (John Boda, Charles Carter, Carlisle Floyd, Roy Johnson, Harold Schiff- man, Robert Kingsbury, James Robertson, Wiley Housewright) | 11 atonal (22.4%), 38 tonal (77.6%) | | | | | | 11 atonal (22.4%), 38 tonal (77.6%) |
| Wichita (Leo Kreter, Eunice Boardman) | | 15 atonal (44.1%), ⁴⁹⁴ 19 tonal (55.9%) | | | 9 atonal (37.5%), 15 tonal (62.5%) | | 24 atonal (41.4%), 34 tonal (58.6%) |
| 1965 workshop totals | 38 atonal (26.8%), 104 tonal (73.2%) | 41 atonal (28.5%), 103 tonal (71.5%) | 29 atonal (25.7%), 84 tonal (74.3%) | 42 atonal (28.4%), 102 tonal (68.9%), 4 unknown (2.7%) | 14 atonal (33.3%) 28 tonal (66.7%) | | 164 atonal (25.4%), 477 tonal (74%), 4 unknown (.62%) |

The trend observed in the preceding discussion is clear in the table: the workshops tended to use between approximately 20 and 40% atonal materials. Aside from East Carolina College, which had reasons for its lack of atonal representation, overall atonality percentages varied but did not drop below 20% except at Potsdam, where the figure was substantially reduced by the choral portion of the workshop. Aside from outlier Illinois, which focused primarily on atonal music, the percentage rose to 33 at Michigan, with a limited number of works studied, and 41 at Wichita, but otherwise hovered between one-fifth and one-fourth. In the 1965 summer workshops as a whole, atonal music was prominently featured as part of the contemporary scene, but not the dominant part.

⁴⁹⁴ Includes three recorded collections, component works not itemized.

1965 Conference Sessions

In spring 1965, the CMP sponsored sessions at the conferences of each local MENC division. At the conferences of the Eastern, Southwestern, Southern, and North Central divisions, on 6 February, 27 February, 13 March, and 20 March, the session was entitled “Contemporary Music: Analysis and Performance,” and was presented by Walter Hendl, twice by Robert Ward, and Stanley Chapple, respectively. For the Northwestern and Western divisions, on 2 and 14 April, David Ward-Steinman presented “Developing Musical Understanding Through Contemporary Music.”⁴⁹⁵ Unfortunately, no information about the exact contents of these presentations appears to survive.

The local division meetings also each featured performances of works by the region’s Project composers.⁴⁹⁶ Like the 1964 tape recordings, selections for the 1965 performances were no doubt constrained to some extent by the quality of performance that could be obtained, but it is worth noting that for the Northcentral region, the Project chose Richard Felciano’s *The Captives* for chorus and orchestra, so it was clearly not averse to showing off the atonal works composed for it in that setting.⁴⁹⁷

⁴⁹⁵ “Sessions Sponsored by the Contemporary Music Project at Division Conferences (1965),” CMP Collection.

⁴⁹⁶ “Current Young Composer Performances At Division Meetings,” CMP Collection. This document is appended to the one listed in the preceding footnote.

⁴⁹⁷ In the document this is listed as “Work for Chorus and Orchestra,” but *The Captives* is Felciano’s only CMP work that meets this criterion. Other works performed at division meetings were by Davison and Bielawa (Southwestern), Tubb and Maves (Southern), and Kosteck (Eastern).

Chapter 8. The Beglarian Years Begin: 1965-66

As the CMP entered its third year, it underwent major personnel changes. Early in 1965, Grant Beglarian, who had started his association with the Project as an inaugural composer-in-residence and been hired to serve as the Project's Field Representative and Assistant Director under Bernard Fitzgerald in 1963, was officially promoted to succeed him as Director beginning on 1 July with preparation for the following academic year (preparations for 1965-66 activities, thus, would be overseen by Fitzgerald).⁴⁹⁸

Beglarian's former position, meanwhile, was filled by John Davies, whose hiring was announced in a press release on 1 June. Like Beglarian, Davies had been associated with the Project since its beginning, as the director of the instrumental music program for the Elkhart, Indiana, public schools, which hosted a composer in each of the first three YCP years. The press release credits Davies's "interest and experience in contemporary music" for "a significant part of the success" of those residencies.⁴⁹⁹ In February 1966, the CMP added Browning Cramer to its staff as an Administrative Assistant.⁵⁰⁰ Beglarian wrote to Edward D'Arms only days after taking the Project's reins that "in the first two years of the Project we have come to the realization that it is not sufficient to offer remedial instruction in contemporary music—as if that were an isolated phenomenon—and that we must address ourselves to the total curriculum on all levels."⁵⁰¹ Indeed, under Beglarian's leadership, which continued for the remainder of the five-year grant, the CMP radically expanded its educational purview to include, in 1966-67 and 1967-68,

⁴⁹⁸ Vanett Lawler to Grant Beglarian, 19 February 1965, CMP Collection.

⁴⁹⁹ Contemporary Music Project, "Press Release for Release: June 1, 1965," CMP Collection.

⁵⁰⁰ Grant Beglarian, "Interim Report, July 1, 1965 – June 30, 1966," TMs, n.d., CMP Collection, 3.

⁵⁰¹ Grant Beglarian to Edward F. D'Arms, 15 July 1965, CMP Collection.

the entire system of experimental college courses that was the IMCE.

The Project Policy Committee, called such this year for the first time, also underwent significant changes. On the composer side of things, Ross Lee Finney, Mel Powell, and Roger Sessions, all members since 1963-64, departed and were replaced by Ingolf Dahl, former YCP composer-in-residence William Thomson, and theorist Allen Forte, leaving no atonal composers on the committee. From this point forward, instead of a composer group the committee would have a composer and theorist group, presumably because it would now be planning and approving extensive educational programs and curricula. On the education side of the committee, Howard Halgedahl, Vanett Lawler, Mary Val Marsh, and Ralph Rush were replaced by Beth Landis, William Mitchell, Clyde Roller, Ole Sand, Jack Schaeffer, and Robert Trotter, with the addition of musicologists Mitchell and Trotter and high-level administrator Sand representing a clear expansion of professional representation, also in preparation for the CMP's expanded educational profile. The changes, it was announced at the October committee meeting, had been made in response to the Northwestern Seminar, so that the committee would now include "members from musical disciplines in theory, history, performance, and curriculum development in addition to music educators and composers."⁵⁰² Table 19 shows the members of the 1965-66 Project Policy Committee.

⁵⁰² Grant Beglarian, "Contemporary Music Project, Music Educators National Conference, Digest of Proceedings, Policy Committee Meeting, New York City, October 7-9, 1965, CMP Collection, 2.

| Table 19: Members of the 1965-66 Project Policy Committee | |
|---|--|
| Composers and Theorists | |
| Ingolf Dahl | University of Southern California |
| Allen Forte | Yale |
| Peter Mennin | Peabody Conservatory |
| Vincent Persichetti | Juilliard |
| William Thomson | Indiana University |
| Robert Ward | Managing Editor, Galaxy Music |
| Educators | |
| Wiley Housewright | Florida State University |
| George Howerton | Northwestern University |
| Beth Landis | Riverside, California Public Schools |
| William Mitchell | Columbia; Mannes College of Music |
| Clyde Roller | Conductor, Houston Symphony Orchestra |
| Ole Sand | Director, Center for the Study of Instruction, NEA |
| Jack Schaeffer | Seattle Public Schools |
| Robert Trotter | University of Oregon |

1965-66 Composers and Residencies

The committee met from 21 through 23 January 1965 to place the following composers in the following locations:⁵⁰³

| Table 20: 1965-66 Composers-in-Residence | | | | | |
|--|--|------------------|-----------------------|--|--|
| | Education | Prior Employment | Assigned District | Recommenders and Teachers | Awards and Publications |
| Herbert Bielawa (second year) | | | Spring Branch, Texas | | |
| Frank Brazinski (second year) | | | Lynwood, Washington | | |
| Charles Fussell (second year) | | | Newton, Massachusetts | | |
| Michael Hennagin ⁵⁰⁴ | Curtis Institute (BM, 1963); had studied at Aspen with Milhaud (n.d.) and Tanglewood with Copland (1963) | | Detroit, Michigan | Darius Milhaud (Mills College); Aaron Copland (Berkshire Music Center); Efrem Zimbalist (Curtis) Teachers: Milhaud, Constant Veuclain, Copland | Fromm Foundation Award (1961) 1 publication |

⁵⁰³ [Bernard Fitzgerald,] "Memorandum to Members of the Joint Committee," 12 January 1965, CMP Collection.

⁵⁰⁴ Hennagin, Michael," Oklahoma Historical Society's Encyclopedia of Oklahoma History and Culture, <<http://digital.library.okstate.edu/encyclopedia/entries/H/HE014.html>>, accessed 19 September 2001.

| | | | | | |
|-------------------------------|---|--|--|---|--|
| Jack Jarrett b. 1934 | University of Florida (BA, 1956); Eastman (MA, 1957); Hochschule fur Musik, Berlin (1961-2); Indiana University (doctoral program since 1964) | Instructor, Dickinson College, Carlisle, Pennsylvania (1958-61); Instructor, Univ. of Richmond (1962-64) | Oshkosh, Wisconsin (45,110) | Bernhard Heiden (Indiana); Wayne Barlow (Eastman); Timothy Miller (Richmond); Richard Bales (conductor of National Gallery Orchestra) Teachers: William Hoskins, John Boda, Wayne Barlow, Bernard Rogers, Boris Blacher, Thomas Beversdorf, Bernard Heiden | Fulbright Travel Grant (1961); 1st prize, Florida Composers' League Student Contest (1954, 1956); Benjamin Award (1957); 1st prize, choral, National Federation of Music Clubs (1959); 3rd prize, Berkshire Quartet Competition (1964) 3 publications |
| Jack Johnston b. 1935 | University of Wisconsin, Milwaukee (BS, 1958); Eastman (MM, 1960); in PhD program at Eastman | Vocal Music Instructor, Rochester Public Schools (n.d.); Choral and Orchestral Director, Milwaukee Public Schools (n.d.); freelance conducting and accompanying | Parma, Ohio (82,845; suburban Cleveland) | Bernard Rogers (Eastman); Donald White (Eastman); David Geppert (Eastman) ⁵⁰⁵ Teachers: Bernard Rogers, Wayne Barlow, Herbert Elwell, Milton Rusch | |
| Robert Jones b. 1932 | University of Redlands (BM, 1959; MM, 1960) | Temporary position at University of Minnesota (1961-62); professional accompanist (San Bernadino school district choral program), organist, and choral director (no details) | West Hartford, Connecticut (32,382; suburban Hartford) | Frank Lindgren (Music Consultant, San Bernadino schools); Wayne Bohrnstedt (Redlands); James Jorgenson (Redlands) Teachers: Bohrnstedt | |
| Karl Kroeger (second year) | | | Eugene, Oregon | | |

⁵⁰⁵ Geppert's form shows that A.I. McHose had agreed to recommend Johnston, but was prevented from doing so by matters outside his control.

| | | | | | |
|--|--|--|---|--|--|
| John David Lamb b. 1935 | San Francisco State (BA, 1956); University of Washington (MA, 1958; Teaching Certificate, 1959) | Seattle Public Schools (since 1960) | Boise, Idaho (did not serve the district; 34,481) | Harold E. Johnson (Butler University); Warren Babb (University of Washington); George F. McKay (University of Washington); Jack Schaeffer (Music Supervisor, Seattle) Teachers Wendell Otey, John Verall, George F. McKay, Volfgangs Darzins | Presser Award (1955) 1 publication |
| David Maves (second year) | | | Raleigh, North Carolina | | |
| Joel Mofsenson b. 1940 | Harpur College (BA, 1962); Indiana University (in master's program) | | Ogden, Utah (70,197) | Bernhard Heiden (Indiana); Juan A. Orrego-Salas (Indiana); J. Alex Gilfillan (Harpur) Teachers: Juan Orrego-Salas, Robert Palmer | |
| Dennis Riley 1943-99 ⁵⁰⁶ | University of Colorado (expected BM, 1965) | Music Critic, The Rocky Mountain News (n.d.) | Rockford, Illinois (126,706) | Warner Imig (Univ. of Colorado); David Burge (Univ. of Colorado); George Crumb (Univ. of Colorado); Cecil Effinger (Univ. of Colorado) Teachers: Effinger, Crumb, Charles Bestor | 3 publications |
| Kensley Stewart b. 1933 | San Francisco State (BA, 1960; MA, 1964) | French horn player (gives no details) | Norwalk, Connecticut (67,773) | Roger Nixon (San Francisco State); P. Peter Sacco (San Francisco State); Edwin G. Kruth (San Francisco State) Teachers: Nixon, Sacco, Wendell Otey | Frank Fragale Award (n.d.); Presser Award (n.d.); Paul Masson Award (1964) |
| Monte Tubb (second year) | | | Fulton County, Georgia | | |
| William Valente (second year) | | | San Mateo, California | | |

⁵⁰⁶ "Dennis Riley," <<http://www.artistswithaids.org/artforms/music/catalogue/rileyd.html>>, accessed 19 September 2011.

Selection and Placement Criteria: Non-Style

Eight new grantees were selected this year, to go with seven renewals, for a total of fifteen 1965-66 composers. There are few commonalities among the newcomers in the areas of educational institution and attainment, teaching lineages, or current occupations. One, Johnston, was in the PhD program at Eastman, but the rest except for Hennagin, who had been at the Curtis Institute and also gone to Tanglewood, came from public or small private schools. Jarrett (Indiana University) and Johnston were enrolled at the time in doctoral programs, while Mofsenon was enrolled in a master's program and Riley was still an undergraduate. Hennagin, Jones, and Lamb were out of school for the moment, with the former two listing no stable full-time positions on their applications, either. Overall, in terms of having studied with famous teachers or at prestigious schools, members of this year's group seem to have been somewhat less credentialed at the times of their selections than those of previous years, although their situations ranged from the shiny résumés of Hennagin and Jarrett to the more average one of Jones, who had no star power in his lists of teachers or schools and no publications. David Borden, who would be selected in 1966-67, was an unsuccessful applicant this year, despite having already graduated with an M.M. from Eastman and being enrolled at Harvard, with major figures as teachers at both institutions (see details below).⁵⁰⁷ Half of the new grantees did have publications, but this means, of course, that half did not. It appears from all this that selections must have been made, as they had before, on the basis primarily of the music

⁵⁰⁷ This may be some evidence that the committee wanted to hold the line at five atonal composers among its fifteen 1965-66 residencies, or 33%, as opposed to adding a fifth, which would have meant 40%. On the other hand, 40% would have been more in line with the surrounding years for the CPS, so it seems more likely that the committee preferred the composers it selected for other reasons. Borden did have more prestigious letters of recommendation in 1966-67 than he had in 1965-66; this year they were from Charles Fussell, John Harbison, and Billy Jim Layton, while the following year, when he was successful, they were from Layton, Arthur Berger, and Leon Kirchner.

applicants submitted, though since Johnston and Lamb both had experience as school music teachers, and Jones had also been around school music as an accompanist, their experiences may have factored into the Project's selection of each.

As for placement, it may be significant that Hennagin, with his illustrious recommenders, was placed in Detroit, a system with which the Project had been very pleased the year before, and where it might have wanted to continue with a school system that it considered a known quantity. The two youngest composers, Mofsenson and Riley, were placed in the two largest represented cities other than Detroit (as opposed to suburbs), Ogden and Rockford. The oldest composer, Jones, was placed in the smallest municipality, though West Hartford was a suburban setting close to the larger Hartford. The smallest non-suburb, Oshkosh, did receive the second-oldest composer, Jarrett, who was also the most published; this situation, with younger composers in larger places and older in smaller, recalls that which seemed to obtain in some earlier Project years. Johnston and Lamb, with direct music educational experience, were placed, respectively, in a suburban setting within a large metropolis (Parma, in the Cleveland metropolitan area) and a small western city (Boise).⁵⁰⁸ Hartford's second year in the CMP was taken by Stewart, whose credentials were not very similar to Kosteck's; the latter had been teaching at the college level in the Netherlands and was enrolled in a doctoral program, while the former was not, despite being four years older, and was working as a professional horn player. It is impossible to say, however, whether a composer with significantly different background was chosen to replace Kosteck because Kosteck's residency had not worked out ideally or for some other reason. Overall, the data for 1965-66 does expose clear patterns in the placement of composers according to non-

⁵⁰⁸ The present discussion deals only with original placement, not with actual eventuality.

stylistic factors. During their residencies, the composers produced the works described by Table 21.

| Name | orch. (incl. string orch.) | band | chorus | chorus with orch. or band | chamber | unknown ensemble | totals | style(s) |
|-----------|----------------------------|------|--------|---------------------------|---------|------------------|--------|---|
| Bielawa | 3 | 5 | 3 | | 1 | 0 | 12 | tonal (two gray area, one with tape part) |
| Brazinski | 3 | 1 | 6 | 1 | 2 | (1 operetta) | 14 | tonal |
| Fussell | 1 | 0 | 1 | 0 | 0 | 0 | 2 | 1 tonal, 1 gray area (but counted as atonal because of the previous year) |
| Hennagin | 1 | 0 | 3 | 0 | 0 | 0 | 4 | tonal |
| Jarrett | 1 | 5 | 4 | 1 | 0 | 1 opera | 12 | tonal |
| Johnston | 4 | 4 | 6 | 4 (1 with tape part) | 0 | 0 | 18 | tonal (but counted as atonal because his most recent application work was atonal) |
| Jones | 5 | 3 | 2 | 3 | 1 | 0 | 14 | tonal (one aleatory) |
| Kroeger | 6 | 1 | 6 | 0 | 2 | 0 | 15 | tonal |
| Lamb | 2 | 0 | 2 | 0 | 0 | 0 | 4 | tonal |
| Maves | 1 | 1 | 1 | 0 | 1 | 0 | 4 | tonal |
| Mofenson | 1 | 2 | 2 | 0 | 1 | 0 | 6 | tonal |
| Riley | 4 | 0 | 3 | 0 | 1 | 0 | 8 | atonal |
| Stewart | 2 | 1 | 5 | 0 | 8 | 0 | 16 | tonal |
| Tubb | 1 | 2 | 3 | 0 | 0 | 0 | 6 | tonal |
| Valente | 1 | 1 | 1 | 0 | 3 | 0 | 6 | atonal |
| totals | 36 | 26 | 48 | 9 | 20 | 2 dramatic works | 141 | 10 tonal (66.6%), 5 atonal (33.3%) |

Of this year's new appointees, only Riley composed atonal music during this school year, though holdover Valente also did, and Bielawa composed his gray area pieces. Two others would have been expected to compose atonal music, but did not: the renewed Charles Fussell, who had written atonal works the previous year and submitted atonal works with his application, and Jack Johnston, whose *Three Psalm Fragments* for chorus and chamber orchestra, written in June 1964 and listed on his application, survives in the CMP Collection and reveals itself to be atonal. Counting all those just mentioned, the selection committee would by all appearances have expected to have five of fifteen atonal composers, a proportion (exactly one third) down from the previous year's and lower than that of subsequent years, but in accord with atonal representation in the 1965

seminars and workshops and with 1962-63 CPS representation.

Neither Johnston's nor Riley's credentials stand out from those of the other composers selected this year, indicating that they were chosen on the basis of their music alone. Their music was, then, clearly of a style that the selection committee was willing to send into the schools. In addition to being an atonal composer, Riley was the youngest selected in 1965-66 and was sent to the largest city, albeit a relatively small large city. His selection and placement further emphasize that the CMP chose atonal composers of various ages—from Richard Felciano, born in 1930, all the way to Riley, born ten years later—and placed them in cities of various sizes; the 1965-66 data continues to indicate that the Project treated atonal and tonal composers the same way with regard to selection and placement.

Additional Selection Data

While no list of the 1965-66 applicants survives, a document does survive which lists “Composer Applications (1965-66), Schools Where Degrees Were Earned.” It is not clear whether “Earned” truly refers to completed degrees or merely to enrollment in degree programs, since according to the numbers given below, if it refers only to completed degrees, only two applicants were enrolled in master's programs (thus having completed only bachelor's degrees to date), and all others had at least completed master's degrees; this seems unlikely. The existence of such a document indicates that the CMP had some interest in the data it contains, perhaps because it wanted to select composers from a broad range of schools, or perhaps because it wanted to catalog the origins of applications in order to gauge the geographical and institutional reach of its publicity.

From this document we learn, for example, that seven applications came from

composers with graduate degrees from Eastman, even though only one was selected. Applicants had studied in every region of the country and at both public and private colleges, including conservatories. Since the document lists separately those schools at which applicants obtained undergraduate and graduate degrees, some applicants will have accounted by themselves for two or more schools. The document lists forty-five distinct instances of applicants having received graduate degrees from schools and forty-seven distinct instances of applicants having received undergraduate degrees from schools; this would seem to indicate that there had been forty-seven applicants for 1965-66. There had been sixty-six applicants the previous year, of whom ten were selected (15%), whereas this year eight of the forty-seven (17%) were; this represents a clear effort to maintain the same selection percentage from year to year despite the difference in the number of applicants.

Outcomes of Residencies

Once again, examining the situations of composers who were renewed and not renewed will allow for comparison between the CMP's apparent attitudes toward tonal and atonal composers-in-residence. Of the first-year composers for 1965-66, Jarrett, Johnston, Jones, Mofsenon, Riley, and Stewart were renewed, while Hennagin and Lamb were not. Since Hennagin was appointed for Detroit's second Project year, a renewal would have had to place him in a new community. This was done for Stewart, so this obstacle cannot have been the only reason for Hennagin's non-renewal. No correspondence survives to indicate that Hennagin requested to be considered for renewal or not to be considered. In his final report, he stated that the following year he would

“continue work as a free-lance musician in Los Angeles,”⁵⁰⁹ but the fall of 1966 found him “composer for the Creative Music Project–Flint Hills Educational Research and Development Association” in Kansas.⁵¹⁰ Without this comment in his report, one would tend to assume that Hennagin had not requested renewal because of the Flint Hills appointment; in any event, it seems most likely that he did not request renewal, since John Davies’s visitation report is not negative and refers to Hennagin as being “in his first year[,]” a phrasing that implies expectation of a second.⁵¹¹

Lamb’s non-renewal was due to a circumstance unique in the history of the Project, namely that a personality conflict between the composer and his supervisor in Boise prevented him from ever actually serving in the school system there. Instead, Lamb was awarded his stipend but “unattached to any specific school system,” as outlined in a letter to him from CMP administration on 19 August 1965.⁵¹² Given this, it is not surprising that both he and the Project moved on after one year, but Lamb’s situation also shows, along with one of the renewal situations, that of Joel Mofsenon, that the CMP was willing to support composers it believed in, even through significant adversity.

It will be remembered that the Project stuck with William Valente, an atonal composer, even though there was resistance to his music among the local administrators. The case

⁵⁰⁹ Michael Hennagin, “Composers-in-Residence Project Composer’s final report for Project year 1965-1966,” CMP Collection, 3.

⁵¹⁰ Michael Hennagin to Grant Beglarian, 29 September 1966, CMP Collection.

⁵¹¹ John H. Davies, “Report: Detroit Michigan, Visited by John J. Davies, 27 October 1965,” CMP Collection. The report is really neither negative nor positive. It says that Hennagin had “concentrated on composing for other schools than were reached by Mr. Felciano in the previous year,” that he was “concentrating on grade school and junior high levels,” and that he was “very pleased with his reception.”

⁵¹² Grant Beglarian to John David Lamb, 19 August 1965, CMP Collection. The conflict emerged on Lamb’s pre-appointment visit to Boise in late summer, and unfortunately could not be resolved despite attempts to do so by all parties.

of Mofsenon in 1965-66 shows the CMP standing by a tonal composer in another bad situation, this one considerably worse.

In his report file 8 December 1965, John Davies called “the situation in Ogden ... confused and disappointing.”⁵¹³ There were extenuating circumstances; the supervisor who secured the district’s participation in the CMP had left his position right before the school year started, and Davies admitted Mofsenon’s “marked difference in background—social, religious, and professional” from those among whom he was working. Despite Davies’s attempt to sugarcoat matters, it can be seen that the primary problem was a lack of ability to handle even conservative modern music on the part of the Ogden ensembles and staff. Mofsenon had “been reduced to writing simple chorale style works and even these were classified as too difficult for the present.” He had, according to Davies, “discarded almost all hope of writing original works of any significance and ... accepted as his main duty, the training and methodical elevation of student capacity and understanding and the amelioration of their naïve and immature attitude.” Davies clearly approved of Mofsenon’s attitude in the face of all this, calling him a “model of patience, willing to adjust and cooperate with any difficulty,” a fact which cannot have harmed his chances for renewal. Davies reported that the supervisor and superintendent of the Ogden school wanted a second year, but he did not seem optimistic about their chances of getting it, saying that this would hinge on their ability to “create a serious concern in the students for a meaningful musical experience, and for a mature acceptance of the difficult challenge presented by all unfamiliar music.”⁵¹⁴

⁵¹³ John H. Davies, “Report: Ogden Utah,” CMP Collection.

⁵¹⁴ Ibid.

There was clearly more to the Ogden situation than Davies could report, however. Whereas Davies and apparently, given their willingness to re-assign him, other CMP officials had considered the composer patient and flexible, the supervisor, Laurence Lyon, had not. In his final report to the Project, Lyon listed as problems “Mr. Mofsen’s own personality, his background and apparent lack of compositional experience, [and] his ability to be flexible.”⁵¹⁵ Lyon further wrote that he was “quite disappointed in the *quality* [emphasis original] of [Mofsen’s] music ... we can’t help but compare his writing to that of other contemporary compositions which have been published and performed locally,” and made stereotypical remarks regarding the composer’s dress and attitude.⁵¹⁶ Lyon clearly felt that the CMP’s lack of success in Ogden was Mofsen’s fault. The CMP just as clearly felt the opposite, as can be seen from the letter Beglarian had sent to the superintendent, T.O. Smith, in January:

It was felt that renewals should be granted only in those instances where a second-year participation would be of benefit to all concerned. The Selections Committee has decided to give Mr. Mofsen an opportunity to work a second year in another school system for the school year 1966-1967. The Committee felt that Mr. Mofsen would benefit from this change and fulfill his potential as a composer.⁵¹⁷

Dennis Riley also met with some resistance in his first year of residency in Rockford, though in this case its extent is not entirely clear. In his report, Ralph Hall, the supervisor there, stated:

⁵¹⁵ Laurence Lyon to Grant Beglarian, 28 July 1966, CMP Collection.

⁵¹⁶ Ibid.

⁵¹⁷ Grant Beglarian to T.O. Smith, 27 January 1966, CMP Collection. The Digest of Proceedings for the following January’s selection committee meeting, written by Beglarian, notes that “it was agreed that the composer in Ogden had been handicapped by a weakened music program in the schools.” (Grant Beglarian, “Digest of Proceedings, CMP Selections Sub-Committee Meeting, Washington, D.C., January 20-22, 1966, CMP Collection.)

Community relationships have resulted to date in less-than-hoped-for success due, I believe, to an effort on the part of the composer to plunge directly into some extreme examples of present-day serial writing, without carefully establishing progressive links with the traditional over a period of time.⁵¹⁸

Hall was careful in his phrasing to give the impression that the negative reaction was not his, or even necessarily that of his staff, but of members of a nebulous “community.” The suggestion of “progressive links with the traditional,” however, seems to be his own, and reflects a misunderstanding of the CMP’s purpose. Hall also suggested that “the acceptance-level of the community needs to be more carefully established before a composer-type can be identified with it. In all probability, Mr. Riley would not have been assigned here, had he known more of the community, and we of his style trends, in advance.” He further opined that “the important factor [for second year] is that neither he nor we adopt an uncompromising attitude ... Mr. Riley has stated that he could not, and *would* not [emphasis original], consider tailoring his style concepts to our degree of acceptance.”⁵¹⁹

While John Davies’s visit to Rockford took place half a school year before Hall filed his report, Davies had a view of the situation almost opposite to Hall’s. “Although Mr. Riley’s reception in the community has been warm,” wrote Davies, “there has been some resistance on the part of teachers to his music, which is essentially of serial construction and fragmentary texture.” Davies also verifies that it was Hall who “suggest[ed] that it would be to the advantage of both the Project and the community for Mr. Riley to attempt some compositions which utilize more traditional concepts,” and corroborates Riley’s

⁵¹⁸ Ralph E. Hall, “Composers-In-Residence Project Supervisor’s final report for Project year 1965-66,” CMP Collection, 2.

⁵¹⁹ Hall, 3.

intransigence. Davies seems not to have been entirely opposed to the idea of compromise, suggesting that “it is hoped that growth and greater understanding will result for both parties by the Project’s presence in the city.” Riley’s insistence that he would not compromise, however, did not deter the CMP selection committee from granting him another year, and in the same city besides. Despite local friction, CMP administration clearly approved of what Riley was doing in Rockford, and the result of his residency: the creation of music that it thought to be of value and exposure of local students to it. In 1965-66, then, we observe examples of the Project supporting both tonal and atonal composers under less than forgiving circumstances.

1965-66 Educational Activities

October 7-9 Committee Meeting: Planning the Project’s Expansion

The Project Policy Committee met in New York in early October to discuss expansion and consolidation of the CMP’s educational activities. This was Grant Beglarian’s first meeting as Project director, and John Davies’s first as assistant director. In addition to the official committee members and administration, Edward D’Arms, MENC President Paul Van Bodegraven, and MENC Executive Secretary Vanett Lawler were in attendance. Presiding at the meeting, Dello Joio, according to Beglarian, who prepared the Digest of Proceedings, “emphasized the expansion of the role of the Project, and the reflection of this expansion in the representation on the Policy Committee of disciplines other than music education and composition.”⁵²⁰ Beglarian further relates a paraphrase of Dello Joio’s statement on the “evolution of the Project to its present state,” which reads in part:

⁵²⁰ Grant Beglarian, “Contemporary Music Project, Music Educators National Conference, Digest of Proceedings, Policy Committee Meeting, New York City, October 7-9, 1965, CMP Collection, 1.

The main objective of the Project is to bring about conditions favorable to the creation, study, and performance of contemporary music. [The Project's efforts to date, in the area of composer residencies] have brought about a realization—on the part of the Project and those who conduct seminars and pilot projects under its sponsorship—that the study of contemporary music is meaningful only where there exists already a comprehensive education in music. This observation was the basic topic of the Northwestern Seminar.⁵²¹

As a result of the seminar, said Dello Joio, and its recommendation that “contemporary music [be] considered integral to the total study of music and not as an appendage to it,” “the Project Committee was restructured to include members from musical disciplines in theory, history, and performance, and curriculum development in addition to music educators and composers.”⁵²² The purpose of what Dello Joio called the “new Committee” was “to issue policies which provided the Project administration with broad directives to deal with the expanded role of the Project.”⁵²³

Beglarian reported that the new Project Policy Committee resolved at their October meeting to:

[E]stablish large scale cooperative projects involving universities and public schools to develop a music curriculum based on working premises and recommendations developed at the Northwestern Seminar ... Incorporate all aspects of [CMP] activities—composers in public schools, seminars and workshops, and pilot projects—[in]to these cooperative projects ... [and] Establish close working relationship[s] with national and local music organizations which affect the content and extent of education in music in public schools and universities.⁵²⁴

The result of this resolution was first the Institutes for Music in Contemporary Education, which began in the 1966-67 academic year, and following its conclusion in 1967-68, the

⁵²¹ Beglarian, “Digest of Proceedings,” 1-2.

⁵²² Beglarian, “Digest of Proceedings,” 2.

⁵²³ Ibid.

⁵²⁴ Ibid.

various evaluative seminars, individual and institutional grant programs, more standardized workshops, and consultative services that arose from the IMCE. A policy of starting projects for others to finish was adopted:

The tasks assumed by the Project at this meeting go beyond its limited financial and staff resources. However, it was assumed that the Project could begin the work and reasonably expect that other institutions and organizations would contribute extensively their own efforts and carry on the programs established under Project auspices ... The administration will have to assume that the role of the Project is that of an initiator of ideas and actions but not that of a sole underwriter of these extensive programs.⁵²⁵

The CMP henceforth required that its own grants be augmented by significant funding from the institutions in which its projects were to take place; this policy must have influenced its selection of IMCE participant schools. At least as much, however, this selection was influenced by another provision the committee outlined: "It [is] the administration's responsibility to concentrate its efforts on maximum use of best qualified persons and institutions who receive Project support."⁵²⁶ There is no doubt that the CMP devoted great effort to selecting the persons and institutions it funded.

Despite these forward-looking provisions, new programs would take time to plan and implement. The educational activities for the 1965-66 academic year mainly consisted of the now typical summer workshops, this time held at Hartt College of Music, Indiana University, and the University of Oregon.

⁵²⁵ Ibid, 3.

⁵²⁶ Ibid.

Pilot Project at Interlochen Arts Academy

The idea of a year-long pilot project at the Interlochen Arts Academy had been discussed since late 1963, when Bernard Fitzgerald held a meeting with Lyman Starr and Joseph Maddy of the academy staff about the possibilities for either summer or full-year programs there.⁵²⁷ A project called “Learning Through Creativity” was finally held at Interlochen from September to June 1965-66 under the directorship of Warren Benson.⁵²⁸ No report of this project survives, but the CMP’s official press release states that

The project will consist of a course entitled “Learning Through Creativity” and will offer training in theoretical aspects of music. Selected students from grades 8-12 of the Academy will take part in the project. The course is intended to provide a deeper understanding of musical processes which will enhance the musicality of the aspiring professional musician and teacher as well as the general listener. Although the pilot project is not solely concerned with the discovery of talented young composers, these students will be given ample opportunity to explore their musical gift and acquire requisite training.⁵²⁹

Benson’s proposal, filed 29 March 1965, does survive, and serves as the best record of the pilot project’s probable format and content. Benson wrote that the project would include two groups of students, one consisting of “one-third freshmen and sophomore music majors and one-third junior and senior music majors, and, one-third mixed non-music majors;” and the other consisting of “composition-minded students selected without regard for [other factors].” These students would in turn participate in “both lecture and laboratory performance sessions each week.”⁵³⁰

⁵²⁷ Bernard Fitzgerald, “Summary of Project Possibilities At Interlochen: Conference with Joseph Maddy and Lyman Starr, October 26, 1963,” CMP Collection.

⁵²⁸ “Press Release For Release: May 25, 1965,” CMP Collection.

⁵²⁹ Ibid.

⁵³⁰ [Warren Benson,] “Learning Through Creativity [in pencil: “Interlochen Project Proposal Sketch”],” 29 March 1965, CMP Collection, 1.

While Benson did not discuss specifics of his lectures' subject matter, he wrote that "composition [was to be] the major activity of *all* students [emphasis original]," and that all works would be performed and discussed in class, while

The elements of rhythm, color, form, melody and harmony [would] be dealt with in turn as composition problems of the student's own creation. Students [would] be guided to the acquisition of technical information and development of a facility in its usage for their own expressive purposes.⁵³¹

Because of the course's apparent fluidity, the techniques that eventually arose and the proportion in which they were eventually discussed can only be guessed. While no report is present in the archive, some of the music generated by the students is, along with some of Benson's prompts and categories, presumably sent by him as a package to the CMP office. From this package we see that one assignment was to "[w]rite a piece for 8 voice chorus with 'self contained' percussive sounds."⁵³² One category into which Benson appears to have placed pieces was "color," for which students had to "find sounds in the classroom" and compose with them in mind. For the "form" category, Benson indicated that he had had students "try to evolve organizing principles from non-musical material or ideas," which resulted in diagrammatic representations that do not make reference to musical content. For rhythm, students composed "drill exercises." An initial "motive writing" exercise was a simple four-note melody featuring three steps and a third, which the students were asked to "try to develop."

The above sample of compositional ideas on which the students were instructed to work contains nothing in the way of specific stylistic prompting. All of the student compositions included in the archive, however, are tonal in terms of their pitch

⁵³¹ Ibid.

⁵³² Index card with this text handwritten on it in pencil, along with the indication "about 2/3 through semester." The other information in this paragraph is also from index cards. present in the archive.

material—when they feature any pitch material—and it can be noted that Benson himself was a tonal composer. Still, little can be told about the stylistic orientation and thrust of this pilot project.

1965-66 Seminars and Workshops

In 1965-66, CMP-funded workshops were held at Hartt College of Music, the University of Illinois at Urbana–Champaign for a second consecutive year, Indiana University, and the University of Oregon.

Hartt College of Music

From 11 through 22 July 1966, the CMP sponsored a “Workshop in Contemporary Music for Elementary and Secondary School Music Teachers” at the Hartt College of Music at the University of Hartford in West Hartford, Connecticut.⁵³³ The workshop’s facilitators were Arnold Franchetti of Hartt’s composition department and Alan Buechner, a violinist on the faculty there. Students attended three and a half hours of classes each weekday during the two weeks, with a mandatory listening period included each day. Classroom time was divided between Franchetti and Buechner. There were also rehearsals of a workshop chorus.⁵³⁴ No account of the classes’ actual content survives, but a proposal that Franchetti and Buechner sent to the CMP in late 1965 outlines a basic program which they can be assumed to have followed in the workshop. In the proposal, Franchetti characterized the lectures he would give as “covering the origins and

⁵³³ “Hartt College of Music Workshop in Contemporary Music for Elementary and Secondary School Music Teachers sponsored by The Contemporary Music Project of The Music Educators National Conference in cooperation with The Ford Foundation,” brochure, 1966, CMP Collection.

⁵³⁴ [Arnold Franchetti?], “Workshop in Contemporary Music, Hartt College of Music ... General Information,” CMP Collection.

development of contemporary music from 1859 (the date of *Tristan*) to the present,”⁵³⁵
and indicated that they would include

I. Introduction: The Dissolution of the Tonal Framework, 1859-1920
(covers Wagner, Strauss, Bruckner, Mahler, and Schoenberg)

II. Introduction, concluded.

III. The Aesthetic of Twelve Tonalism, Its Various Forms

IV. The Jungian Approach versus the Freudian Approach. (Hindemith,
Bertok [sic], and the ‘Russian’ Stravinsky vs. Schoenberg and Berg)

V. Serialism in Relation to Schoenberg and Berg.

VI. Webern.

VII. VII, and IX. Contemporary Developments Since Webern. (includes
electronic, total organization, and aleatoric music)⁵³⁶

This program of material is very atonality-oriented, featuring as it does largely the
evolutionary narrative of a “breakdown of tonality” followed by serialism. Hindemith
and Bartók are included, but it is clear that the living composers mentioned in the
lectures, though their names are not given here, were to be composers of music with
atonal pitch content.

In addition to Franchetti’s lectures, Buechner was to “conduct four reading sessions
devoted to that portion of contemporary choral literature which is within the performance
capabilities of school-age groups. Works by Copland, Fine, Hindemith, Bartók,
Stravinsky, Kodály, Thompson, Dello Joio, Schuman, Britten, and Barber would be

⁵³⁵ Arnold Franchetti and Alan Buechner, “A Proposal for *A Workshop in Contemporary Music for
Elementary and Secondary School Music Teachers* to be held in the Summer of 1966,” CMP Collection,
2.

⁵³⁶ Franchetti and Buechner, 3.

sung.”⁵³⁷ All of the works mentioned here would have been tonal ones, 5 of them by composers still living and still writing tonal music at the time, and it is possible that Buechner believed himself to be balancing Franchetti’s atonal focus, with a resulting equality of stylistic presentation.

Also providing balance were the tentative programs of complementary concerts to be given at the workshop by the Hartt String Quartet, Woodwind Quintet, and Brass Quintet. The proposal gives the tentative programs of these concerts as (String Quartet) “Bartók, Quartet No. 5”; “Copland, Violin and Piano Sonata”; and “Franchetti, ‘Dialoghi’ for String Quartet”; (Woodwind Quintet) “Hindemith, Kleine Kammermusik, Op. 24, no. 2”; “Villa-Lobos, Quintet (1928)”; “a work by Schuller or Fine”; and (Brass Quintet) “Dahl, Music for Brass Instruments”; “Bozza, Sonatine”; and “Schuller, Music for Brass Quintet.”⁵³⁸ These concerts were to feature mainly tonal works, just as were the choral rehearsals; only the Schuller work was atonal among the 8 definites on these programs. Franchetti himself seems to have written in a style more tonal than atonal, despite the direction of his lecture series. The Hartt materials paint a picture of a course with split personalities. Franchetti’s lectures appear to have focused on the “breakdown of tonality” narrative, and primarily atonal material—7 atonal composers and concepts were mentioned in his proposal, but only 5 tonal ones, a number that included Mahler, who better represents “The Long Nineteenth Century” than the twentieth. On the other hand, the rest of the planned proceedings featured mainly tonal music, though atonality was represented in them too. Seventeen of the works scheduled to be read or performed at the Hartt workshop were tonal, 2 atonal. Overall, there were 22 mentions of tonal composers

⁵³⁷ Ibid.

⁵³⁸ Franchetti and Buechner, 4.

and works, and 6 mentions of atonal composers, works, and concepts, a ratio of 78.6% tonal representation to 21.4% atonal.

University of Illinois, Urbana-Champaign

No formal reports or schedules of the 1966 Illinois workshop survive; it is represented only by its promotional brochure and an article written during it, for an unknown dissemination medium, by Will Ogdon. The brochure shows that Salvatore Martirano and Kenneth Gaburo were, as they were the previous year, the workshop's co-directors, while Ogden was its administrator and Ben Johnston was its "supervisor of curricular offerings."⁵³⁹ Like the 1965 workshop, this one featured both "a nucleus group of professional performers and composers" and "a working seminar in analysis and criticism."⁵⁴⁰ According to the brochure the seminar met daily and included an undisclosed number of open rehearsals and concerts. While it does not discuss the 1966 lecture topics—or, for that matter, the duration of the course—the brochure does list the topics from 1965, which, along with the consistency of personnel from year to year, implies strongly that the subject matter was at least somewhat consistent also.⁵⁴¹

Indiana University

The CMP-sponsored Contemporary Band Music Workshop was held at Indiana University from 25 July through 5 August, 1966. William Thomson, former YCP composer-in-residence and new Project Policy Committee member for 1965-66, was the

⁵³⁹ "Summer Workshop in Analysis and Performance of Contemporary Music," brochure, 1966, CMP Collection.

⁵⁴⁰ Ibid.

⁵⁴¹ Ibid.

local coordinator of the workshop, which featured a number of different lecturers from the university faculty and elsewhere.⁵⁴² James Croft, of the Oshkosh, Wisconsin public schools (where Jack Jarrett was stationed as composer-in-residence) presided over the first week, which included also lectures by Indiana faculty members Ronald Gregory (“Conducting Problems in Contemporary Music”), Richard DeLone (“Some Aspects of Serial Techniques in 20th Century Music”), Horace Reisberg (“Contemporary Music in the Secondary Schools”), and Juan Orrego-Salas (“Trends and Traditional in Contemporary Latin American music”).⁵⁴³ In the second week, Ingolf Dahl presided, “with an emphasis on the analysis of new works for band.”⁵⁴⁴ A list of the works discussed by Croft is present; on it are 28 works, of which all but a Schuller work and a Riegger work are presumed tonal.⁵⁴⁵ In the program of the workshop’s culminating concert, given on 5 August, are listed the works “analyzed, discussed, and read in the second week[.]” Of the 23 listed, 9 were by Project composers-in-residence. Of these, 8 were tonal and one, Charles Fussell’s *Fantasy Sonatas*, atonal. Of the other works, all those known are tonal.⁵⁴⁶ There are no lists of lecture topics from Dahl’s portion of the workshop, but of the 4 known lecture topics from the first week, one, DeLone’s, focused

⁵⁴² William Thomson, “Report on the Contemporary Band Music Workshop, Indiana University, July 25—August 5, 1966,” CMP Collection, 1.

⁵⁴³ Ibid and “Schedule: Contemporary Band Music Workshop,” CMP Collection.

⁵⁴⁴ Thomson, “Report,” 1.

⁵⁴⁵ The composers represented are Bartók, Washburn, Kechley, Persichetti (3), D. Johnston, Velke, C. Williams, Riegger, Bottje, [Lawrence] Weiner (2), Hanson, Schuman, Jarrett (2), White, Thomson, Beck, Giannini, Turina, Menotti, R. Bennett, Dello Joio, Hindemith, Schoenberg (Op. 43a), and Schuller.

⁵⁴⁶ The composers represented were Grant Beglarian, Herbert Bielawa, Will Gay Bottje, Frank Brazinski, Frank Campo, Aaron Copland, Wilson Coker, Ingolf Dahl, Truman Fisher, Charles Fussell, Paul Hindemith, Jack Johnston, Robert Jones, Karl Kroeger, Gregory Kosteck, William Latham, Robert Linn, Frank McCarty, Donald Michalsky, Vincent Persichetti, Mel Powell, Gunther Schuller, and Anthony Vazzana.

on an atonality-oriented topic; thus, even though the workshop dealt with band music, it appears that an effort was made to represent atonality, or at least serialism, in the typical 25% of class time for which the subject is known, as well as with musical examples in an area—band music—where these were hard to come by at the time.

A culminating concert took place on 5 August, the last evening of the workshop, conducted by Ingolf Dahl. Its program was drawn from the list of works he had analyzed with the workshop participants, and featured works by Hindemith, Wilson Coker, Frank Campo, Robert Linn, Truman Fisher, Charles Fussell, and Dahl. Of the 4 works on this list whose styles are known to the author, 3 are tonal and one, Fussell's, is atonal; thus 1/4 of the known works are atonal, though with 3 unknown works also on the concert, nothing significant can be discerned from this.

University of Oregon

A workshop on “Performing and Interpreting Contemporary Instrumental Music” was held at the University of Oregon from 20 June through 15 July 1966, with Robert Vagner, the school's band director, as coordinator. Robert Trotter of the local faculty, Roger Nixon, and Vincent Persichetti also contributed. A brochure advertising the program states that works by Bartók, Berg, Boulez, Carter, Copland, Davidovsky, Dahl, Hindemith, Holst, Milhaud, Nixon, Nono, Persichetti, Rochberg, Schuller, Stockhausen, Stravinsky, Varèse, Webern, and Donald White were to be studied; of these 20 composers, 10 were known primarily for atonal music as of 1966, and 10 for tonal—an even split.⁵⁴⁷ 7 of the 10 atonal composers were still living, but so were the same number of the tonal

⁵⁴⁷ “Workshop: Performing and Interpreting Contemporary Instrumental Music, June 20 to July 15, 1966,” CMP Collection.

ones, so the advance publicity for the Oregon course suggested that students could expect complete balance of material in terms of style.⁵⁴⁸

Unfortunately, very little information exists about the workshop's content aside from the brochure. A "Selective List of Music for Chorus and/or Voice with Winds and Percussion" was apparently distributed to workshop participants.⁵⁴⁹ It lists 140 compositions, not counting 18 collections of folk song settings, from every historical period and for every size of accompanying ensemble, provided that it includes at least one wind instrument. Of these, 60 are from the twentieth century, and 6 are atonal (10% of the twentieth-century works).⁵⁵⁰

Also apparently given to workshop participants was "An Overview of Music by Various Periods, with some Stylistic and Interpretative Suggestions," probably prepared by Vagner and Cyker as well, which included a list of "Twentieth Century (Modern Music)" categories, accompanied by lists of "interpretive factors," "composition devices," and "composers by category." This document states that "many composers progress through several compositional stages and styles ... [and] at any one point in their writing it is often impossible to attribute their style to any single category or subdivision." The "principal categories," which are referred to as "periods" in the subsequent text, are presented here as being "Post Romanticism," "Impressionism," "Expressionism," "Jazz," and "Electronic Music," with subdivisions "Neo-Romanticism," "Neo-Classicism," "Primitivism," and "Futurism." There is here no indication of what principal category

⁵⁴⁸ Although Carter was also known for earlier tonal music, while Copland and especially Stravinsky were known to have recently composed atonal music.

⁵⁴⁹ Robert Vagner and Edmund Cykler, assisted by James E. Pantle, "A Selective List of Music for Chorus and/or Voice with Winds and Percussion," TMs, n.d. [1966], CMP Collection.

⁵⁵⁰ 3 by Henry Brant, 1 by Ross Lee Finney, 1 by Luigi Dallapiccola, and 1 by Anton Webern.

neo-classicism belonged with, and the only mention of atonality is under expressionism, a style supposedly “[c]haracterized by abstract and often strongly distorted melodies, harmonies, and lines . . . atonalism, quarter tone scales, and surrealism[.]”⁵⁵¹ Being mentioned in one of five principal categories does give atonality, in a way, 20% representation within the stylistic world presented by this document.

The section on “Interpretative Factors” and “Composition Devices” separates modern music into “Impressionism” and “Dissonant Schools,” the latter of which are said melodically to feature “odd intervals and disrupted lines . . . less conventional and less obvious melodies . . . [and] Use of the 12-tone row,” and harmonically to feature “poly-harmony, poly-tonality, atonality, quarter-tone writing, and tone clusters[.]”⁵⁵² The concept of atonality is featured prominently here, albeit couched in terms like “distorted,” “odd,” and “disrupted,” but since it only accounts for part of what are given as the characteristics of the “Dissonant Schools”—which it says include the “‘Neo’ schools”—it has clearly not been given dominant status. Indeed, this document refers to “‘Neo’ schools” among the “Dissonant Schools,” in addition to, as just seen, listing “poly-harmony, [and] poly-tonality” as characteristic of their harmony. It is stretching matters to point out, though it must be pointed out, that of the harmonic features the document presents for the music of “Dissonant Schools,” “atonality” is one of five, or 20%. Later, however, under “Specific Devices peculiar to this period,” the document lists as those of the “Dissonant Schools” “Polytonality, polymetrical rhythm, atonality, tone clusters, poly-rhythm, [and] quarter tones,” a selection of features that includes only one that is

⁵⁵¹ “An Overview of Music by Various Periods with some Stylistic and Interpretative Suggestions,” TMs, n.d. [1966], CMP Collection, 8.

⁵⁵² “An Overview of Music by Various Periods with some Stylistic and Interpretative Suggestions,” TMs, n.d. [1966], CMP Collection, 10.

inherently atonal (atonality itself) among its six. Counting the features given for melody and harmony along with the “Specific Devices,” there are 14 characteristics, and 3 are inherently atonal (21.4%), so this workshop did conform with the established pattern of atonal representation in terms of its conceptual material.

Finally, the document presents “A Partial List of Composers by Categories,” which by means of the composers it lists positions “Post (or Neo) Romanticism” and “Impressionism” clearly in the past, with no living composers represented in either category save for Cyril Scott.⁵⁵³ Composers on these lists are not included in the totals below. The “Expressionism” list presents a wide range of composers, born anywhere from 1866 to 1915, and includes among its 30 members counted here 3 primarily known at the time for atonal music—Berg, Schoenberg, and Webern. The list also mentions Stravinsky’s atonal works, but gives no indication in the case of Sessions as to whether it was primarily his tonal or atonal works that were being considered. Counting Stravinsky and Sessions, 5 of the 30 “Expressionist” composers may have had atonal music featured in the course, 16.7%.⁵⁵⁴ Although the makeup of the composer list does not follow the same percentages of representation as the list of concepts, it is not enormously far behind, and as far as can be told from its surviving materials, the Oregon workshop fits with the overall representational tendencies of most others.

⁵⁵³ Scott lived until 1970, to the age of 91. The composers listed in these categories are, for “Post (or Neo) Romanticism,” Bruckner, Mahler, Strauss, Wolf, Sibelius, Glazunoff, Sousa, McDowell, Rachmaninoff, Gliere, Hadley, Grainger, Dukas, Mussorgsky, Vaughn Williams, Holst, Puccini, Leoncavallo, and Mascagni, and for “Impressionism” Debussy, Ravel, Delius, Respighi, Carpenter, Falla, Palmgren, Scriabin, Griffes, and Scott.

⁵⁵⁴ On the “Expressionism” list are Satie, Grainger, Holst (also on the “Post (or Neo)” list), Webern, Kodály, Bartók, Schoenberg, Persichetti, Berg, Villa-Lobos, Reger, Busoni, Hindemith, Milhaud, Honegger, Poulenc, Stravinsky, Hanson, Thompson, Barber, Jacob, Harris, Piston, Sessions, Prokofiev, Copland, Dello Joio, Shostakovich, Hovhaness, Schuman, Creston, Effinger. Satie and Reger are not recent enough to be considered representatives of “contemporary” tonal composition, so they are not counted.

| Institution | works studied, if known | works on supplementary lists, if any | composers on supplementary lists, if any | works read or performed, if any | composers studied, if known (but works not known) | course modules, if known, and concepts defined | total mentions of composers and works |
|---|---------------------------------|--------------------------------------|--|---|---|--|---|
| Hartt (Arnold Franchetti) | | | | 17 tonal, 2 atonal, 1 unknown (Franchetti) | 5 tonal, ⁵⁵⁵ 4 atonal | 3 atonal | 22 tonal (78.6%), 6 atonal (21.4%) |
| Interlochen (Benson) | | | | | | | |
| Illinois ⁵⁵⁶ (same as 1965 plus Will Ogden.) | | | | 35 atonal (71.4%), 10 tonal (20.4%), 4 unknown (.08%) | | | 10 tonal (20.4%), 35 atonal (71.4%), 4 unknown (.08%) |
| Indiana (William Thomson, James Croft, Ronald Gregory, Richard DeLone, Horace Reisberg, Juan Orrego-Salas, Ingolf Dahl) | 26 tonal (92.9), 2 atonal (7.1) | | | 22 tonal (95.7%), 1 atonal (4.3%) | | 3 general (75%), 1 atonal (25%) | 51 tonal (92.7%), 4 atonal (7.3%) |
| Oregon (Robert Vagner, Robert Trotter, Roger Nixon, Persichetti) | 10 tonal (50%), 10 atonal (50%) | 54 tonal (90%), 6 atonal (10%) | 25 tonal (83.3%), 5 atonal (16.6%) | | | 11 tonal (78.5%), 3 atonal (21.4%) | 100 tonal (80.6%), 24 atonal (19.3%) |
| 1966 totals | | | | | | | 183 tonal (71.5%), 69 atonal (27%), 4 unknown (1.6%) |

Overall, the amount of atonal representation in the 1966 workshops was well in line with previous workshops.

⁵⁵⁵ Includes both tonal and atonal Schoenberg.

⁵⁵⁶ Counted the same as 1965.

Conference Sessions

There is no evidence of CMP-sponsored sessions at any 1965-66 conferences or meetings.

Chapter 9. The Project’s Growing Scope and Ambition: 1966-67

The 1966-67 Project Policy Committee consisted of the following members:

| Composers and Theorists | |
|-------------------------|--|
| Leslie Bassett | University of Michigan |
| Ingolf Dahl | University of Southern California |
| Allen Forte | Yale |
| Vincent Persichetti | Juilliard |
| George Rochberg | University of Pennsylvania |
| William Thomson | Indiana University |
| Educators | |
| Walter Hendl | Eastman |
| Wiley Housewright | Florida State University |
| Beth Landis | Riverside, California, Public Schools |
| William Mitchell | Columbia; Mannes College of Music |
| Ole Sand | Director, Center for the Study of Instruction, NEA |
| Jack Schaeffer | Seattle Public Schools |
| Robert Trotter | University of Oregon |
| Louis Wersen | Philadelphia Public Schools |

From 20 through 22 January 1966, this committee met in Washington for the purpose of selecting composers and matching them to school systems. Grant Beglarian’s Digest of Proceedings of the January meeting indicates that it was Dello Joio, Dahl, Persichetti, Thomson, and Ward who selected the composers and Housewright, Howerton, and Beth Landis (substituting for Clyde Roller, who goes unlisted elsewhere as committee member for this year) who selected the schools.⁵⁵⁷ The Digest states that “[o]n this occasion, the Committee Chairman [Dello Joio] had appointed a smaller group from the full Committee to function as the Selections Sub-Committee,” but gives no indication of a reason for this.⁵⁵⁸ It is worth observing that aside from Forte, the two then-atonal composers on the committee, Bassett and Rochberg, were left off of the sub-committee. Still more educator members were left off, however, so it cannot be inferred that style

⁵⁵⁷ Howerton is not listed elsewhere as a member of the 1966-67 committee, either.

⁵⁵⁸ Grant Beglarian, “Digest of Proceedings, CMP Selections Sub-Committee Meeting, Washington, D.C., January 20-22, 1966,” CMP Collection.

was the reason for Bassett’s and Rochberg’s absences, which were probably caused by mundane factors. The committee did select three atonal composers this year and renew a fourth, so the prevailing pattern of selection was not disrupted in any event. Beglarian noted that there had been seventy-eight applications for the 1966-67 academic year, and that “the Sub-Committee felt gratified by [their] quantity and quality[.]”⁵⁵⁹

At this meeting the committee also “considered possible means for wide dissemination of works written under CPS,” an idea that was soon put into action as the CMP Library, and decided to postpone the next Project Policy Committee meeting until the IMCE were underway, being “heavily involved in the necessary field work for the establishment” of the Institutes.⁵⁶⁰

1966-67 Composers and Residencies

The Selection Sub-Committee chose the following composers and placed them in the following locations:

| | | | | | |
|---------------------------------------|--|---|------------------------------|---|------------|
| David Bates 1936-74 ⁵⁶¹ | University of Michigan (BM,1958; MM, 1960; DMA program since 1960) | Instructor, University of Kansas (since 1963); Teaching Assistant, Univ. of Michigan (1959-60, 1962-63) | San Antonio, Texas (587,718) | Ross Lee Finney (Michigan); Thomas Gorton (University of Kansas); John Pozdro (University of Kansas) Teachers: Finney, Roberto Gerhard | BMI (1959) |
|---------------------------------------|--|---|------------------------------|---|------------|

⁵⁵⁹ Ibid.

⁵⁶⁰ Ibid.

⁵⁶¹ “A History of Wavemakers,” <http://www.wavemakers-synth.com/wm_history.html>, accessed 19 September 2011. Bates was one of the founders of the Wavemakers synthesizer company.

| | | | | | |
|--|--|--|--|---|--|
| Frank Becker b. 1944 | Oberlin Conservatory (BM expected 1966) | | Newton, Kansas (14,877; Wichita metropolitan area) | Richard Lane (freelance composer and piano teacher); Joseph Wood (Oberlin); Beveridge Webster (Juilliard) Teachers: Wood, Robert Palmer, Lane | |
| David Borden b. 1938 | Eastman (BM, 1961; MM, 1962); Harvard (MA expected 1966); Hochschule fur Musik, Berlin (1965-66) | Freelance jazz pianist; dance accompanist at Rochester, Harvard (Radcliffe) and other Boston schools; directed Children's Theater at Tufts, Summer 1965. | Ithaca, New York (28,709) | Arthur Berger (Brandeis); Billy Jim Layton (Harvard); Leon Kirchner (Harvard) Teachers: Jimmy Giuffre; Klaus George Roy, Louis Mennini, Bernard Rogers, Howard Hanson, Layton, Kirchner, Wolfgang Fortner, Boris Blacher | Knight Prize (1964-65); Fulbright Travel Grant (1965) 1 publication |
| Norman Dinerstein 1937-82 ⁵⁶² | Boston University (BM, 1960); Tanglewood (1962); Hartt College of Music (MM, 1963); Hochschule fur Musik, Berlin (1963-64); Princeton (enrolled in PhD program) | Freelance pianist and arranger. | Pasadena, California (116,407; suburban Los Angeles) | Milton Babbitt (Princeton); Arnold Franchetti (Hartt); Roger Sessions (Juilliard) Teachers: Gardner Read, Franchetti, Aaron Copland, Lukas Foss, Witold Lutoslawski, Boris Blacher, Josef Rufer, Sessions | Hartt Composers Award (1961); Raphael Sagalyn Award (1962); Koussevitzky Prize (1963); Fulbright Travel Grant (1963-64) |
| Jack Jarrett (second year) | | | Oshkosh, Wisconsin | | |
| Jack Johnston (second year) | | | Parma, Ohio | | |
| Robert Jones (second year) | | | West Hartford, Connecticut | | |

⁵⁶² Jonathan D. Kramer, "Norman Dinerstein," *Oxford Music Online*, <<http://www.oxfordmusiconline.com>>, accessed 19 September 2011.

| | | | | | |
|--|--|--|---|--|--|
| John Brodwin Kennedy b. 1934 | Bard College (BA, 1955); Mannes (1956); Princeton (1957); Tanglewood (n.d.) | “musical assistant to A. Copland” (n.d.); film orchestration (n.d.) | Los Alamos, New Mexico (32,584) | Ned Rorem; Ben Weber (New York College of Music); Aaron Copland Teachers: Copland, Roger Sessions, Ernst Toch, Paul Nordoff, Theodore Strongir, Clair Leonard | 12 publications |
| Karl Kroeger (third year) ⁵⁶³ | | | Eugene, Oregon | | |
| Joel Mofenson (second year) | | | Jefferson County, Colorado (127,520; suburban Denver) | | |
| Philip Rhodes b. 1940 | Duke (BA, 1962); Yale (MM, 1966); Tanglewood (1962, 1965) | band director, Raleigh, North Carolina (n.d.); Instructor, Raleigh Cultural Center (n.d.) | Cicero, Illinois (69,130; suburban Chicago) | Gunther Schuller (Yale); Mel Powell (Yale); Donald Martino (Yale) Teachers: Iain Hamilton, Mary Duke Biddle, Martino, Powell | North Carolina Federation of Music Clubs (1962, 1963); Sagalyn Award (1962, 1965); BMI (1964); Kellogg Prize (Yale; 1965); Bradley-Keeler Award (Yale; 1965) |
| Dennis Riley (second year) | | | Rockford, Illinois | | |
| Walter Skolnik b. 1934 | Brooklyn College (BA, 1955); Indiana (MM, 1956; enrolled in doctoral program); Tanglewood (n.d.) | Instructor, St. Paul’s College, Lawrenceville, Va. (1964-65); teaching assistant, Indiana (1963-64, 1965-66) | Shawnee Mission, Kansas (suburban Kansas City) ⁵⁶⁴ | Bernhard Heiden (Indiana); Richard DeLone (Indiana); Juan Orrego-Salas (Indiana) Teachers: Heiden, Geoffredo Petrassi | 5 publications |

⁵⁶³ Kroeger was retained by the school system, at its own expense, as composer-in-residence for a third year. He still considered himself a representative of the CMP, and filed an official report with Project headquarters (Karl Kroeger, “Composer’s Final Report for Project Year 1965-66,” TMs on printed form, 16 May 1966, CMP Collection, 3 and Kroeger, “Composer’s Final Report for Project Year 1966-67,” TMs, 5 June 1967, CMP Collection).

⁵⁶⁴ This is an informal name for several towns in Johnson County, Kansas that comprise a suburban area (at the time relatively new) to the west of Kansas City; a 1960 population figure for this area is therefore not available. The school district named after the Shawnee Mission area covers the same territory.

| | | | | | |
|--|--|------|---|---|---|
| Leroy Southers 1941-2003 ⁵⁶⁵ | University of Southern California (PhD, year unknown) ⁵⁶⁶ | | Kenosha, Wisconsin (67,899; between Milwaukee and Chicago metropolitan areas) | | |
| Kensley Stewart (second year) | | | Ridgewood, New Jersey (25,391; suburban New York City) | | |
| Ramon Zupko ⁵⁶⁷ (second appointment) | Attending University of Utrecht. | none | | same, with addition of Lubbock supervisor John Anderson | Premio Città di Trieste first prize (1965); perf. at Darmstadt festival (1965) |

Frank Becker and Philip Rhodes were originally selected as alternates, with James Dapogny and Daniel Perlongo assigned to Newton and Cicero, respectively.⁵⁶⁸ Neither composer’s application materials survive, so their credentials at the time cannot be compared with those of the other composers. Dapogny pulled out of his scheduled appointment in Newton because he was offered a tenure-track position at the University of Michigan,⁵⁶⁹ while Perlongo had “other commitments” that went unstated in a memorandum from Beglarian dated 21 February.⁵⁷⁰ This memorandum indicates that Rhodes was “the first alternate selected by the Committee,” which implies that Becker was the second.⁵⁷¹

⁵⁶⁵ [Julius P. Williams], “The New American Romanticism,” CD booklet (Albany Records TR704, 2004), 1. Southers’s application materials are not present in the archive.

⁵⁶⁶ Ibid.

⁵⁶⁷ Accomplishments since first residency listed.

⁵⁶⁸ Grant Beglarian, “Digest of Proceedings, CMP Selections Sub-Committee Meeting, Washington, D.C., January 20-22, 1966,” CMP Collection.

⁵⁶⁹ John Davies to Gary Fletcher [Director of Music, Newton City Schools], 5 April 1966, CMP Collection.

⁵⁷⁰ Grant Beglarian to Project Policy Committee, 21 February 1966, CMP Collection. Perlongo did at some point win a Fulbright Fellowship and the Prix de Rome; one of these may have been his “other commitment,” but I have not ascertained this as of writing. ([?], “American Academy and Institute of Arts and Letters Award Record,” liner notes for Composer Recordings International CRL453, [1980?].)

⁵⁷¹ Perlongo’s music as of 1972 and 1976, in two works, *Ricercar* and *Fragments*, recorded on CRI

Selection and Placement Criteria: Non-Style

The newly-selected 1966-67 composers ranged in age from Becker's 22 to Kennedy's and Skolnik's 32, and were on the whole an accomplished group. All but Kennedy were currently enrolled in school or had finished (for the moment) during the previous academic year, with two in doctoral programs, one (Borden) in a master's program, and one (Southers) whose exact whereabouts at the time are unknown. The only composer without at least a nearly-finished master's degree was Becker, who was still an undergraduate when he applied. Only Bates held what appears to have been a multi-year teaching position, though Skolnik also had college teaching experience; two composers, Borden and Dinerstein, were mainly working as performers, Rhodes had been a high school band director, and Kennedy listed only freelance composition and having been Aaron Copland's "assistant." A range of past and present employment was represented, then, as it had been in previous years.

All of this year's composers had teachers who would at the time have been considered illustrious, and had attended highly regarded institutions, but the fact that Bates and Skolnik were originally selected over Rhodes, even though their institutions and teachers were not as prestigious (prestigious though they were) appears to indicate that the selection committee continued to be interested not just in applicants' curricula vitae, but in their actual music.

CRL453, seems to have been atonal. That does not prove that his CMP application portfolio included atonal works, but does render it more likely. Since Rhodes, a composer known to have been writing atonal music at the time of his selection, was picked to replace Perlongo, this might indicate that the Committee wished particularly to maintain the proportion of atonal composers it originally selected for 1966-67. Further, since Rhodes was selected as the first alternate, but not originally given a residency, it may be that the Committee was not prepared to have five composers-in-residence (Borden, Dinerstein, Perlongo, Rhodes, and Riley) whose application portfolios had featured atonal music. There were fifteen composers-in-residence for 1966-67, so four (the actual number) makes 26.6%, while five would have made 33%, which would have been the Project's highest.

| Name | orch. (incl. string orch.) | band | chor -us | chorus with orch. or band | cham -ber | unknown ensemble | total | style(s) |
|------------|-------------------------------------|------|-------------|------------------------------------|--------------|---------------------------------|-------|--|
| Bates | 2 | 2 | 2 | 1 | 1 | 0 | 8 | tonal (one gray area) |
| Becker | 2 | 0 | 0 | 2 | 1 | 0 | 5 | tonal |
| Borden | 1 | 1 | 0 | 0 | 0 | 1 ⁵⁷² | 3 | atonal (with aleatory features) |
| Dinerstein | 2 | 1 | 3 | 0 | 0 | 0 | 6 | tonal (application works atonal) |
| Jarrett | 0 | 0 | 1 | 1 | 0 | 1 opera | 3 | tonal |
| Johnston | 2 | 1 | 4 | 0 | 1 | 0 | 8 | tonal (1 atonal) |
| Jones | 3 | 3 | 3 | 0 | 4 | 0 | 13 | tonal |
| Kennedy | 3 | 1 | 19 | 1 | 1 | 0 | 25 | tonal |
| Kroeger | 3 | 3 | 4 | 0 | 3 | 0 | 13 | tonal |
| Mofenson | 0 | 2 | 5 | 1 | 0 | 0 | 8 | tonal |
| Rhodes | 0 | 1 | 1 | 0 | 0 | 0 | 3 | 1 atonal, 1 tonal |
| Riley | 0 | 1 | 2 | 1 | 2 | 0 | 6 | atonal |
| Skolnik | 3 | 2 | 6 | 0 | 0 | 0 | 11 | tonal |
| Southers | 2 | 2 | 5 | 1 | 1 | 0 | 11 | tonal |
| Stewart | 5 | 0 | 5 | 0 | 4 | 0 | 14 | tonal |
| Zupko | 1 | 1 | 3 | 0 | 0 | 0 | 5 | atonal (3 tonal, 2 atonal) |
| totals | 29 | 21 | 63 | 8 | 19 | 1 opera 1 improv- isation | 142 | 9 tonal (56.2%), 7 atonal (43.7%) counting Bates, Dinerstein, Johnston, Rhodes, and Zupko) |

Selection and Placement Criteria: Style-related

The output of the 1966-67 composers-in-residence is described by Table 25. Borden and Rhodes joined Riley, in his second year, in writing mainly atonal music for the CMP in 1966-67, while Zupko also wrote atonal music this time.⁵⁷³ When the Project made its selections, it would have expected, based on Dinerstein’s application portfolio, that he would write atonal music as well;⁵⁷⁴ the committee can therefore be considered for these purposes to have selected five new atonal composers, with Bates included in this number because of his gray area work.⁵⁷⁵ Dinerstein’s application listed two atonal works—

⁵⁷² An improvised performance.

⁵⁷³ Zupko’s instrumental works in 1966-67 were atonal, his choral works tonal.

⁵⁷⁴ Just as it would have expected of Fussell in 1964-65 and Johnston in 1965-66; Fussell did write atonal music in his first CMP year, as did Johnston in his second.

⁵⁷⁵ Bates’s gray area work, *Six Pieces for Orchestra*, was for the all-state orchestra, which may have encouraged its difference from his other 1966-67 compositions. Bates, “Composer’s final report for

Cassation for chamber ensemble (1962) and *Serenade* for chamber orchestra (1963)—that were eventually released as part of the CMP Library.⁵⁷⁶ The *Cassation* had won the Raphael Sagalyn Award as best orchestral composition at Tanglewood in 1962, and the *Serenade* had won the Koussevitzky Prize the following year. Counting Zupko, whose apparent post-1962 stylistic developments must have been known to the Project, seven of sixteen 1966-67 composers in residence were presumably originally selected on the basis of atonal music—43.7%, the second highest percentage so far, but lower than in 1964-65. A range of 30 to 50% had now been the rule for four consecutive years.

Since the 1966-67 composers were well credentialed as a group, it is difficult to say whether there was a difference in this respect between tonal and atonal ones. While this year's least prestigiously-credentialed appointees (though such prestige is a subjective matter) seem to have been tonal composers Skolnik and Becker, atonal Dennis Riley had been selected the previous year with a list of institutions and teachers that at the time would not have stood out like Borden's, Dinerstein's, and Rhodes's did. This is further evidence that the Project's administration selected composers first for the perceived quality of their music and second—possibly, given the overall consistency—with a view to maintaining particular levels of tonal and atonal representation among its resident composers. That Rhodes was initially selected as an alternate and Borden was entirely passed over when he first applied indicates also that the CMP had no shortage of appropriate applicants.

Project year 1966-67," TMs on printed form, 15 May 1967, CMP Collection, 1.

⁵⁷⁶ Norman Dinerstein, "Application for Fellowship as Composer in Residence in the Public Schools," TMs on printed application blank, 27 November 1965, CMP Collection. If we assume that Dinerstein's application is correct, the CMP Library erroneously gives the date of *Cassation* as 1963.

Additional Selection Data

A list of 1966-67's seventy-eight applicants survives in the CMP Collection, and shows that among those not selected for the Project were David Cope, Dennis Kam (who was later selected as a Professional-in-Residence), and Richard Toensing. This list of known names, in addition to the selection of Phillip Rhodes as an alternate, further indicates that competent applicants were plentiful.⁵⁷⁷ It may be important to note that Cope and Kam, at least, would have been composing atonal music at the time of their application to the Project, which provides further evidence that the committee did not select atonal composers by default or preferentially.

Outcomes of Residencies

All eight of this year's new composers were renewed for 1967-68, seven in their original residency locations. While this situation provides no grounds for comparison between non-renewed and renewed composers, whether cross-stylistic or not, it will still be productive to study the more difficult residencies for similarities and differences between the Project's approach toward tonal and atonal composers. Among the tonal composers for 1966-67, Kennedy had some personality clashes with both his local supervisor and CMP administration, but was renewed for a second year anyway, presumably because the committee thought his music, and its effect on the music program in Los Alamos, was sufficiently worthwhile to merit further support.⁵⁷⁸ While

⁵⁷⁷ "Young Composer Applicants for 1966-1967," CMP Collection.

⁵⁷⁸ For example, Kennedy felt that the CMP should provide a company car for him while he lived in Los Alamos, raising the issue in several letters to Grant Beglarian, including 3 May and 7 August, before his residency started. (John Brodwin Kennedy to Grant Beglarian, 3 May 1966 and 7 August 1966, CMP Collection.)

the music supervisor in Los Alamos, Rex Eggleston, considered aspects of Kennedy's behavior "insufferable,"⁵⁷⁹ he reported that Kennedy's music was "well received,"⁵⁸⁰ and that "[t]he staff [had] profited by the experience."⁵⁸¹ The CMP thought highly enough of Kennedy's music, indeed, that when the school system informed Project administration that it would "not be able to contribute toward [the] stipend" for the following year,⁵⁸² Grant Beglarian replied that "we may consider an exception to the rule" according to "purely musical value."⁵⁸³ Though it is not known how much of an exception the Project made, Kennedy was in residence in Los Alamos in 1967-68 and presumably being paid his stipend.

There was no analogous atonal situation in 1966-67; Riley, though he was not eligible for renewal,⁵⁸⁴ continued successfully in Rockford, going out of his way to educate the music staff by means of "a series of informal discussions on 20th century music" at the composer's house, which included "outlines of significant material ... thematic [sic], structural sketches, and printed scores."⁵⁸⁵ Though the local supervisor, Ralph E. Hall,

⁵⁷⁹ "Contemporary Music Project, September 1967, Composers in Public Schools Project Supervisors' Reports for the Completed School Year 1966-1967," TMs [compilation of quotations from reports submitted separately], 22.

⁵⁸⁰ Supervisor Reports, 18.

⁵⁸¹ Supervisor Reports, 13.

⁵⁸² Clarence W. Richard [Superintendent of Schools, Los Alamos] to Grant Beglarian, 7 February 1967, CMP Collection.

⁵⁸³ Grant Beglarian to Clarence W. Richard, 23 February 1967, CMP Collection.

⁵⁸⁴ Official renewal, in any event. Karl Kroeger and Kensey Stewart, the reader will note, continue to be represented in the CMP's official documents, and therefore in this dissertation, as serving third Project years, but Kroeger's was fully funded by the Eugene school systems and not strictly under CMP auspices (though he continued to send reports to the Project), while Stewart's was the result of an unique situation in the CMP's history, discussed below.

⁵⁸⁵ Supervisor Reports, 11.

felt that “the avant-garde nature of Mr. Riley’s work [had] not encouraged wholesale acceptance,” he also acknowledged that “community relations [had] improved somewhat through workshops and reactions of students taken home to parents.”⁵⁸⁶ He stated his ultimate feeling that “several instructors . . . [had] been significantly influenced . . . and [could] never revert to the complacency of strict traditionalism,”⁵⁸⁷ an observation that would have pleased Project administration, especially given the educational direction in which the CMP had been pushing in recent years.

For his part, Riley reported that he had “been able to work with only a small minority of the music teachers and students,” but said that he had found the period since 1965 “very fruitful,” and expressed support for the upcoming IMCE.⁵⁸⁸ John Davies, in his progress report on Riley, filed after a visit during the fall, expressed concern that “Riley [was] quite inflexible in his commitment to the latest and most experimental developments in the field of composition, and unlike other avant-garde composers assigned to schools of similar background, did not accommodate his work to the experience level of the group.”⁵⁸⁹ This statement by Davies could be seen as damning of the present study’s entire premise, except for the fact, already discussed in detail, that a number of composers had written atonal music for the Project that *did* “accommodate . . . the experience level” of the students simply by remaining within their technical playing capacity. Furthermore, CMP administration had approved of such music. Evidence that

⁵⁸⁶ Supervisors’ Reports, 19.

⁵⁸⁷ Supervisors’ Reports, 24.

⁵⁸⁸ Dennis Riley, “Composers-in-Residence Project: Composer’s final report for Project year 1966-67,” May 1967, TMs on printed form, CMP Collection, 3.

⁵⁸⁹ [John Davies], “Progress Report, 1966-1967 Participants [in the] Composers in Public Schools Program,” TMs, CMP Collection, 5.

technical accommodation was what Davies meant can be found in his earlier comments, which refer not only to Riley's atonal pitch material, but his music's character as "rhythmically complex with difficult mathematical patterns, and of a fragmentary nature that seldom utilizes the resources of the full ensemble." *These* are the difficulties to which Davies apparently refers.

Norman Dinerstein, selected as an atonal composer, was well-received in Pasadena. In his report to the Project, he confided:

The largest obstacle for me was during the first few months of my residency; while trying to write a music accessible to the students (both technically and spiritually) yet still trying to retain my own artistic integrity (i.e. – not write a 'Watered-down' music). The pressure of time obliged me to adopt more rapid procedures ... thus aiding me in the development of my technique but *not* [emphasis original] my 'personal musical development' because of the limitations imposed by the age and experience of the performers.⁵⁹⁰

Dinerstein's CMP music is fine indeed, but not in the style he had been cultivating up to the time of his appointment; unlike most previously atonal CPS composers, he interpreted his instructions as asking for "accessible" music, and in turn interpreted this as tonal music (or perhaps, as he may have hinted above, he wrote tonal music because he could do so rapidly). He felt that the students had reacted positively to his output, but that most of the teachers had been "'professionally' enthusiastic."⁵⁹¹ In all, he pronounced his first year "successful."⁵⁹²

Dinerstein's supervisor in Pasadena, H. Leland Green, considered the CMP to have "made a real contribution to students in [the] schools in ... awareness of contemporary

⁵⁹⁰ Norman Dinerstein, "Composers-in-Residence Project: Composer's final report for Project year 1966-67," 27 May 1967, CMP Collection, 3.

⁵⁹¹ Ibid.

⁵⁹² Ibid, 4.

styles,”⁵⁹³ and cited particularly his “personal contributions in the matters of his musicianship, and his general understanding of musicology,” but reported that “unfortunately, not all teachers yet in our schools . . . are conversant enough with the new media to fully appreciate contemporary music[.]”⁵⁹⁴ Despite this, he considered “the local community [including] local musicians of a professional status” to have been “most appreciative of the caliber of the music composed for our young people,”⁵⁹⁵ and in the final analysis was “most pleased” with Dinerstein himself, and had “no criticism” of the Project.⁵⁹⁶ It is easy to see why Dinerstein and Pasadena were renewed, and Davies foreshadowed this renewal in his progress report, writing that “[s]hould the Pasadena School Board apply for a second year with the Project, it is to be expected that the results, based upon the success already achieved, will be among the best produced by any school system identified with the Project.”⁵⁹⁷

The two of this year’s new appointees who proceeded to write atonal music in their residencies, Borden and Rhodes, were both successful also by the Project’s traditional standards, though in different ways.⁵⁹⁸ Borden’s CMP compositions all feature aleatory techniques, and three of the four feature electronics of one sort or another. While his Project works are fundamentally atonal in overall harmonic sensibility, three of the four

⁵⁹³ Supervisors’ Reports, 4.

⁵⁹⁴ Supervisors’ Reports, 14.

⁵⁹⁵ Supervisors’ Reports, 18.

⁵⁹⁶ Supervisors’ Reports, 24.

⁵⁹⁷ [John Davies], “Progress Report, 1966-1967 Participants [in the] Composers in Public Schools program,” TMs, CMP Collection, 8.

⁵⁹⁸ Zupko was considered a second-year appointee, since he had previously served a one-year residency.

also feature excerpts from tonal works composed by others.⁵⁹⁹ Borden implied in his report that his music had been well-received by the students:

Although I feel that music education is a field that holds no interest for me, I do find it exciting to watch young people eagerly tackling my difficult music. They seem to welcome the challenge. It's very moving. This has been my best year both musically and personally.⁶⁰⁰

Reaction to Borden and his residency was mixed, but positive overall. Someone on the teaching staff had clearly objected to his music, because in the spring of 1968 a conference was called concerning not only the piece he was writing at the time, a setting for junior high school chorus of comments by the students about him and his residency, but also “the quality of [his] *All-American; Teenage; Lovesongs* [sic],” though this work had been performed.⁶⁰¹ Of great importance was that the local music supervisor, Frank Battisti, took a positive view of Borden’s first year in Ithaca, reporting to the Project that the composer had “definitely contributed to the development of [their] music program,” and stating that “The small group that has worked with him evenings has a far deeper

⁵⁹⁹ *Trudymusic*, in Borden’s words (from the score), “[consists of] settings for piano and orchestra of segments of piano music by other composers. The piano part remains unchanged from the originals while the orchestral accompaniment employs pointillistic and other textural non-tonal techniques.” *all-american; teenage; love songs* [sic] features excerpts from popular songs of the period, and *Variations on America by Charles Ives as Heard on the Jingle Jangle Morning in Emerson Playground by You and the Signers of the US Constitution (and who knows, maybe the F.B.I.)* uses excerpts from the work named in its title.

⁶⁰⁰ David Borden, “Composers-in-Residence Project Composer’s final report for Project year 1966-76,” 8 August 1967, CMP Collection, attached sheet.

⁶⁰¹ David Borden to Leonard Buyse [Assistant Superintendent, Ithaca City School District], 21 March 1968, CMP Collection. The list of comments includes: “David Borden’s music gives me *no* feeling at all [emphasis original],” “He feels nobody should have a boss, and I agree,” “I stopped really paying attention when I got bored,” “. . . I don’t care for music of any kind,” “I like his music even though it does sound awful to some people,” “I like his music quite a bit but do not enjoy it as much as the Tijuana Brass,” “He was nice to us in the elevator,” “He is to me, a sick kid,” “Music today is becoming quite contemporary,” and “Don’t clutter up your pieces with junk like ‘Hi-O Silver, Awaayy’; that’s so old my mother can remember it[.]” (David Borden, “Selected Written Reactions to My Lectures on Contemporary Music at the Junior High School Level; Many of My Pre-Taped Compositions Were Used as Examples,” TMs, CMP Collection.

understanding of special techniques such as (12 tone row) and their vertical and horizontal relationship to composition than have the teachers on our staff.”⁶⁰² Battisti added that “the rapport [Borden] has established at the junior high level is excellent,”⁶⁰³ and that the conductors of the system’s ensembles had “been challenged to interpret a score intelligently enough to produce the effect desired by the composer,” clearly regarding this as a good thing, but acknowledged that “reaction [had] been violent, complacent, and that of quiet acceptance for both the band and orchestra music composed by Dave Borden. It is difficult for some staid members of our community to see through the beard and dungarees to the young man with a surprisingly keen intellect and a wit rather like that of Mark Twain.”⁶⁰⁴ In his progress report, Davies wrote that Borden had “been very well received by all teachers,” and that the Ithaca School Board had already voted in favor of supporting a second year should it be granted.⁶⁰⁵ As in the case of Dinerstein, it is easy to see why Borden was renewed.⁶⁰⁶ The school district even felt

⁶⁰² Supervisors’ Reports, 2. Battisti later became director of bands at the New England Conservatory and wrote a short book on the late twentieth-century wind ensemble, *The Winds of Change* (Galesville, Md.: Meredith Publications, 2002).

⁶⁰³ Ibid, 6.

⁶⁰⁴ Ibid, 9, 17.

⁶⁰⁵ Davies, Progress Reports, 2.

⁶⁰⁶ Borden was renewed even though CMP administration had decided not to release *all-american; teenage; lovesongs* as part of the CMP Library, on the grounds that it engaged in “private expression, in your case transcending the purely musical” which was not suitable to serve the Project’s “public purposes.” This is the only known example of the CMP objecting in any way to the content of a piece by one of its composers in residence, which may have been motivated by the political content of the work’s tape part. No indication of its content is provided in the score except for brief cues, but these include quotations regarding the Vietnam War and the House Un-American Activities Committee. While it may be assumed that the CMP was not opposed to free speech per se (or probably even to the ideas Borden was expressing), it relied for its effectiveness on the good will of people in communities who could not be assumed to understand the difference between lack of censorship and explicit support for a political agenda. Other composers wrote pieces with political content of one sort or another, but did not submit them for inclusion in the CMPL.

sufficiently strongly about having him for a second year that it allocated its contribution to his stipend despite a budget crisis that had left it bankrupt.⁶⁰⁷ When informed of the situation, the CMP provided this money instead; clearly, Borden was being supported on all levels.⁶⁰⁸

Phillip Rhodes's residency in Cicero, Illinois, was one of the most successful in the CMP's history. To condense the report of Robert Dvorak, the district's Music Supervisor, down to its highlights is to incompletely convey both his and Rhodes's enthusiasm for their work with the Project, but it can be noted that according to Dvorak:

[T]he students involved benefitted immeasurably with [their] personal contacts with Mr. Rhodes . . . [which] helped to open young minds to the world of recently written contemporary music. . . . [Rhodes's] visits to classes were well received by our youngsters who thoroughly enjoyed his explanations of notations new to them, and identification of rhythmic, melodic, and harmonic innovations.⁶⁰⁹

The arrangement surely benefitted from the fact that, like Battisti in Ithaca, Dvorak was already well disposed toward modern music; he was the president of the Chicago Chapter of the International Society for Contemporary Music, and appointed Rhodes to its local governing board. Rhodes also gave many lectures in other local settings, including Rockford, where he participated in Dennis Riley's impromptu lecture series, and organized a panel at the Illinois Music Educators' Association meeting that featured himself, Riley, Ramon Zupko, Thomas Fredrickson of the University of Illinois, and Alan Stout of Northwestern University.⁶¹⁰ Dvorak finished his report by calling Rhodes

⁶⁰⁷ Leonard Buyes to Grant Beglarian, 19 September 1967, CMP Collection.

⁶⁰⁸ Grant Beglarian to Leonard Buyes, 4 October 1967, CMP Collection.

⁶⁰⁹ Robert Dvorak, "Composers-in-Residence Project Supervisor's final report for Project year 1966-1967," CMP Collection, 2.

⁶¹⁰ *Ibid.*, 2-3.

“exceptional in every way.”⁶¹¹

Rhodes, too, felt his first year in Cicero to have been “most rewarding, informative, enjoyable, and ... successful in terms of the objectives of the Project.”⁶¹² He expressed his “observation that under capable and interested leadership, students can perform and understand practically *anything* [emphasis original] ... The key, however, is in the ability and disposition of the teacher.”⁶¹³ Despite his substantially more enthusiastic reception, Rhodes shared Riley’s view (as expressed by the latter with his actions) that “[a] greater attempt should be made to acquaint those interested members of the staff with all facets of 20th Century music.”⁶¹⁴ These two ideas—that the teacher’s education and attitude were the most important factors in getting students to appreciate modern music—were already the basis for the CMP’s growing post-1963 emphasis on pre- and in-service educational programs, and the Project’s agreement with them is in line with its administration’s respect for Rhodes’s ability to communicate with teacher, student, and musician, which led to his later serving as both a Professional-in-Residence and a member of the Project Policy Committee.

As would be expected, John Davies was most impressed when he visited Cicero, and reported that Dvorak was “probably the most innovative and sympathetic supervisor that the CMP has known,” high praise coming from a man who had himself been one of the Project’s most sympathetic supervisors at one time. Davies anticipated that Cicero would

⁶¹¹ Ibid, 3.

⁶¹² Phillip Rhodes, “Composers-in-Residence Project Composer’s final report for Project year 1966-67,” 30 May 1967, CMP Collection, 3.

⁶¹³ Ibid.

⁶¹⁴ Ibid.

see “the most far-reaching results that the Project has as yet enjoyed from an individual school system.”⁶¹⁵ It can be seen that the school selection committee had done well in placing Borden and Rhodes in receptive environments, adding to the CMP’s list of positive experiences with atonal composers in residence.

1966-67 Educational Activities

IMCE

The Institutes for Music in Contemporary Education operated during the school years of 1966-67 and 1967-68 (at some institutions, 1967-68 and 1968-69); because it was a two-year program that was continuous in many cases, its narrative and content are most logically presented in a separate chapter, which follows this one.

Conference Presentations

In the spring of 1967, the CMP sponsored sessions at various local MENC conferences, though its archive retained only program listings, and no materials detailing their specific content. At the Western Division conference, held in Las Vegas, a session on the Western Region of the IMCE was presented on 21 March by Ellis Kohn,⁶¹⁶ and on 12 March, at the Southwestern Division meeting in Colorado Springs, John Davies presented a session titled “MENC Contemporary Music Project,” during which the Los Alamos High School Orchestra performed “[s]elected pieces” by John Brodwin

⁶¹⁵ Davies, Progress Reports, 3-4.

⁶¹⁶ “Music: An Aesthetic Discipline” [program of the 1967 Western Division MENC meeting], CMP Collection, 54. [Only photocopies of the covers and relevant pages of divisional programs are present in the archive.]

Kennedy.⁶¹⁷ Finally, at the Northcentral Division meeting in Detroit, a session titled “Institutes for Music in Contemporary Education” was presented by Arrand Parsons along with William Thomson, Alan Stout, and students from their respective universities (Indiana and Northwestern).⁶¹⁸ At the same conventions, at least twenty-two Project works were performed by school ensembles that were in attendance, all but two of them tonal.⁶¹⁹ It should be remembered, of course, that conference performances were awarded for reasons of ensemble quality, and that program selections were made by their conductors; neither of these factors were controlled by the CMP.

⁶¹⁷ “Southwestern Division of the Music Educators National Conference 20th Biennial Meeting,” CMP Collection, 36.

⁶¹⁸ “CMP Activities, MENC Convention, Detroit, Michigan, April 13-16, 1967,” typewritten sheet, CMP Collection.

⁶¹⁹ These were as follows:

Northwest: John Marshall Junior High School Boys’ Choir sang *An Entertainment, Spring and Fall*, and *Inversnaid*, by John David Lamb; the Walla Walla High School Concert Band played *Variations on a Korean Folk Song* by John Barnes Chance; the Corvallis High School Band played *Festival Overture* by Jack Jarrett; and the Hellgate High School (Missoula) Madrigal Singers sang *Three Madrigals* by Emma Lou Diemer.

Southwest: Wheat Ridge Concert Choir sang *Somebody Said It Couldn’t Be Done* by Joel Mofsenson; and the Los Alamos High School orchestra played “Selected pieces” by John Brodwin Kennedy.

Eastern: Ithaca High School played *Prisms* by Herbert Bielawa; and the Concord High School choir, West Hartford, Connecticut, performed *Meditations* and *Two Men of Goodwill* by Robert W. Jones, as well as *Winter* by William Thomson.

Northcentral: Detroit Public Schools ensembles performed *Three Madrigals* by Emma Lou Diemer, *Hosanna* by Michael Hennagin, and *Four Poems from the Japanese* by Richard Felciano; the American String Teachers session featured “A Christmas Piece” by Felciano; Temper High School Orchestra, Kenosha, Wisconsin played Leroy Southers’ *Suite of Folk Songs from the British Isles*; the Oshkosh choir and band played “a program of works by Jack Jarrett including his ‘Choral Symphony on American Poems’, an excerpt from his opera ‘She Stoops to Conquer’, and his ‘Missa Pro Tempis Mortis’”; and Cass Tech High School band played Hennagin’s *Overture to a Festive Occasion* and John Barnes Chance’s *Incantation and Dance*. All these works are tonal except for Felciano’s *Four Poems* and Bielawa’s *Prisms*. (Information from the programs cited in the previous several footnotes.)

Part Three: The IMCE and Late Phase I, 1967-69

Chapter 10. The CMP's Broadest Reach: The IMCE

Planning for the Institutes for Music in Contemporary Education had begun immediately following the Project Policy Committee meeting in October 1965, and by November, a document had been completed and signed by Dello Joio and Beglarian entitled "Tentative working plans for Institutes for Music in Contemporary Education."⁶²⁰ This document states in no uncertain terms that the IMCE were "based on working premises recommended by" the Northwestern Seminar, and would "establish programs for updating that area of musical studies known as 'musicianship training' in colleges and public schools."⁶²¹ The IMCE was to "conduct open-end [sic] experiments to establish principles and develop techniques in keeping with present-day musical and cultural needs" in that area, and were to be "centers for continuing self-examination of educational practices in music ... focal points for receiving and dissemination of information, and ... working laboratories for the creative minds in contemporary music education."⁶²²

The original plan called for the eventual establishment of five or six Institutes, which would be supported for two years by 50 to 70% of operating costs. This plan was put into action precisely as outlined here, along with its original provision that each Institute would have a "headquarters university," from the faculty of which would be selected the regional director, and several member universities, which would coordinate with headquarters in "parallel or complementary programs of their own," as would a

⁶²⁰ [Grant Beglarian], "Tentative working plans for Institutes for Music in Contemporary Education," November 1965, TMs, CMP Collection.

⁶²¹ [Beglarian], "Tentative working plans," 1.

⁶²² Ibid.

participating lower-level school or schools in each region.⁶²³ It was suggested that the first public announcements about the IMCE would be made in April 1966, with all eventual Institutes being established by the 1967-68 school year, “two or three” before then.⁶²⁴ By March 1966, a new tentative working plan had been prepared which reiterated the above provisions and added the concept of “associate member institutions” which would participate in regional activities but not receive financial support from the Project.⁶²⁵

With all this on the table, the CMP worked quickly to establish the program, and was ready to announce it in January 1966, with an article by Grant Beglarian in *Music Educators Journal*. Here Beglarian emphasized “the Contemporary Music Project’s involvement in areas that extend beyond ‘contemporary music’ in the strictest sense.” “Rather than an isolated style or trend,” he continued, “contemporary music, as defined by CMP and its activities, is an integral part and outgrowth of all that has happened in the field of music to date—hence, all that *is* [emphasis original] happening in music today.”⁶²⁶ Indeed, the IMCE’s experimental courses would deal with music of all periods, not only the twentieth century, though it is those courses’ dealings with twentieth-century music that will concern this dissertation. Institute locations had not yet been chosen in January; “administration [was] in the process of visiting universities and school systems to determine sites and membership,” and still expected to launch “two or

⁶²³ Ibid, 2.

⁶²⁴ Ibid.

⁶²⁵ [Grant Beglarian], “Tentative working plans for Institutes for Music in Contemporary Education,” March 1966, CMP Collection, 3.

⁶²⁶ Grant Beglarian, “Institutes for Music in Contemporary Education,” *Music Educators Journal* 52, no. 3 (January 1966): 62.

three” in the fall.⁶²⁷

By September, five of the eventual six regional centers had begun operating: a Northwestern Region directed by Robert Trotter of the University of Oregon; a Western Region directed by Ellis Kohs of USC; a Midwestern Region directed by Arrand Parsons of Northwestern University; a Southern Region directed by Wiley Housewright of Florida State University; and an Eastern Region directed by Walter Hendl of Eastman.⁶²⁸

Associate and full member institutions, local faculties, and beginning and ending dates for IMCE programs will be listed as the narrative proceeds.

Most IMCE programs were two years long, and at each institution replaced a group of standard undergraduate theory and sometimes history courses. While the IMCE did replace the CMP workshops and seminars for the time being—there were none in either year of its duration, and they would return in 1969—most of the Institutes’ courses were not like the workshops and seminars, which presented self-contained sequences of instruction each year. Instead, since they mainly saw incoming freshman through to the conclusion of their sophomore year, the IMCE courses were continuous two-year programs with non-repeating content. Partly for this reason, and partly because local instructors filed reports with different levels of detail and different organizational principles, it is not always possible to determine the year in which events took place. Thus, the presentation of each Region and its institutions’ courses will be continuous.

This chapter will discuss the IMCE program at every participating institution, with

⁶²⁷ Ibid.

⁶²⁸ “CMP Institutes for Music in Contemporary Education,” *Music Educators Journal* 53, no. 1 (September 1966): 79. By the end of the school year, Hendl had been replaced as director of the Eastern Region by Samuel Adler, but there is no evidence of whether that replacement came before or after the actual commencement of the program.

institutions grouped by Region according to the administrative system established by the CMP. It is not concerned with the aims or goals of the courses, or with evaluating their success, but only with their stylistic content.⁶²⁹ Vastly different amounts of information survive about IMCE programs. For some, there are detailed reports, and in certain cases even course logs that account for every class period in at least general terms. For others, unfortunately, there are neither adequate descriptions of content in official reports nor surviving schedules or assignments. Given this, each program's content will be discussed on the level of detail that is possible and warranted;⁶³⁰ enough data is available to establish the stylistic character of many IMCE programs, and thus contribute meaningful support to this dissertation's thesis. The Regions will be discussed as their paperwork was apparently filed at the CMP office: in clockwise order from the northwest.

Northwestern Region

The IMCE's Northwestern Region, directed by Robert Trotter, had its administrative center at the University of Oregon in Eugene. Its member institutions, local program heads, and associated public schools are given in table 26.

⁶²⁹ Project administration's impression of the programs' success or lack thereof cannot always be determined, but when it can, it naturally varies. Aims and goals are discussed inasmuch as they provide information on course content, but not in an analytical or critical way.

⁶³⁰ Not every IMCE-sponsored course had twentieth-century content; a handful were history courses about periods other than the twentieth century, or other specialty courses, which nevertheless made use of the ideas discussed in the Northwestern Seminar.

| Institution | Program Head | Associated Public Schools |
|--|---------------------------|---|
| University of Oregon | Robert Trotter (director) | “schools in Eugene and vicinity” ⁶³¹ |
| University of Washington | John Verrall | “Seattle area schools” ⁶³² |
| Washington State University | Kemble Stout | Pullman school district ⁶³³ |
| Willamette University | Charles Bestor | “Salem and vicinity schools” ⁶³⁴ |
| Oregon State University (associate member) | | |

University of Oregon

The IMCE courses at the University of Oregon, which met continuously throughout the 1966-67 and 1967-68 academic years, were Musicianship I and II, Functional Keyboard, and Music History I and II.⁶³⁵ Tubb planned and implemented the Oregon program “by consultation with other faculty members.”⁶³⁶ He reported that “the Musicianship classes composed, performed, and analyzed music of diverse sources,”⁶³⁷ but as sources only indicated “the Burkhart and Omnibus Anthologies, various ‘sight-singing books’ and a small compendium of data that [he] compiled.”⁶³⁸ This, he stated, had “already been sent to IMCE,” but it is not present in the archive.⁶³⁹ The most recent

⁶³¹ [Grant Beglarian], “Tentative working plans for Institutes for Music in Contemporary Education,” March 1966, CMP Collection, attachment.

⁶³² Ibid.

⁶³³ Ibid.

⁶³⁴ Ibid.

⁶³⁵ Monte Tubb, “Final Report of the IMCE Program, Fall 196_ [left blank] through Spring 1968, at [the] University of Oregon,” TMs on printed form, 27 October 1968, CMP Collection, 1. Music History’s inclusion for both years is stated in Robert Trotter, “Progress Report,” TMs, [January 1967], CMP Collection, 6.

⁶³⁶ Ibid.

⁶³⁷ Ibid, 2.

⁶³⁸ Ibid, 4.

⁶³⁹ Ibid.

Burkhart anthology at the time of the IMCE was that published in 1964.⁶⁴⁰ It included 15 twentieth-century selections, of which 8 are tonal and 7 atonal, but the report gives no indication of which selections were studied in the class.⁶⁴¹ The *Scores Omnibus*, edited by William J. Starr and George F. Devine, contained excerpts from only two twentieth-century works: Ravel's String Quartet in F, and the danse sacrale section of Stravinsky's *Rite of Spring*, both tonal.⁶⁴² If the anthology selections were the only analytical material used in the class, it featured 10 tonal (9 not counting the Ravel, 56.3%) and 7 atonal (43.8%) works from the twentieth century.

University of Washington

The University of Washington IMCE program was planned and primarily implemented by John Verrall, and consisted of a three-semester "Basic Music Theory and composition" curriculum, numbered as Music 101 through 103, which was a required course for majors, replacing the standard one in that area.⁶⁴³ The high school course was

⁶⁴⁰ Charles Burkhart, *Anthology for Musical Analysis* (New York: Holt, Rinehart and Winston Inc., 1964).

⁶⁴¹ Twentieth-century excerpts in the 1964 Burkhart anthology are **Arnold Schoenberg, *Three Little Piano Pieces, Op. 19, No. 1***; **Schoenberg, "Sommermüd," from *Three Songs, Op. 48***; Charles Ives, "The Cage," from *114 Songs*; Béla Bartók, *Mikrokosmos* Vol. V, No. 133 ("Syncopation"); Bartók, *Mikrokosmos* Vol. VI, No. 144 ("Minor Seconds, Major Sevenths"); Bartók, *Mikrokosmos* Vol. VI, No. 150 ("Dance in Bulgarian Rhythm"); Igor Stravinsky, *The Rite of Spring* (Introduction to Part II); Stravinsky, *Sonata for Two Pianos* (Theme with variations"); **Anton Webern, *Five Movements for String Quartet, Op. 5, iv***; **Webern, "Wie bin ich froh!," from *Drei Lieder, Op. 25***; **Webern, *Variations for Piano, Op. 27, ii***; Paul Hindemith, *Piano Sonata No. 2, i*; Hindemith, "Un Cygne," from *Six Chansons*; **Luigi Dallapiccola, *Cinque frammenti di Saffo no. 4*** (with significant tonal references); and **Milton Babbitt, *Three Compositions for Piano, No. 1***.

⁶⁴² William J. Starr and George F. Devine, eds., *Scores Omnibus*, 2 vols. (Englewood Cliffs, N.J.: Prentice-Hall, 1964). The Ravel piece is too early to be considered a true twentieth-century work, however.

⁶⁴³ John Verrall, "Final Report of the IMCE Program, Fall 1966 through Spring 1968, at Ingraham High School-University of Washington," TMs on printed form, 15 May 1968, CMP Collection, 1.

elective.⁶⁴⁴ Verrall described the course as covering “scales, tonality, intervals, the cadence and its approaches [sic] through listening, writing, playing, and ear training, plus original composition,” but there is no indication in the report of what sort of composition, though there is also no indication that any atonal materials were presented.⁶⁴⁵ The texts used were Verrall’s own “Outline of Music Theory” and the Hardy and Fish anthology.⁶⁴⁶ The 1966 edition of Hardy and Fish presents a wide array of twentieth-century examples, 20 in total (18 not counting Debussy), of which only two are from atonal works (11.1% of the 18).⁶⁴⁷

A typical assignment in the course, Verrall relates, was to “(1) Invent a new scale; (2) write a piano prelude of one period or a wind trio for woodwinds exploring this scale in its horizontal and vertical aspects.”⁶⁴⁸ This certainly would have oriented the compositions toward modern tonal techniques, but not explicitly atonal ones. One composer is mentioned in the report, though with no implication that the class as a whole studied him, when Verrall states that “[s]everal [students] have become interested in

⁶⁴⁴ Ibid, 2.

⁶⁴⁵ Ibid.

⁶⁴⁶ Ibid, 4. Verrall’s text was published by Pacifica Books, Palo Alto.

⁶⁴⁷ Gordon Hardy and Arnold Fish, *Music Literature: A Workbook for Analysis*, 2 vols. (New York: Dodd, Mead and Company, 1966). Vol. I: Homophony includes melodies from Debussy, String Quartet in G minor, i; Debussy, *Preludes* book 1, “Voiles”; Stravinsky, *Petrouchka*; Stravinsky, *Symphony of Psalms*, ii; **Schoenberg, *Piano Concerto*, Op. 42**, i; Hindemith, *Piano Sonata No. 3*, iv; Bartók, *Music for Strings, Percussion and Celeste*; Prokofiev, *Symphony No. 5*, Op. 100, ii; Copland, *Sonata for Violin and Piano*, i; and Schuman, *Symphony No. 3*, Passacaglia; along with full excerpts from Bartók, *Sixth Bagatelle* from *Bagatelles for Piano*; Milhaud, *The Cat* from *The Household Muse*; Harris, *Children at Play* from *Little Suite*; Schuman, *A Three-Score Set*, ii; Persichetti, *Opening Response* from *Hymns and Responses for the Church Year*. Vol. II: Polyphony contains excerpts from Bartók, *Chromatic Invention* from *Mikrokosmos Vol. III* (1935); Hindemith, *Fugue in F* from *Ludus tonalis* (1943); Harris, excerpt from *Fugue III* from *String Quartet No. 3* (1939); Stravinsky, *Symphony of Psalms* (excerpt from ii, 1930); **Webern, *Variations for Piano*, Op. 27, ii**. The two Debussy items are not counted in the chart below.

⁶⁴⁸ Ibid, 5.

specific composers (e.g. Scriabine [sic] and some of the lesser Baroque composers).”⁶⁴⁹

An appendix gives a listening list for the course, with which the students were “expected to become thoroughly familiar,” and which were “used extensively to illustrate points in class[.]”⁶⁵⁰ Of 14 works on the list, only two are from the twentieth century:

Schoenberg’s *Pierrot Lunaire* and Stravinsky’s *Rite of Spring*. If twentieth-century examples in the University of Washington program were drawn largely from these two works, then atonality must have been discussed; since there is no evidence of atonal composition assignments, however, the amount of time spent discussing atonality cannot begin to be approximated. Of 3 twentieth-century composers mentioned in the report and its appendix, 2 are mentioned in conjunction with tonal music and one is mentioned in conjunction with atonal music.

A final exam from Music 102 (Winter 1968) is present in the archive and contains exclusively common-practice-period materials.⁶⁵¹ The high school class, meanwhile, was evaluated according to its understanding of 4 works, 2 from the twentieth century: Prokofiev’s “Classical” Symphony and Scriabin’s Prelude Op. 74, No. 4.⁶⁵² 4 of 5 composers mentioned in the University of Washington materials, then, were tonal; adding the Hardy and Fish excerpts brings the totals to 22 tonal mentions and 3 atonal ones, though this is an approximate estimation, since it is not known which anthology excerpts

⁶⁴⁹ Ibid, 6.

⁶⁵⁰ Verrall, “Final Report,” Appendix 1.

⁶⁵¹ [Verrall], “Music 102 Final Examination II, Winter 1968,” TMs, CMP Collection. A handwritten note states that “the listening program, and original composition work was individually evaluated”; this is presumably why the “I” is part of the exam’s label. “Common-practice period” is used here in its conventional meaning of music from roughly 1650 through 1910.

⁶⁵² John Verrall, “Comments on Evaluative Process,” TMs, n.d., CMP Collection. In its description of the process, the document indicates that it is the high school class being discussed.

were studied.

Washington State University

The Washington State program, designed by Kemble Stout and William Brandt, was implemented by Brandt along with Loran Olsen.⁶⁵³ It replaced the freshman theory (Music 161 and 162) and history (Music 209) courses in its first year, but in its second year dropped the history.⁶⁵⁴ According to the report, the Washington State program used Gary Martin's *Basic Concepts in Music*, William Thomson's *Introduction to Music Reading*, Hardy and Fish's anthology, Harder's *Basic Materials*, and Charles Spohn and William Poland's *Sounds of Music* as its texts. Aside from the Hardy and Fish anthology, these selections were basic materials or sight-singing texts. Hardy and Fish featured 18 proper twentieth-century works as defined above, of which 16 are tonal (88.9%) and 2 atonal (11.1%).⁶⁵⁵

The Music 161 final exam is present in the archive, and features among its 11 questions only one that refers to twentieth century music, offering a choice of essays that

⁶⁵³ Loran Olsen and Jerry Bailey, "Final Report of the IMCE Program, Fall, 1966 through Spring, 1968, at Washington State University," TMs, 1 July 1968, CMP Collection, 1.

⁶⁵⁴ Ibid.

⁶⁵⁵ Gordon Hardy and Arnold Fish, *Music Literature: A Workbook for Analysis*, 2 vols. (New York: Dodd, Mead and Company, 1966). Vol. I: Homophony includes melodies from Debussy, String Quartet in G minor, i; Debussy, *Preludes* book 1, "Voiles"; Stravinsky, *Petrouchka*; Stravinsky, *Symphony of Psalms*, ii; Schoenberg, *Piano Concerto, Op. 42*, i; Hindemith, *Piano Sonata No. 3*, iv; Bartók, *Music for Strings, Percussion and Celeste*; Prokofiev, *Symphony No. 5*, Op. 100, ii; Copland, *Sonata for Violin and Piano*, i; and Schuman, *Symphony No. 3*, Passacaglia; along with full excerpts from Bartók, *Sixth Bagatelle* from *Bagatelles for Piano*; Milhaud, *The Cat* from *The Household Muse*; Harris, *Children at Play* from *Little Suite*; Schuman, *A Three-Score Set*, ii; Persichetti, *Opening Response* from *Hymns and Responses for the Church Year*. Vol. II: Polyphony contains excerpts from Bartók, *Chromatic Invention* from *Mikrokosmos Vol. III* (1935); Hindemith, *Fugue in F* from *Ludus tonalis* (1943); Harris, excerpt from *Fugue III* from *String Quartet No. 3* (1939); Stravinsky, *Symphony of Psalms* (excerpt from ii, 1930); Webern, *Variations for Piano, Op. 27*, ii. As always, Debussy's examples are not counted in the figures given here.

includes “Discuss some important compositions written around the turn of this century,” “Discuss American music,” which could possibly have been meant to include twentieth-century content, and “Discuss Impressionism,” which also could have.⁶⁵⁶ No specifics are discernible from this, however.

A daily schedule for Music 263—a course number not listed in the report, so possibly a misprint—shows no twentieth century-specific materials,⁶⁵⁷ and neither, consequently, do a surviving quiz and exam. Music 264 did not include specifically twentieth-century materials until the final two class periods, which dealt with “Polytonality, nontertian harmony, dissonant counterpoint ... [and] some aspects of serial techniques[.]”⁶⁵⁸ The exam was to include “Selected devices of Debussy and Ravel”; “20th century scale types (synthetic scales – mirrored scales, whole-tone, blues, pentatonic, ‘Hungarian’ minor, 12-tone series in the various forms with permutations)”; and “20th century harmony (nontertian structures, polytonality, relative harmonic tension or fluctuation)[.]”⁶⁵⁹ The proportions in which the test covered these topics are unknown, since it is not present, but according to the schedule, the course devoted one meeting to twentieth-century tonal concepts and one to (presumably atonal) serialism, a ratio of 50% each, while among individual topics mentioned, counting those on the test, 5 are specific to tonality, 2 to atonality, and 4 (dissonant counterpoint, nontertian harmony [mentioned twice], and relative harmonic tension) are applicable to either.

Materials that presumably document the public-school course associated with the

⁶⁵⁶ “Final Exam, Music 161,” TMs, n.d., CMP Collection.

⁶⁵⁷ “Music 263, Timetable,” TMs, n.d., CMP Collection.

⁶⁵⁸ “Music 264: Schedule for Remainder of Semester,” TMs, n.d., CMP Collection.

⁶⁵⁹ Ibid.

Washington State program are also in the archive. A “Curriculum Guide for General Music” for the seventh grade level at Lincoln Junior High School in Pullman, Washington presumably represents a revision made under IMCE auspices.⁶⁶⁰ It provides a weekly prescription of subject matter that includes mention of Varèse, Copland (twice), and Dello Joio, a list of 3 composers 2 of whom are tonal. The only work named is Copland’s *Appalachian Spring*. An eighth grade curriculum guide from the same school names Varèse, Bernstein, and Copland, all of whom were discussed during one week of an 18-week course; this represents the same ratio as was found in seventh grade.⁶⁶¹ No further information exists about the content of the Washington State IMCE program.

Willamette University

The IMCE program at Willamette University in Salem, Oregon was planned by Charles Bestor and implemented by him “in consultation with other faculty members.”⁶⁶² It replaced the freshman and sophomore theory curriculum.⁶⁶³ The report refers to neither specific material nor general concepts covered in the program, but the final exam from Music 111—the first semester of the sequence—is present in the archive and features only common practice period materials.⁶⁶⁴ For analysis material, Willamette used the

⁶⁶⁰ Mary Shea Reynolds Watson, “A Curriculum Guide for General Music for the Seventh Grade at Lincoln Junior High School, Pullman, Washington,” TMs, May 1968, CMP Collection.

⁶⁶¹ Mary Shea Reynolds Watson, “A Curriculum Guide for General Music for the Eighth Grade at Lincoln Junior High School, Pullman, Washington,” TMs, May 1968, CMP Collection.

⁶⁶² Charles Bestor, “Final Report of the IMCE Program, Fall 1966 through Spring 1968, at Willamette University,” TMs on printed form, 11 June 1968, CMP Collection, 1.

⁶⁶³ *Ibid*, 1, 3.

⁶⁶⁴ [Charles Bestor], “Mus 111 – Final Examination,” photocopy of TMs and music manuscript, December 1967, CMP Collection.

Burkhart anthology.⁶⁶⁵ The 1964 edition of Burkhart included 15 twentieth-century selections, 8 tonal, 7 atonal, but the report gives no indication of which selections were studied in the class.⁶⁶⁶

An “IMCE Assessment – Direct Test” features a descriptive listening section⁶⁶⁷ with one twentieth century item among 5, which is Ives’s Violin Sonata No. 2.⁶⁶⁸ Students were further asked to identify pieces from a list of 6 items including two from the twentieth century: “Stravinsky, *The Rites of Spring* [sic]” and “A work by Cage, Berio or any contemporary composer, including composers of electronic music, with ‘unconventional’ notation.”⁶⁶⁹ The 3 twentieth-century items on the test seemed oriented toward the notion that later music is less tonal, though perhaps not intentionally, especially since the last was intended as an example of “‘unconventional’ notation.” Among 6 “example projects” done by students, two had twentieth-century content; one called for an analysis of Copland’s *El Salón México*, while the other was an analysis of Stravinsky’s *Octet for Wind Instruments*.⁶⁷⁰

⁶⁶⁵ Bestor, “Final Report,” 4.

⁶⁶⁶ Twentieth-century excerpts in the 1964 Burkhart anthology are **Arnold Schoenberg, *Six Little Piano Pieces, Op. 19, No. 1*; Schoenberg, “Sommermüd,” from *Three Songs, Op. 48***; Charles Ives, “The Cage,” from *114 Songs*; Béla Bartók, *Mikrokosmos* Vol. V, No. 133 (“Syncopation”); Bartók, *Mikrokosmos* Vol. VI, No. 144 (“Minor Seconds, Major Sevenths”); Bartók, *Mikrokosmos* Vol. VI, No. 150 (“Dance in Bulgarian Rhythm”); Igor Stravinsky, *The Rite of Spring* (Introduction to Part II); Stravinsky, *Sonata for Two Pianos* (Theme with variations”); **Anton Webern, *Five Movements for String Quartet, Op. 5, No. 4*; Webern, “Wie bin ich froh!,” from *Drei Lieder, Op. 25*; Webern, *Variations for Piano, Op. 27, ii***; Paul Hindemith, *Piano Sonata No. 2, i*; Hindemith, “Un Cygne,” from *Six Chansons*; **Luigi Dallapiccola, *Cinque frammenti di Saffo no. 4*** (with significant tonal references); and **Milton Babbitt, *Three Compositions for Piano, No. 1***.

⁶⁶⁷ Only those sections/questions on the test that feature twentieth-century materials are discussed here.

⁶⁶⁸ [Charles Bestor], “Willamette University IMCE Assessment – Direct Test,” TMs, n.d., CMP Collection.

⁶⁶⁹ Ibid.

⁶⁷⁰ [Charles Bestor], “Willamette University IMCE Assessment Independent Projects,” TMs, n.d., CMP Collection.

IMCE Northwestern Region Summary

| Institution | works mentioned in report ⁶⁷¹ | works on supplementary lists, if any | composers on supplementary lists, if any | works read or performed, if any | composers mentioned in report (if works not mentioned) | concepts in logs, on syllabi, or on tests (not including student projects/including student projects) ⁶⁷² | total mentions (not including student projects/including student projects) |
|---|--|--------------------------------------|--|---------------------------------|--|--|---|
| University of Oregon | Insufficient information | | | | | | |
| University of Washington | | 1 tonal, 1 atonal | | | | | 1 tonal, 1 atonal / 2 tonal, 1 atonal |
| Univ. of Washington public school program | 2 tonal, 0 atonal | | | | | | 2 tonal, 0 atonal |
| Washington State University | | | | | | 5 tonal, 2 atonal, 4 nonspecific | 5 tonal (45.5%), 2 atonal (18.2%), 4 nonspecific (36.4%) |
| Washington State public school program | | | | | | 5 tonal, 2 atonal | 5 tonal (71.4%), 2 atonal (28.6%) |
| Willamette University | | | | | | 2 tonal, 1 atonal / 4 tonal, 1 atonal | 2 tonal (66.7%), 1 atonal (33.7%) / 4 tonal (80%), 1 atonal (20%) |
| total | | | | | | | 15 tonal (60%), 6 atonal (24%), 4 nonspecific (16%) / 18 tonal (64.3%), 6 atonal (21.4%), 4 nonspecific (14.3%) |

⁶⁷¹ Excludes works listed in other columns, such as “concepts in logs, on syllabi, or on tests”; thus includes mainly works listed on reports.

⁶⁷² Includes composers or works found on tests.

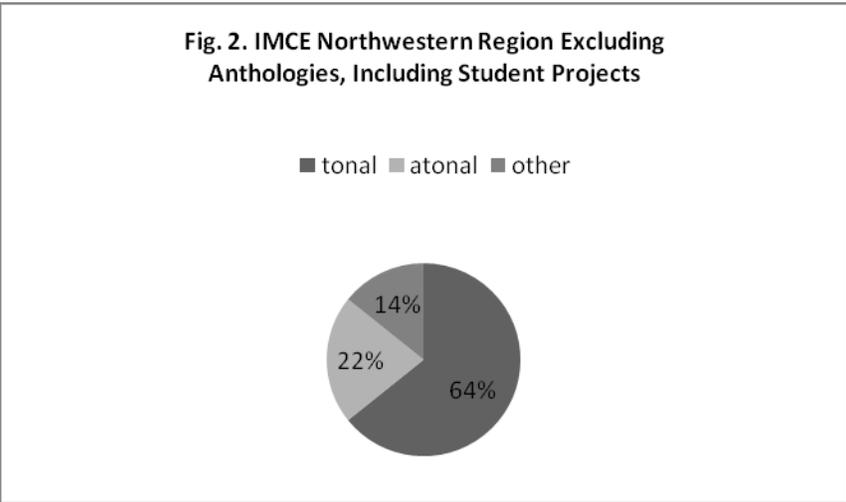
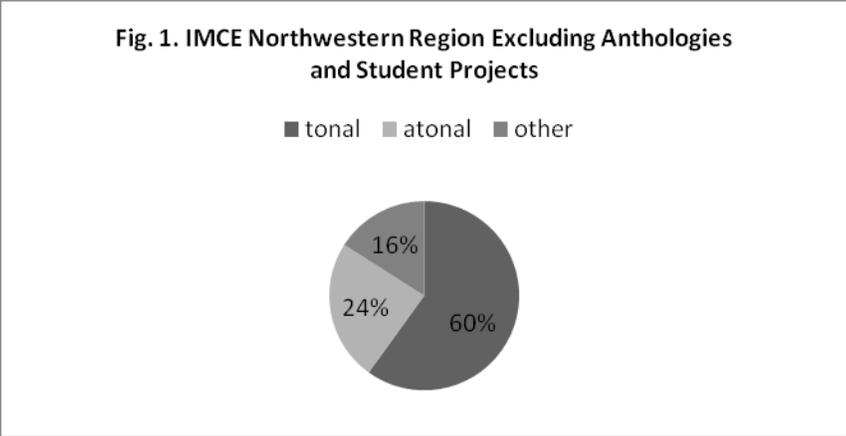


Table 27 lays bare the unfortunate truth about the state of preservation of the Northwestern Region archives; there is simply very little information on the instructor-generated materials used in the Region’s programs. Taking the anthologies and textbooks used into account, however, provides somewhat more useful data:

| Institution | works mentioned in report ⁶⁷³ | works on supplementary lists, if any | composers on supplementary lists, if any | works read or performed, if any | composers mentioned in report (if works not mentioned) | concepts in logs, on syllabi, or on tests (not including student projects/including student projects) ⁶⁷⁴ | total mentions (not including student projects/including student projects) |
|---|---|--------------------------------------|--|---------------------------------|--|--|---|
| University of Oregon | 10 tonal (58.8%), 7 atonal (41.2%) ⁶⁷⁵ | | | | | | 9 tonal (56.3%), 7 atonal (43.8%) |
| University of Washington | 16 tonal (88.9%), 2 atonal (11.1%) ⁶⁷⁶ | 1 tonal, 1 atonal | | | | | 17 tonal (85%), 3 atonal (15%) |
| Univ. of Washington public school program | 2 tonal, 0 atonal | | | | | | 2 tonal, 0 atonal |
| Washington State University | 16 tonal (88.9%), 2 atonal (11.1%) | | | | | 5 tonal, 2 atonal, 4 nonspecific | 21 tonal (72.4%), 4 atonal (13.8%), 4 nonspecific (13.8%) |
| Washington State public school program | | | | | | 5 tonal, 2 atonal | 5 tonal (71.4%), 2 atonal (28.6%) |
| Willamette University | 8 tonal, 7 atonal ⁶⁷⁷ | | | | | 2 tonal (66%), 1 atonal (33%) / 4 tonal (80%), 1 atonal (20%) | 10 tonal (55.6%), 8 atonal (44.4%) / 12 tonal (60%), 8 atonal (40%) |
| total | | | | | | | 44 tonal (62.9%), 22 atonal (31.4%), 4 nonspecific (5.7%) / 64 tonal (69.6%), 24 atonal (26.1%), 4 nonspecific (4.3%) / |

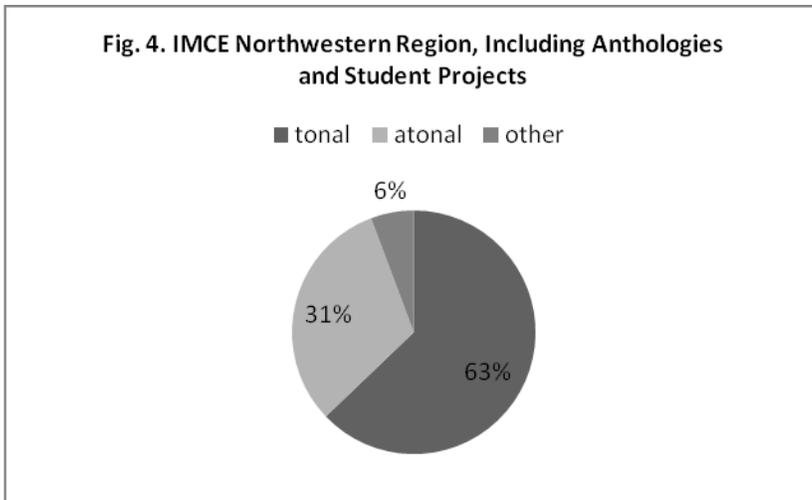
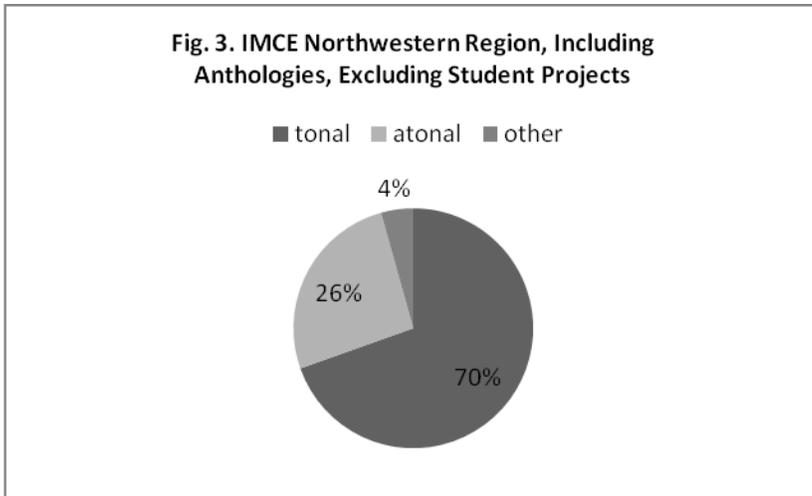
⁶⁷³ Excludes works listed in other columns, such as “concepts in logs, on syllabi, or on tests”; thus includes mainly works listed on reports.

⁶⁷⁴ Includes composers or works found on tests.

⁶⁷⁵ If all twentieth-century music in Burkhart was studied.

⁶⁷⁶ If all twentieth-century music in Hardy and Fish was studied.

⁶⁷⁷ If all the twentieth-century music in Burkhart was studied.



The programs at Oregon and Willamette thus used the more balanced Burkhart anthology, while the University of Washington used the more (twentieth-century) tonally-oriented Hardy and Fish. Without further information, it seems reasonable to consider this indicative of the respective instructors' musical world views. Overall, it appears that in the Northwestern Region of the IMCE, atonal representation tracked closely with atonal representation in the CMP's earlier workshops and in the CPS.

Midwest Region

| Institution | Program Head | Associated Public Schools |
|---|---------------------------|---|
| Eastern Michigan University | Howard Rarig | Ypsilanti |
| Indiana University | William Thomson | University laboratory school |
| Northwestern University | Arrand Parsons (director) | Chicago |
| University of Illinois | Thomas Fredrickson | “selected school districts in Illinois” |
| University of Michigan (associate member institution) | Paul Cooper | |
| University of Chicago (associate member institution—late addition) ⁶⁷⁸ | Jeanne Bamberger | |

Eastern Michigan University

The IMCE program at Eastern Michigan replaced Theory I and II, Music Literature (year 1), Harmony, and History of Music (year 2).⁶⁷⁹ Local program head Howard Rarig clearly treated it in his report as one continuous class. In discussing the content of the program, Rarig provided only the anthologies and “selected scores” from which examples had come. The anthologies were *Materials and Structures of Music*, volumes I and II, by Christ, DeLone, Kliever, and Thomson, themselves participants in the IMCE program at Indiana University, and *Music Literature* volumes I and II by Hardy and Fish. The 1966 edition of Hardy and Fish includes 18 non-Debussy twentieth-century examples, with only two of these from atonal works (11.1%).⁶⁸⁰ *Materials and Structures of Music* has all

⁶⁷⁸ Arrand Parsons, “Institute for Music in Contemporary Education Midwestern Region, Interim Report,” May 1967, TMs, CMP Collection.

⁶⁷⁹ Howard R. Rarig, “Final Report of the IMCE Program, Fall 1966 through Spring 1968,” 22 July 1968, CMP Collection, 2.

⁶⁸⁰ Gordon Hardy and Arnold Fish, *Music Literature: A Workbook for Analysis*, 2 vols. (New York: Dodd, Mead and Company, 1966). Vol. I: Homophony includes melodies from Debussy, *String Quartet in G minor*, i; Debussy, *Preludes* book 1, “Voiles”; Stravinsky, *Petrouchka*; Stravinsky, *Symphony of Psalms*, ii; Schoenberg, *Piano Concerto, Op. 42*, i; Hindemith, *Piano Sonata No. 3*, iv; Bartók, *Music for Strings, Percussion and Celeste*; Prokofiev, *Symphony No. 5*, Op. 100, ii; Copland, *Sonata for Violin and Piano*, i; and Schuman, *Symphony No. 3*, Passacaglia; along with full excerpts from Bartók, *Sixth Bagatelle* from *Bagatelles for Piano*; Milhaud, *The Cat* from *The Household Muse*; Harris, *Children at Play* from *Little Suite*; Schuman, *A Three-Score Set*, ii; Persichetti, *Opening Response* from *Hymns and Responses for the Church Year*. Vol. II: Polyphony contains excerpts from Bartók, *Chromatic Invention* from *Mikrokosmos Vol. III* (1935); Hindemith, *Fugue in F* from *Ludus tonalis* (1943); Harris, excerpt

its twentieth-century examples in volume II, which features 98 of them, of which 78 are tonal (79.6%) and 20 atonal (20.4%).⁶⁸¹ Of 10 entries in the report's list of scores, 7 are from the twentieth century, 5 tonal and 2 atonal.⁶⁸² If this list is truly representative of the course, the twentieth-century content broke down as including 99 tonal works (80.5%) and 24 atonal (19.5%). Rarig also stated that listening examples were drawn

from *Fugue III* from *String Quartet No. 3* (1939); Stravinsky, *Symphony of Psalms* (excerpt from ii, 1930); **Webern, *Variations for Piano, Op. 27, ii.***

⁶⁸¹ William Christ, Richard DeLone, Vernon Kliewer, Lewis Rowell, and William Thomson, *Materials and Structure of Music*, Vol. II (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1967). Twentieth-century examples in the book are from (aside from Debussy and Ravel in the Impressionism chapter) Barber, *Concerto for Violin*; Barber, *Piano Sonata*; Bartók, *Mikrokosmos* Vol. VI, No. 146; Bartók, *Concerto for Orchestra* (four examples); Bartók, *Mikrokosmos* Vol. IV, No. 100; Bartók, *Mikrokosmos* Vol. VI, No. 148; Bartók, *String Quartet No. 3*; Bartók, *Suite*, Op. 14; Bartók, *Violin Concerto No. 2*; Bartók, *Concerto for Two Pianos and Percussion*; Bartók, *Music for Strings, Percussion, and Celeste*; Bartók, *Contrasts*; Bartók, *Piano Sonata* (three examples); Bartók, *Violin Sonata No. 2*; Bartók, *Sonata for Two Pianos and Percussion*; Bartók, *Suite*, Op. 14; Bartók, *Mikrokosmos* Vol. VI, No. 150; Bartók, *String Quartet No. 4*; **Berg, *Wozzeck***; **Berg, *Violin Concerto***; Bartók, *String Quartet, No. 6*; Blacher, *Epitaph*, Op. 41; Carter, *Piano Sonata* (two examples); **Carter, *Sonata for Flute, Oboe, Cello, and Harpsichord***; Copland, *Music for the Theatre*; Copland, *Piano Fantasy*; Copland, *Piano Sonata* (two examples); Copland, *Appalachian Spring*; Copland, *Symphony No. 3*; Cowell, *Persian Set*, iii; Cowell, *String Quartet No. 5*; Creston, *Symphony No. 2*; **Dallapiccola, *Cinque Canti*, “Aspettiamo la stella mattutina”**; Donovan, *Adventure*; Dutilleux, *Sonatine for Flute and Piano*; **Helm, *Concerto for Five Solo Instruments, Percussion and Strings***; Hindemith, *Philharmonic Concerto*; Hindemith, *Piano Sonata No. 2* (three examples); Hindemith, *Organ Sonata No. 1*; Hindemith, *Nobilissima Visione*; Hindemith, *Piano Sonata No. 1*; Hindemith, *Mathis der Maler* (two examples); Hindemith, *Sonata for Flute and Piano*; Hindemith, *Chamber Music for Five Music*; Hindemith, *Interludium in G* from *Ludus tonalis*; Honegger, *Symphony No. 1*; Honegger, *Symphony No. 5*; Honegger, *Symphony for Strings*; Ives, “Majority” from *Nineteen Songs*; **Krenek, *Toccata***; Milhaud, *Saudades do Brasil*, “Ipanema”; Milhaud, *String Quartet No. 9*; Persichetti, *Piano Sonata No. 4*; Prokofiev, *Piano Sonata, No. 2*; Prokofiev, *Concerto for Piano No. 3*; **Rochberg, *Bagatelle No. 5***; Schoenberg, *String Quartet No. 1*, Op. 10, iv; **Schoenberg, *String Quartet No. 4, Op. 37*** (four examples); **Schoenberg, *Serenade, Op. 24***; Schoenberg, *Das Buch der hängenden Gärten*, No. 12; **Schoenberg, *Piano Piece, Op. 11, No. 1*** (two examples); Schuman, *A Free Song*; Schuman, *Symphony No. 4*; Shostakovich, *Symphony No. 5*; Stravinsky, *Octet*; Stravinsky, *The Firebird Suite*; Stravinsky, *Rake's Progress*; Stravinsky, *Symphonies of Wind Instruments*; Stravinsky, *Sonata for Two Pianos*; Stravinsky, *Symphony in Three Movements* (two examples); Stravinsky, *L'Histoire du soldat*; Stravinsky, *The Rite of Spring*; Stravinsky, *Symphony of Psalms*; Vaughan Williams, *Symphony No. 5*; Villa-Lobos, *String Quartet No. 3*; **Webern, *Symphony, Op. 21*** (two excerpts); **Webern, *Five Pieces for String Quartet, Op. 5, No. 5***; **Webern, *Six Pieces for Orchestra, Op. 6***; **Webern, *String Quartet, Op. 5***; **Webern, *Variations for Orchestra, Op. 30.***

⁶⁸² Pre-twentieth-century items list works by Bach, Beethoven, Haydn, Mozart, and Schubert. The twentieth-century items are Debussy, *Preludes*, book 1; **Reynolds, *The Emperor of Ice Cream***; Bartók, *Mikrokosmos* Vol. III; Bartók, *String Quartet No. 5*; **Webern, *Concerto for 9 Instruments, Op. 24***; Dallapiccola, *Due Liriche di Anacreonte*; and Stravinsky, *Symphony of Psalms*.

from an “[e]xtensive discography, including basic Western literature, non-Western, popular, Negro and other ethnic groups, and contemporary music,” but unfortunately included no further information on this.

The theory module of the Eastern Michigan IMCE program was taught by Edith Borroff, whose report on both years survives fragmentarily.⁶⁸³ No works or composers are mentioned specifically in this report except for Henk Badings and Roger Reynolds,⁶⁸⁴ while a list of seven concepts for “theory review” includes non-style specific items, tonal items, and “serial techniques.”⁶⁸⁵ Since Borroff gives so few indications of the style of works studied in her theory module, it is impossible to know what percentage of the twentieth-century music was atonal. Borroff also provided a list of “Generalizations of Period Styles,” presumably a handout for her class, which for the twentieth century is vague and oriented toward the eclectic:

The assumptions of the twentieth century are as yet too new to be generalized with much authority. But composers agree in rejecting both the tonal-melodic form and the emotional superstructure of the nineteenth century. The validity of many sounds (the idea of “many musics” is current), of many eras and many cultures, is widely acknowledged. Composers freely draw on these “musics,” along with newly derived materials, techniques, and instruments. They ask that performers yield themselves to the individual work, with its individual concept, and invite them to share increasingly the composers’ joys, risks, and victories.⁶⁸⁶

Nothing about this set of “Generalizations” rules out any ratio of tonal to atonal representation, if “tonal-melodic form” is read as referring to form determined by melody

⁶⁸³ Edith Borroff, “1966-67—IMCE, Eastern Michigan University,” n.d., TMs, CMP Collection.

⁶⁸⁴ While much of the material in the report is from before the twentieth century, these are the only composers from any time period whom it mentions by name. *Ibid*, 2.

⁶⁸⁵ Borroff, *op. cit.*, page number unknown (part of document missing).

⁶⁸⁶ Edith Borroff, “Generalizations of Period Styles,” CMP Collection.

and tonal area, i.e., functional tonality. A final document generated by Borroff, presumably also a class handout, is “Three significant definitions of the materials of music,” which presents what she considered to be music’s main characteristics during each of three main style periods. For music since 1900, she gave the following account:

Basic materials ... Total sound: timbre, dynamics, tessitura, intervallic relations, pitch
Pitch organization ... Units of resonance
Rhythmic organization ... Entropic
Horizontal unit ... Gesture
Vertical unit ... Sonority
Construction principle ... Linear compositing of vertical units
Ideal of unit sound ... Disembodied, non-visually associated
Ideal of combined sound ... Complex of elements
Relation to word ... Transcendence⁶⁸⁷

This list of characteristics seems oriented toward music with atonal pitch materials, since it implies a teaching focus on the perception of music’s non-pitch elements. Rarig’s list of sample scores and the twentieth-century content of Hardy and Fish remain, however, the only specific information as to what examples were, or in the case of the anthology, may have been, presented in the Eastern Michigan program; it is known to have included—not counting the anthology and text—23 tonal works and 4 atonal, a ratio of 85.2% to 14.8%.

Indiana University

The program at Indiana University got underway as scheduled in 1966-67, although no materials indicating what was studied appear to survive from that year.⁶⁸⁸ That first

⁶⁸⁷ Edith Borroff, “Three significant definitions of the materials of music,” 12 November 1967, CMP Collection.

⁶⁸⁸ Arrand Parsons, “Institutes for Music in Contemporary Education Midwestern Region Interim Report,” May 1967, CMP Collection, 3.

year saw the course conducted at the sophomore level, “[bringing] together the work of the sophomore level theory course and what was formerly a music literature course.”⁶⁸⁹ It was team taught by Vernon Kliever and Arthur Corra.⁶⁹⁰ Syllabi survive which indicate that a freshman course was included in the program the following year; these, along with exams from the theory portion, provide some indication of the Indiana program’s content. A list of listening assignments for M201 bears the dates Fall 1967 and Spring 1968, while a list of M202 is labeled Spring 1967, suggesting that this was the first year course. Both list standard anthologies containing mainly common practice period music,⁶⁹¹ to be used throughout the sequence, and also additional works to be studied. The anthologies are *Music Scores Omnibus*, volumes I and II, edited by Starr and Devine, and *Anthology for Musical Analysis*, edited by Burkhart. The 1964 edition of Starr and Devine presents only two twentieth-century works: Ravel, Quartet in F Major (not counted in the figures here) and Stravinsky, *Rite of Spring* (danse sacrale), both of which are tonal.⁶⁹² The most recent Burkhart anthology at the time of the IMCE was that published in 1964.⁶⁹³ It included 15 twentieth-century selections, of which 8 are tonal and 7 atonal.⁶⁹⁴

⁶⁸⁹ Ibid.

⁶⁹⁰ Arrand Parsons, “Regional Report 1966-1968,” CMP Collection, 7.

⁶⁹¹ Arthur Corra and Vernon Kliever, “M201 Introduction to Music Literature, Spring, 1968,” CMP Collection.

⁶⁹² William J. Starr and George F. Devine, eds., *Scores Omnibus*, 2 vols. (Englewood Cliffs, N.J.: Prentice-Hall, 1964).

⁶⁹³ Charles Burkhart, *Anthology for Musical Analysis* (New York: Holt, Rinehart and Winston Inc., 1964).

⁶⁹⁴ Twentieth-century excerpts in the 1964 Burkhart anthology are **Arnold Schoenberg, *Six Little Piano Pieces*, Op. 19, No. 1**; **Schoenberg, “Sommermüd,” from *Three Songs*, Op. 48**; Charles Ives, “The Cage,” from *114 Songs*; Béla Bartók, *Mikrokosmos* Vol. V, No. 133 (“Syncopation”); Bartók, *Mikrokosmos* Vol. VI, No. 144 (“Minor Seconds, Major Sevenths”); Bartók, *Mikrokosmos* Vol. VI, No. 150 (“Dance in Bulgarian Rhythm”); Igor Stravinsky, *The Rite of Spring* (Introduction to Part II); Stravinsky, *Sonata for Two Pianos* (Theme with variations”); **Anton Webern, *Five Movements for String Quartet*, Op. 5, No. 4**; **Webern, “Wie bin ich froh!,” from *Drei Lieder*, Op. 25**; **Webern,**

Unfortunately, the report gives no indication of which excerpts, from among these, were studied in the class; 10 tonal and 7 atonal twentieth-century works are included in the two anthologies put together.

There were 14 listening assignments in M201, each of which consisted of several works, for a total of 143 distinct items. Of these, 24 were from the twentieth century,⁶⁹⁵ and among these are 7 references to 6 atonal works—either 29.2 or 25% of the examples. M202 included 15 twentieth-century examples, of which 4 were atonal, a total of 26.7%.⁶⁹⁶ In addition to these, students were required to purchase Boulez's *Le Marteau sans maître*, Webern's Op. 24, Stravinsky's *Canticum Sacrum*, and Carter's *Double Concerto*, all of which are atonal. Counting these scores, M202 involved studying 19 pieces, of which 7 were atonal, a total of 36.8%. The theory component of the program evidently consisted of M213 and M214, for which final exams exist in the archive. The exam for M213 consisted of entirely common-practice period materials,⁶⁹⁷ while the

Variations for Piano, Op. 27, ii; Paul Hindemith, *Piano Sonata No. 2, i*; Hindemith, "Un Cygne," from *Six Chansons*; **Luigi Dallapiccola, *Cinque frammenti di Saffo no. 4*** (with significant tonal references); and **Milton Babbitt, *Three Compositions for Piano, No. 1***.

⁶⁹⁵ The twentieth-century works are, in order of appearance (atonal works in bold): Kodály, *Symphony*; **Schoenberg, *Suite for Piano, Op. 25***; **Webern, *Symphony, Op. 21***; Bartók, *Concerto for Orchestra*; Hindemith, *Mathis der Maler Symphony*; Milhaud, *Suite française*; Bartók, *Music for Strings, Percussion, and Celesta*; **Berg, *Chamber Concerto***; Bartók, *Mikrokosmos* book III; **Webern, *Variations for Piano, Op. 27***; Benson, *The Leaves are Falling*; **Berg, *Violin Concerto***; Shapero, *On Green Mountain*; Britten, *Peter Grimes*; Bartók, *Violin Concerto No. 2*; Schoenberg, *Variations*, Op. 43a; **Dallapiccola, *Variations***; **Webern, *Variations, Op. 27*** (again); Bartók, *Sonata for Solo Violin*; Barber, *Piano Sonata*; Bartók, *Music for Strings, Percussion, and Celesta* (again); and Stravinsky, *Symphony of Psalms*.

⁶⁹⁶ The twentieth-century works are (excluding 5 Debussy examples and 5 early Ravel examples): Stravinsky, *Symphony in C*; Prokofiev, *Symphony No. 5*; Bartók, *String Quartet No. 4*; Bartók, *Violin Concerto No. 2*; **Berg, *Violin Concerto***; **Schoenberg, *String Quartet No. 4***; **Webern, *Symphony, Op. 21***; Ives, *Piano Sonata No. 2, "Concord"*; **Berg, *Wozzeck***; Bartók, *Deux Images*; Bartók, *Second Suite for Orchestra*; Falla, *Nights in the Gardens of Spain*; Stravinsky, *The Firebird*; Griffes, *Clouds*; and Griffes, *The Pleasure Dome of Kublai Kahn*.

⁶⁹⁷ "T213. Analysis and Written Examination No. 3, 67-68," and "T213. Aural Analysis Examination No. 3, 67," CMP Collection.

analysis portion of the exam for M214 featured a Webern example (Op. 5, No. 3), a Hindemith example (Piano Sonata No. 2), and instructions to use a 12-tone row, quartal harmonies, and whole-tone scales and pentatonic scales, respectively, in brief composition exercises, as well as to construct 3 simultaneities of non-tonal derivation.⁶⁹⁸ Of 6 tasks involving twentieth-century works and concepts, 3 involved atonal works or concepts, and 3 involved tonal ones, for an even split. Nowhere was serial tyranny to be found, and every aspect of the course represented atonality at a rate of less than 40%. Of 65 surviving mentions of twentieth-century works and concepts in the Indiana course, counting those in the anthologies, 41 related to tonal music, 63.1%, and 24 to atonal music, 36.9%.⁶⁹⁹

Northwestern University

While Arrand Parsons, director of the Midwest Region, was based at Northwestern, the IMCE course there was taught by Alan Stout. This course “[combined] music history and music theory into a ‘comprehensive’ synthesis.”⁷⁰⁰ A log survives which describes the content of each meeting of Stout’s class during the spring of 1968, when the twentieth century was discussed.⁷⁰¹ Each class period was two hours long, and the schedule often indicates how much of it was spent on a given topic. The class reached the twentieth century in early May of a spring term that lasted from late March through early June. Twenty-five class hours were spent on twentieth-century material at Northwestern. Nine

⁶⁹⁸ “T214. Analysis and Written Examination No. 3,” CMP Collection.

⁶⁹⁹ Numbers not counting the anthologies are found in Table 30.

⁷⁰⁰ Arrand Parsons, “Regional Report 1966-1968,” CMP Collection, 8.

⁷⁰¹ [Alan Stout], [Spring 1968 Daily Schedule], CMP Collection.

of those hours were on material too remote from the present to be considered. Of the remaining 16 hours, 5—31.3%—are known to have dealt with atonal topics, in part because of references in the schedule to specific pages of the Burkhart anthology, which is listed in the Northwestern report as a text along with the Starr and Devine *Scores Omnibus*.⁷⁰² As seen above, the latter featured only a Ravel example and a tonal Stravinsky example for twentieth-century music, and cannot have been a significant factor in the course's treatment of twentieth-century music, but its contents are presumably covered in the chart below that includes anthologies, since if they were covered, it was during the class hours counted as tonal twentieth-century class hours.

One of the high schools associated with Northwestern was that of Evanston Township, Illinois, materials from whose 1967-68 IMCE course are in the archive.⁷⁰³ Several lists of material are present. One presents characteristics of periods in music history from Medieval through Classical, side by side with twentieth-century examples coordinated to each, which presumably intend to demonstrate inspiration of twentieth-century music by the older concepts. Tied to Medieval are 5 twentieth-century items (not counting one by Ravel), 4 tonal and one atonal.⁷⁰⁴ Tied to Renaissance are 5 items, only

⁷⁰² Six hours were devoted to Debussy, four hours to Stravinsky, two hours to Mahler, two hours to Schoenberg, two hours to a comparison of Bartók to Hindemith, two hours to “a student presentation of material on improvisation,” one hour to “analyses of Burkhart examples on pages 355 [Webern, “Wie bin ich froh!,” from *Drei Lieder*, Op. 25], 318 [Schoenberg, “Sommermüd” from *Three Songs*, Op. 48] and 358 [Webern, *Variations for Piano*, Op. 27, ii],” one hour to Sibelius and Nielson (together), one hour to Hindemith, one hour on a Dallapiccola work (*Quaderno Musicale di Annalibera*), and one hour on “the new notation, and the music of the Polish School.” Burkhart information from the 1964 edition [Charles Burkhart, *Anthology for Musical Analysis* (New York: Holt, Rinehart and Winston Inc., 1964)]. In the figures here, only Stravinsky, Schoenberg, Bartók, Hindemith, Webern, Dallapiccola, and the “new notation” and “Polish School” are counted.

⁷⁰³ Betty Jacobson, “Evanston Township High School, Evanston, Illinois, Proposed Plan for a Two Year Curriculum in Structures and Materials of Music,” CMP Collection.

⁷⁰⁴ These are Roy Harris, *Symphony No. 3*; Flor Peeters, “organ works”; Ravel, Quartet in F; Debussy, “whole tone”; Schoenberg, “**tone-row**”; and Bartók, *Music for String Instruments, Percussion and*

3 of which are specific; all refer to tonal works.⁷⁰⁵ Five of 6 items tied to Baroque are specific works; of those in the non-Ravel division, 3 are tonal and one is atonal.⁷⁰⁶ Finally, 7 specific works are tied to Classical, of which all are tonal.⁷⁰⁷ A list of “Recordings Used in Harmony Class” features 21 twentieth-century items, of which all are tonal.⁷⁰⁸ Finally, there is a set of pages that proceed through the course in a more or less lesson-by-lesson fashion, which give the names of works and composers, as well as concepts, 48 of which in total, counting works, composers, and concepts, pertain to twentieth-century music, and 45 of which refer to implications of pitch organization.⁷⁰⁹ Of these, 15—33.3% of these references—refer to works, composers, or concepts which were, or at the time were, atonal in character. In the course materials overall are 85 items

Celeste [sic] (Jacobson, op. cit.) Ravel is not counted below.

⁷⁰⁵ These are “Folk Idiom”; “Ballad”; Poulenc, *Mass*; Crumb, *Five Pieces for Piano*; and Kodály, *Te Deum* (Jacobson).

⁷⁰⁶ The items are Ravel, *Le Tombeau de Couperin*; Flor Peeters, *Chorale Prelude*; **Schoenberg, Piano Suite, Op. 25**; Bartók, *String Quartet No. 5*; “Ostinato”; and Bartók, *Music for Strings, Percussion and Celeste* [sic] (Jacobson).

⁷⁰⁷ These are Prokofiev, *Classical Symphony*; “Piano Sonatas of Bartók, Berg, Copland, Stravinsky, Prokofiev”; and “Piano works of Stravinsky [and] Hindemith” (Jacobson).

⁷⁰⁸ The composers represented are Shostakovich, Prokofiev (3), Hindemith, Poulenc, Stravinsky (2) Holst, Gershwin (2), Bernstein, Ives, Chávez, Cage, Bartók (3), Kodály, Copland, and Britten (Jacobson).

⁷⁰⁹ The twentieth-century works and concepts listed (excluding those represented in the listening list described above) are , in order of appearance, “Electronic”; “Musique concrète”; Milhaud, *L’homme et son désir*; **Berio, Circles**; **Stockhausen, Zyklus**; **Varèse, Ameriques**; Varèse, *Ionisation*; Burge, *Song of Sixpence*; **Penderecki, Threnody for the Victims of Hiroshima**; **Cage, Fontana Mix**; Subotnick, *Silver Apples of the Moon*; Ravel, *Histoires Naturelles*; Copland, *Vitebsk*; Denisov, “contemporary use of harpsichord”; list of Burge, **Rochberg**, and Bartók in another “Baroque” lesson; Satie, *Three Gymnopédies*; list of Bartók, Milhaud, Harris, William Schuman in a “Romantic” lesson; 20th-century lesson: “Computer Music – Electronic Music”; Copland, *El Salón México*; “Piano Music of Debussy”; Debussy, *Suite Bergamasque*; Bartók, *Mikrokosmos*; Stravinsky, *Sonata for Two Pianos*; **Schoenberg, Three Piano Pieces, Op. 11**; “**Indeterminate – Chance Music**”; Hindemith, *Un Ryne*; Debussy, Poulenc, Satie, Hindemith, Ives, Copland, Burge, **Berio, Cage, Foss** [a list of “Records and Scores for Listening & Analyzing”]; Roy Harris, Ravel, Debussy, **Penderecki, The Passion According to St. Luke**; **Penderecki, Threnody for the Victims of Hiroshima** (again); Stravinsky; Prokofiev; Rachmaninoff; “Neo-Classicism”; “**Atonal**”; “Diatonic”; “Modal”; and “**12 tone row**” (Jacobson). Six instances of Debussy, Ravel, and Satie are left out of the figures here.

that refer specifically to twentieth-century compositions, composers, or concepts involving pitch organization, of which 17 (20%) are or were at the time atonal. The situation is skewed by the list of recordings used in harmony class, but the overall atonal representation for the Evanston High School IMCE course is still 20%. Without the recordings list, 47 of 64 items are tonal, for a ratio of 73.4% tonal to 26.6% atonal.

University of Illinois, Urbana–Champaign

The Illinois IMCE course was planned as a two-year sequence, but was active first in 1967-68. It “[combined] the freshman and sophomore theory, ear training, music literature, and music history requirements,” and was team-taught by Ben Johnston (theory-composition) and Royal MacDonald (literature and history).⁷¹⁰ The course dealt with the music of all periods, and attempted to present, as Johnston and MacDonald wrote in their report, “[a g]eneralized approach to analysis of all types of music through a theory of scalar order ... [which] makes it possible to discuss analytically such musical idioms as noise composition and indeterminate compositions without abandoning direct relationship with techniques used in approaching more conventional works.”⁷¹¹ Students learned to compose exercises in “16th century counterpoint, 18th century four part chorale writing and 20th century 12 tone technique.”⁷¹²

No syllabus, class schedule, or other list of examples is present in the archive, though we do learn from the report that Lejaren Hiller, John Cage, and Bernard Rands—all

⁷¹⁰ Arrand Parsons, “Regional Report 1966-1968,” CMP Collection, 11.

⁷¹¹ Ben Johnston and Royal MacDonald, “Final Report of the IMCE Program, Fall 1967 through Spring 1968,” CMP Collection, 3.

⁷¹² *Ibid.*, 1.

composers whose works at the time, though radically different from each other, used atonal pitch materials—gave guest lectures to the class.⁷¹³ Materials oriented toward the twentieth century among the course’s “recommended reading” were Cage’s *Silence* and *Experimental Music* by Hiller and Isaacson. It thus appears from what fragmentary information is available that the class contained a healthy dose of atonality, and perhaps a dominating one, but the ratio of atonality among the twentieth-century music presented must remain unknown for lack of relevant materials.

University of Michigan

The University of Michigan IMCE course ran only in 1967-68, and consisted of experimental versions of Theory 139 and 140 and Music Literature 139 and 140, which were intended for freshmen.⁷¹⁴ The course’s objective was “to provide theory students with a broad perspective of Western music, ca. [sic] 1450 to 1950,” with the first semester focusing on the common practice period and later while the second focused on “harmonic and melodic writing prior to 1650.”⁷¹⁵ Unfortunately, no course materials beyond the report survive, and the above quotation represents the report’s only mention of content except for the list of texts: “Paul Harder, programmed fundamentals,” “Fish and Lloyd, Sightsinging,” and “Starr and Devine: Omnibus.” The Harder book contains no explicitly twentieth-century materials, presenting only rhythmic and tonal basics (e.g.,

⁷¹³ Ibid, 3.

⁷¹⁴ Paul Cooper, “Final Report of the IMCE Program, Fall 1967 through Spring 1968, at [the] University of Michigan,” 15 June 1968, CMP Collection.

⁷¹⁵ Ibid, 2.

major and minor scales, intervals, construction of triads).⁷¹⁶ The 1964 edition of Starr and Devine presents only two twentieth-century works: Ravel, Quartet in F Major and Stravinsky, *Rite of Spring* (danse sacrale), both of which are tonal.⁷¹⁷ The Ravel, as always, is not counted in the figures here. Beyond this it cannot be determined what was studied in the class, so the University of Michigan program must be counted as having featured only tonality, though with the understanding that this is most unlikely; information is simply insufficient.

University of Chicago

Arrand Parsons, in his general report of the Midwest Region, characterized the program at the University of Chicago, conducted by Jeanne Bamberger, as “a rethinking of the old music appreciation course ... in a dynamic way, with special consideration for students who are not majors in music.”⁷¹⁸ Bamberger’s goal was “to guide the student toward more perceptive and active listening,”⁷¹⁹ and to this end she prepared tapes based on categories such as “texture” and “harmonic organization.”⁷²⁰ The surviving list of the tapes’ contents begins partway through tape 2 of 7, but features 78 distinct listening examples. Of these, 13 are from the twentieth century,⁷²¹ with 9 being tonal and 4—

⁷¹⁶ Paul Harder, *Basic Materials in Music Theory: A Programmed Course* (Boston, Mass.: Allyn and Bacon, Inc., 1965).

⁷¹⁷ William J. Starr and George F. Devine, eds., *Scores Omnibus*, 2 vols. (Englewood Cliffs, N.J.: Prentice-Hall, 1964).

⁷¹⁸ Arrand Parsons, “Regional Report 1966-1968,” CMP Collection, 10.

⁷¹⁹ Ibid.

⁷²⁰ Jeanne Bamberger, [typewritten document listing the contents of tapes, which is missing its beginning], CMP Collection.

⁷²¹ Not counting two examples from Mahler’s *Kindertotenlieder*.

30.8%—atonal; this is consistent with the prevailing atonal representation in CMP activities.⁷²²

IMCE Midwestern Region Summary

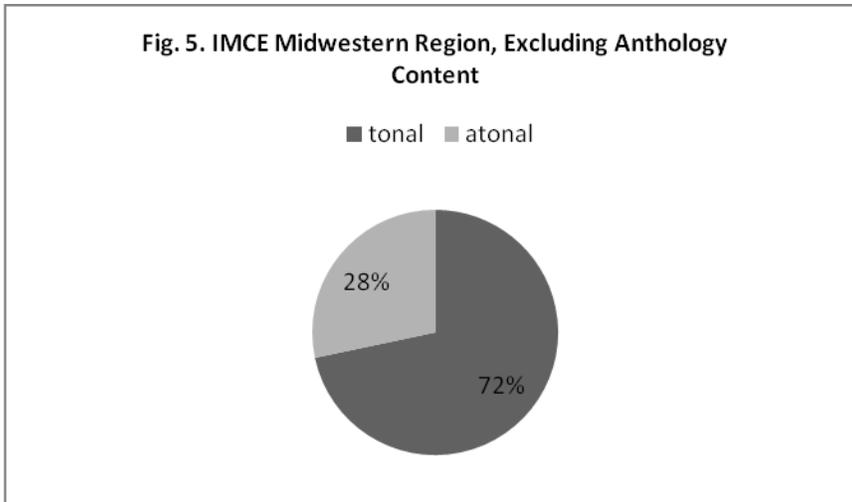
Atonal representation in the Midwestern Region’s programs may be summarized as follows:

| Institution | works mentioned in report | works on supplementary lists, if any | composers on supplementary lists, if any | works read or performed, if any | composers mentioned in report (if no works mentioned) | concepts in logs, on syllabi, or on tests ⁷²³ | total mentions (not including student projects/including student projects) ⁷²⁴ |
|-------------------------------------|--|--------------------------------------|--|---------------------------------|---|--|---|
| Eastern Michigan | 5 tonal (71.4%), 2 atonal (28.6%) | | | | 1 tonal, 1 atonal | unclear | 6 tonal (66.7%), 3 atonal (33.3%) |
| Indiana | 28 tonal (66.7%), 14 atonal (33.3%) | | | | | 3 tonal, 3 atonal | 31 tonal (64.6%), 17 atonal (35.4%) |
| North-western | The only information involves anthologies and texts. | | | | | | |
| Illinois | | | | | | 0 tonal, 4 atonal | 0 tonal, 4 atonal |
| Michigan | No information. | | | | | | |
| Chicago | 9 tonal (69.2%), 4 atonal (30.7%) | | | | | | 9 tonal (69.2%), 4 atonal (30.8%) |
| Evanston Township, Ill. High School | | | | | | 68 tonal (80%), 17 atonal (20%) | 68 tonal (80%), 17 atonal (20%) |
| totals | | | | | | | 114 tonal (71.7%), 45 atonal (28.3%) |

⁷²² The complete list of twentieth-century examples is (atonal in bold): Bartók, *Violin Concerto*; Mahler, *Kindertotenlieder (2)*; **Boulez, *Le Marteau sans maître***; Ives, *Three Places in New England*; Stravinsky, *The Rite of Spring (2)*; Stravinsky, *Octet*; Bartók, *Sonata for Two Pianos and Percussion*; **Berg, *Lyric Suite***; Bartók, *Music for Strings, Percussion, and Celesta*; **Berg, *Wozzeck***; **Schoenberg, *Herzgewachse***; Prokofiev, *Classical Symphony*; and Milhaud, *La Création du monde*.

⁷²³ Includes student projects if known.

⁷²⁴ Only applicable if student projects are known.



Considering only instructor-generated materials, it appears that the Midwestern Region tracked CMP norms for the most part. The Illinois program, with Ben Johnston as its theory-composition point man, featured exclusively atonal music as far as can be determined, but it is the only outlier in the Region.

| Institution | works mentioned in report | works on supplementary lists, if any | composers on supplementary lists, if any | works read or performed, if any | composers mentioned in report (if no works mentioned) | concepts in logs, on syllabi, or on tests ⁷²⁵ | total mentions (not including student projects/including student projects) ⁷²⁶ |
|-------------------------------------|--|--------------------------------------|--|---------------------------------|---|--|---|
| Eastern Michigan | 99 tonal (80.5%), 24 atonal (19.5%) ⁷²⁷ | | | | 1 tonal, 1 atonal | unclear | 100 tonal (80%), 25 atonal (20%) |
| Indiana | 38 tonal (64.4%), 21 atonal (35.6%) ⁷²⁸ | | | | | 3 tonal, 3 atonal | 41 tonal (63%), 24 atonal (37%) |
| North-western | 2 tonal, 0 atonal ⁷²⁹ | | | | | | 11 of 16 20th-century class hours tonal (68.8%), 5 atonal (31.2%) ⁷³⁰ |
| Evanston Township, Ill. High School | | | | | | 68 tonal (80%), 17 atonal (20%) | 68 tonal (80%), 17 atonal (20%) |
| Illinois | | | | | | 0 tonal, 4 atonal | 0 tonal, 4 atonal |
| Michigan | 1 tonal (100%), 0 atonal (0%) | | | | | | 1 tonal (100%), 0 atonal (0%) |
| Chicago | 9 tonal (69.2%), 4 atonal (30.7%) | | | | | | 9 tonal (69.2%), 4 atonal (30.8%) |
| totals | | | | | | | 229 tonal (74.4%), 79 atonal (25.6%) |

⁷²⁵ Includes student projects if known.

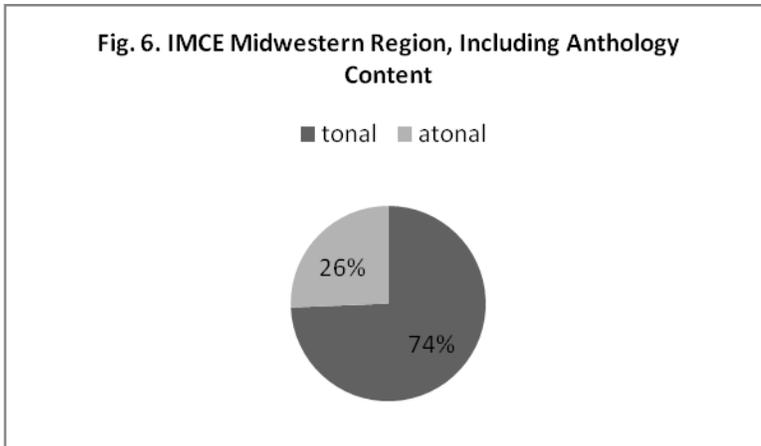
⁷²⁶ Only applicable if student projects are known.

⁷²⁷ Including works in anthologies.

⁷²⁸ Including works in anthologies.

⁷²⁹ In *Scores Omnibus*. Not double counted.

⁷³⁰ This information was determined through references to the Burkhart anthology in the course schedule.



Factoring anthologies and textbooks into the totals, one sees little change to the percentages; overall atonal representation drops by less than 5%. This is good evidence that anthologies used in the programs were not behind the times in their representation of twentieth-century tonality, since the IMCE's experimental courses tracked them closely in their instructor-generated presentation of contemporary music.

Most of the individual Midwestern programs, as well as the Region's overall total percentages of atonal music, are close enough to the 20 to 30% encountered in previous CMP educational activities to be seen as continuing the pattern set by them and by the Northwestern Region.

Eastern Region

| Institution | Local Program Head | Associated School System |
|---|---|---|
| Ithaca College | Donald Wells | “schools in Ithaca area” ⁷³¹ |
| New England Conservatory of Music | Robert Cogan | “students from the preparatory department of the Conservatory” ⁷³² |
| SUNY Potsdam | Robert Washburn | University laboratory school ⁷³³ |
| SUNY Binghamton | Karl Korte | “schools in Binghamton and vicinity” ⁷³⁴ |
| University of Rochester (Eastman School of Music) | Robert Gauldin Regional Director: Samuel Adler | “schools in Rochester and vicinity” ⁷³⁵ |
| Queens College | Leo Kraft | |
| Philadelphia Public School | Edwin Heilakka | |
| Villa Maria Institute | Byong-Kon Kim | |

While Walter Hendl of Eastman is listed in planning materials as director of the Eastern Region (see above), Samuel Adler of the same institution must have replaced him, at the latest, during the 1967-68 academic year, since it was he who wrote the Region’s final report that year. It was, Adler wrote, “the goal of each institution ... to acquaint the student with as many styles as possible”; how did the Region’s members carry out this goal?

⁷³¹ [Grant Beglarian], “Tentative working plans for Institutes for Music in Contemporary Education,” March 1966, CMP Collection, attachment.

⁷³² Ibid.

⁷³³ Ibid.

⁷³⁴ Ibid.

⁷³⁵ Ibid.

Ithaca College

A proposal in outline form for the Ithaca program, to be taught by Don Wells,⁷³⁶ appears partially corroborated by an undated “Progress Report” from sometime early in the first semester.⁷³⁷ According to the proposal, the material would be divided into four semesters as “Greek through Palestrina,” “Palestrina through Bach,” “Mozart through Wagner,” and “Contemporary,” so that a full fourth of the class would be devoted to the “Contemporary” period.⁷³⁸ “The emphasis” was to be “on composition ... creative writing and perception of the use and function of the symbols of music,” a process centered on “analysis and listening of [sic] present day tonal systems,” whatever that meant to Wells.⁷³⁹ The progress report shows the course beginning with analysis of a Gregorian chant example and proceeding to a study of form that featured analytical analogies with poetry and visual art.⁷⁴⁰ No piece of music or composer is mentioned in any report on or proposal for the Ithaca program, however, except for those used as chronological bookends in the proposal, which are not from the twentieth century. It is thus impossible to tell what its “contemporary” content was.

⁷³⁶ Don A. Wells, “Proposed Outline for ‘Institute for Music in Contemporary Education’ Under the Auspices of the Contemporary Music Project for Creativity in Music Education, 6 July 1966, CMP Collection.

⁷³⁷ Don Wells, “Progress Report to Mr. Samuel Adler, Regional Director, Institute for Music in Contemporary Education, from Don Wells, Program Director for Ithaca College,” CMP Collection.

⁷³⁸ Wells, “Proposed Outline.”

⁷³⁹ Wells, “Proposed Outline.”

⁷⁴⁰ Wells, “Progress Report.” There is no indication of what happened to the “Greek” element.

New England Conservatory

At the New England Conservatory, a new theory curriculum had already been in development, which aimed “to develop compositional experience and theoretical understanding in the student ... which is appropriate across a wide span of periods and with a great variety of techniques and styles, including 20th-century musical thought[.]”⁷⁴¹ The concept guiding the new curriculum, which its proponent and NEC program head Robert Cogan called “total analysis,” was similar to the CMP’s Comprehensive Musicianship in its intention of enabling the student to “see the musical work in terms of *every* [emphasis original] relevant technique and concept[.]”⁷⁴² Because this program was already ongoing, the CMP’s funding was to be put toward freeing Cogan to complete his textbook *Compositional Techniques*, which would be used in the NEC theory curriculum.⁷⁴³ There is no information in the CMP collection on what was taught at NEC during the IMCE funding period, but in his final report for the Region, Adler implied that the textbook had been completed, along with “excellent tapes[.]”⁷⁴⁴ What is presumably a preliminary version of Cogan’s book, *Syllabus in Compositional Techniques*, was published by NEC in 1965. Its table of contents lists forthcoming sections on “The Structure of Melody,” “From Counterpoint to Harmony,” and “New Music, New Theory,” which Cogan probably developed during the IMCE period.⁷⁴⁵

⁷⁴¹ Robert Cogan, “Proposals for IMCE,” 20 July 1966, CMP Collection.

⁷⁴² Ibid.

⁷⁴³ Ibid, 2.

⁷⁴⁴ Samuel Adler, “Eastern Regional Institute for Music in Contemporary Education Final Report, July 1968,” CMP Collection, 3.

⁷⁴⁵ Robert Cogan, *Syllabus of Compositional Technique* (Boston, Mass.: New England Conservatory, 1965).

Some indication, however, of what the NEC IMCE course might have featured, and along what lines the subsequent textbook sections might have developed, is given by the 1965 syllabus's inclusion of 4 twentieth-century excerpts among its analysis examples: from Stravinsky, *Three Pieces for Clarinet Solo*; Bartók, "Crossed hands" from *Mikrokosmos*, Vol. IV; Bartók, *Sonata for Solo Violin*; and Webern, *Three Songs*, Op. 25, No. 2.⁷⁴⁶ Of these, 3 are tonal and one, the Webern, is atonal.

The IMCE evaluation exam from NEC is also present in the archive. The exam involved analysis of three musical excerpts, of which one is from the Renaissance, one is from the common practice period, and the third is part of a serial Stravinsky piece, "The [D]ove [D]escending."⁷⁴⁷ Students were allowed to select possible composers for each excerpt from a six-name list, which included two twentieth-century names, those of Stravinsky and Britten.⁷⁴⁸ The choice of example might indicate an orientation toward the atonal, but it is, after all, only one example, and the other possible answer was a tonal composer.

SUNY Potsdam

Robert Washburn, head of the IMCE program at SUNY Potsdam, had been a YCP composer-in-residence in 1959-60. A class log and two exams survive from Washburn's course, making possible an overview of what he presented. The Potsdam IMCE course met Monday through Thursday throughout the school year, for an unknown length of

⁷⁴⁶ Cogan, *Syllabus*, 208-213.

⁷⁴⁷ [Robert Cogan], "New England Conservatory Institutes for Music in Contemporary Education Evaluation [E]xam," TMs with photocopied score excerpts, n.d., CMP Collection.

⁷⁴⁸ *Ibid.*

time each day.⁷⁴⁹ Topics progressed mostly chronologically; unfortunately, a large portion of the twentieth-century part of the log is missing from the archive. Some twentieth-century music was included earlier in the course. During the course's treatment of medieval secular music, it discussed Hindemith's use of "Ce fut en mai" in *Nobilissima Visione*. On 11 October, Vincent Persichetti spoke to the class, playing and discussing a work he was writing for the Crane School of Music Alumni Association. On 25 October the Beaux Arts Quartet gave a concert at the university that included Leon Kirchner's (atonal) Third Quartet, which features an electronic part, and the following day this work was discussed in class. No further twentieth-century music was featured in the class through 2 May, the last day included in the log's contiguous run of pages. It jumps from there to 20 May, on which Bartók, Hindemith, Prokofiev, and Shostakovich were discussed;⁷⁵⁰ this seems unlikely to have been the course's introduction to the twentieth century, but fewer than three weeks earlier, Beethoven and Schumann had been the topic. On 21 May, Washburn dealt with twentieth-century English composers, all tonal.⁷⁵¹ After this, nothing remains but a final page with no date that mentions Blacher, Carter, and Messiaen in an undeterminable context, then "the contributions of Boulez, Berio[,] and Krenek to multiple serialism and mathematical control." The remainder of the text informs us that

Electronic music was then discussed, and three types were distinguished: musique concrète, distortion of traditional musical sounds and 'pure' electronic music. The work of Varèse, Boulez, Stockhausen and Cage was

⁷⁴⁹ [Robert Washburn], "Daily Log of Classes in the MENC-CMP Comprehensive Musicianship Course," TMs, [1966?], CMP Collection.

⁷⁵⁰ Works used as examples were Bartok, *Divertimento for Strings* and *Concerto for Orchestra*; and Hindemith, *Eine Kleine Kammermusik*, *Mathis der Mahler*, and *Ludus tonalis*.

⁷⁵¹ Vaughan Williams, Holst, Ireland, Bax, Benjamin, Berkeley, Rawsthorne, and Walton, as well as Britten "in detail."

examined in further detail.

Washburn's course can thus be seen to have included an extensive discussion of recent avant garde music, and also to have discussed more conservative types of music, including that of composers active at the time (Persichetti, Britten, Shostakovich). The portions of the log, however, that would allow the ratio to be determined for certain do not survive. Twenty-five twentieth-century composers are mentioned in the extant portions of the log, of whom 10 were primarily known at the time for atonal music, a total of 40%. Among 12 composers living and active, 9 were known for atonal music, a total of 75%. The log can be seen as circumstantial evidence that atonal music dominated the discussion of the twentieth century in Washburn's course, though it is inconclusive, in no small part because much of the data comes from the log's final page, which is clearly discussing avant garde developments. It may be (or may not be) that the previous page discussed the conservative composers of the period.

Some information about the content of Washburn's course can also be gleaned from assessment materials that are present in the archive. An undated quiz given sometime during the twentieth-century part of the course has 17 of its 30 questions related to atonal subjects, while the others are mainly about Bartók and Hindemith.⁷⁵² The Music

⁷⁵² Robert Washburn, "Contemporary Music Project Quiz II," photocopied TMs, n.d., CMP Collection. The questions are "The twelve-tone technique was devised by"; "Another name for twelve-tone writing is"; "The atonal style associated with Schoenberg's early works is also called"; "Give the names of the three periods into which Schoenberg's output is usually divided and name a work from each period"; "Give the three versions of the tone row available to twelve-tone composers in addition to the original"; "Name Schoenberg's two pupil-disciples and a work by each"; "Identify each of the two above [i.e., Berg and Webern] as to romantic or classic orientation"; "Klangfarbenmelodie is"; "Name three other twelve-tone composers and their country of origin"; "Stravinsky's earliest style was [presumably students were to circle one or the other of the binaries] (Romantic-Impressionistic) and moved thru (neoclassic-expressionistic) to (serial-aleatoric)"; "His Canticum Sacrum was written to be performed in Venice"; "A pioneer in the field of electronic and non-vocal and non-instrumental music was"; "The French composer who experimented with additive rhythms and sounds of nature was"; "Describe *Sprechstimme*"; "_____ is the leader of the French experimental school"; "The leading German composer of the electronic and chance music school is"; and "Identify the composers of the following

Literature final exam, which dealt with the twentieth-century portion of the course, features 12 atonality-related questions among its 51 (23.5%), several of which are repeated from the quiz described above.⁷⁵³ It should be noted, however, that of the 7 questions on the test that referred to composers then living, 6 referred to them in capacities related to atonal music.

An undated theory exam from Washburn's IMCE course, presumably not the final exam (since it is not so identified), is clearly based on twentieth-century materials.⁷⁵⁴ It includes mainly questions that refer to twentieth-century tonal music, such as "extended tonality," "quartal harmony," "polychord," etc. One question asks students to identify attached examples as "atonality, extended tonality or twelve-tonal," but this is the only one of the test's 7 questions that refers to atonality at all; the theory section of the course thus appears to have been oriented more toward tonal music than the literature section. Overall, though Washburn was himself a tonal composer, it appears that the IMCE course at SUNY Potsdam may have presented atonal music as slightly more contemporary than tonal music, since a majority of the living composers it discussed were atonal. On the other hand, the course did discuss living tonal composers, and to judge from the literature exams, gave the most emphasis to Schoenberg, Bartók, Hindemith, and Stravinsky, whose careers overlapped considerably and the last two of whom were recent enough to

works" with a list including *Pierrot Lunaire* and *Lyric Suite*.

⁷⁵³ Robert Washburn, "Contemporary Music Project Final Music Lit. Exam," photocopied TMs, n.d., CMP Collection. The non-repeat questions are "Name an opera by ... Berg ... Schoenberg"; "Name an opera by ... Krenek ... Dallapiccola"; and "Two composers particularly associated with electronic tape recorded experimental music are[.]"

⁷⁵⁴ Robert Washburn, "CMP Theory Exam," photocopied TMs, n.d., CMP Collection.

still be thought of as roughly contemporary.⁷⁵⁵ A majority of the program's total mentions of composers and works, as seen from the table below, were of tonal works and composers known for tonality, but it was a small majority: 67 tonal, 40 atonal, an atonality rate of 37.4%, slightly higher than had been usual in CMP seminars and workshops.

Washburn also contributed heavily to the development of the outline for a high school course in New York state's public schools, producing a draft that would be published in nearly unchanged form as *Comprehensive Foundation of Music: a one-year elective for students in grades 9, 10, 11, and 12* by the State Education Department; both this and the draft are present in the CMP collection, allowing for comparison.⁷⁵⁶ In the draft, Washburn states that the course would feature "analysis of ... representative compositions from the earliest known musical works to the present time," and develop "insights into the great musical works of the past and present."⁷⁵⁷ In this document Washburn gave examples of works that might be studied in his course. His twentieth-century suggestions for study of rhythm were "Stravinsky's *Rite of Spring* ... [and] jazz and rock and roll."⁷⁵⁸ He listed 7 "Contemporary melodic practices":

- a. Modal melodies
- b. Motivically organized melodies
- c. Synthetic scales

⁷⁵⁵ Hindemith had died 3 years prior to the beginning of the IMCE, but was considerably younger than Stravinsky.

⁷⁵⁶ *Comprehensive Foundation in Music* bears the names of Gordon E. Van Hooft and William E. Young of the state curriculum development center, but credits Washburn with "the original draft"; comparison of the draft to the final document shows only minute change.

⁷⁵⁷ Robert Washburn ["R. Washburn" handwritten at top], "Comprehensive Musicianship," TMs, n.d. [1966], CMP Collection.

⁷⁵⁸ *Ibid.*, 4. All lists are reproduced verbatim in *Comprehensive Foundation* except as indicated.

- d. Non-vocal melodies
- e. Atonal melodies
- f. Twelve-tone melodies
- g. Quartal organization of melodies⁷⁵⁹

Of these, two (e and f), about 28%, are associated with atonal music.⁷⁶⁰ As “Twentieth century harmonic practices,” Washburn lists:

- a. Modal harmonies
- b. Polychords
- c. Eleventh and thirteenth chords
- d. Quartal and quintal chords ...
- e. Tone clusters
- f. Chords of omission and addition
- g. Parallelism⁷⁶¹

Of these 7 items, none is exclusive to atonal music, and only the term tone clusters would be used in analysis of an atonal work; the others are defined ultimately by reference to chordal units of normative character with relation to tonality.

Washburn says that the course will be divided into modules about historical periods. Under “Contemporary Period (1900-)” he states that “The period since 1900 has witnessed great divergences and disunity in stylistic practices, ranging from conservatism and traditionalism to the radical experiments of the so-called *avant garde*.”⁷⁶² His list of 11 “schools” includes an entry for “Serialism/Twelve Tone writing” as well as entries for “Aleatoric Music” and “Electronic music [sic],” which are associated with atonal pitch

⁷⁵⁹ Ibid, 5.

⁷⁶⁰ As has been pointed out here already, twelve-tone melodies do not necessarily mean twelve-tone music, and twelve-tone music is not necessarily atonal, though appearances in CMP documents of the term “twelve-tone” are taken to refer to atonality unless otherwise noted.

⁷⁶¹ Ibid, 5. Parallelism is omitted in *Comprehensive Foundation*.

⁷⁶² Ibid, 19.

organization, but do not necessarily feature it.⁷⁶³ Non-serial atonality is not explicitly represented, though examples of it would presumably be included under “Expressionism.” Counting concepts and schools, 19 were related to tonal music (73.1%) and 7 (26.9%) were either related to atonal music or may have been.

Washburn also gives a list of 30 “Principal composers,” intended to be “a comprehensive one rather than an exhaustive one.” Three additional composers were added for *Comprehensive Foundation*, and the final list⁷⁶⁴ includes 9 who had written atonal works (27.2%) and 7 who would at the time have been best known for such works (21.2%).

Mentions of composers and concepts in the New York state curriculum correspond to the established CMP norm, at 22.5% and 26.9%, respectively.

SUNY Binghamton

The IMCE program at SUNY Binghamton was facilitated by Karl Korte, like Washburn a former YCP composer.⁷⁶⁵ While Korte reported that he was the sole agent who “devised and implemented” the program, he indicated that future CMP director Robert Werner, then on the Binghamton faculty, had played a part in providing “local

⁷⁶³ Washburn’s schools are “Post-romanticism,” “Impressionism,” “Neo-Classicism/Neo-Baroque,” “Expressionism,” “Primitivism,” “Neo-Nationalism,” “Neo-Romanticism,” “Serialism/Twelve-Tone writing,” “Aleatoric Music,” “Electronic music [sic],” and “Jazz.”

⁷⁶⁴ The composers on this list are Debussy, Ravel, Milhaud, Poulenc, Honegger, **Boulez**, **Stravinsky**, Prokofiev, Shostakovich, **Schoenberg**, **Berg**, **Webern**, Strauss, Hindemith, **Stockhausen**, Vaughan Williams, Walton, Britten, Bartók, Sibelius, Falla, Villa-Lobos, Ives, Hanson, V. Thomson, **Sessions**, Gershwin, Harris, **Copland**, and **Cage**. Of the bolded composers, Stravinsky and Copland were more than likely discussed mainly in terms of their tonal works. The additional composers in *Comprehensive Foundation* were Ginastera, Chávez, and Menotti. (*Comprehensive Foundation*, 23.) Debussy and Ravel are excluded from the percentages given above and the totals given below.

⁷⁶⁵ Karl Korte, “Final Report of the IMCE Program, Fall 1966 through Spring 1968, at Harpur College, S.U.N.Y. Binghamton, N.Y.,” printed form with handwriting, CMP Collection, 1.

impetus,⁷⁶⁶ and that W[illiam] Klenz had done some of the teaching.⁷⁶⁷ The Binghamton program encompassed Music 111, 112, and 114, courses on the freshman and sophomore levels which are not given their standard titles in the report.⁷⁶⁸ They were clearly theory courses, since Korte stated his objective in the program as “emphasis upon *description* rather than *prescription* [emphasis original]. . . [and] the ‘discovery’ method of learning,” and indicated that the IMCE courses would place “greater emphasis upon composition and its relationship to expressive goals” than those they were replacing.⁷⁶⁹ The report lists as course materials a handful of standard anthologies,⁷⁷⁰ but gives no other indication of the program’s musical content.

No listening or reading lists from the Binghamton courses survive, but a small number of sample assignments and handouts do. A document by Klenz, “Materials covered in 112,” indicates that Music 112 dealt only with common practice period materials.⁷⁷¹ In advance of 13 March of an unknown year, students in Music 114 were assigned to analyze the intervallic organization of Varèse’s *Density 21.5* “on the basis of rules of 20th century melodic practice.”⁷⁷² Excerpts from nine further pieces had been assigned to members of the class for analysis, eight of which are known to be tonal.⁷⁷³ One of the

⁷⁶⁶ Ibid.

⁷⁶⁷ Ibid, 4.

⁷⁶⁸ Ibid, 1, 4.

⁷⁶⁹ Ibid, 2.

⁷⁷⁰ “Hardy & Fish *Music Literature*[;] *Scales & Intervals & Triads* –Norton[;] *HAM*[;] Ottoman *Sight Singing*[;] Dallen [sic] *20th Cen Harmony*[;] Middleton *Modern Counterpoint, Modus Novus*.”

⁷⁷¹ William Klenz, “Materials covered in 112,” TMs [handwritten signature], CMP Collection.

⁷⁷² “Music 114 – March 13 & 15,” TMs, CMP Collection.

⁷⁷³ The works are Hindemith, *Mathis der Mahler* Symphony; Honegger, *Symphony No. 5*; William

tonal works was Ravel's *Daphnis et Chloe*, so by the standards of this study, 7 of 9 total examples in the class were tonal, one known to be atonal (*Density 21.5*), and one (Korte) unknown.

On 7 April students were told to “construct a series of tones without meter or rhythm,” and use it to compose melodies of three different characters for flute and clarinet. They were also to “prepare an improvisation” according to a plan that included pointillism, whole tone scales, pentatonic scales, diminished scales, and pandiatonicism.⁷⁷⁴ Each of these concepts that refers explicitly to pitch organizations involves an essentially tonal means of organization. Finally, a handout by Korte, with quotations from the Dallin and Middleton texts and musical examples from his own work “Marching on Tiptoes,” deals with concepts of phrasing, chords by seconds, and diatonic ninth and eleventh chords used as stable formations.⁷⁷⁵ While nothing definitive can be told from such a small sample, it is clear at least that the Binghamton IMCE program was by no means dominated by atonality.

Eastman

The IMCE program at Eastman was facilitated by Robert Gauldin, and consisted of freshman and sophomore theory along with “[the] first 2 years of secondary piano.”⁷⁷⁶

Schuman, *Symphony No. 3*; Bartók, *Music for Strings, Percussion, and Celesta*; Copland, *Symphony No. 3*; Britten, *War Requiem*; Ravel, *Daphnis et Chloe*; Stravinsky, *Petroushka*; and Korte, identified only as “entire piece.” Since Korte’s piece is unidentified, its stylistic deportment cannot be known; he composed tonal and atonal works during his career, and since the other assignments were rather short excerpts, Korte’s piece may have been an exercise prepared for this assignment to demonstrate a certain point or technique.

⁷⁷⁴ “Assignments Due April 7th for 114,” TMs, CMP Collection.

⁷⁷⁵ “[Karl Korte], Techniques of Twentieth Century Composition,” photocopied TMs, CMP Collection.

⁷⁷⁶ Robert Gauldin, “Final Report of IMCE Program 1966-68, Eastman School of Music,” TMs, n.d., CMP

Its “main objective was to broaden the existing ... ‘theory’ program ... in its scope of material and viewpoint and to effect a closer relation to (1.) performance and analysis, and (2.) theory and the history and literature of music[.]”⁷⁷⁷ Gauldin observed that “[t]he importance and imaginative use of those parameters other than just pitch organization ... of a good composition [had] been one of the points which the students [had] discovered” in discussing their own compositions, produced as a component of the course.⁷⁷⁸ The Eastman final report lists *Materials and Structure of Music* as a “basic reference text,” and notes that students were told to purchase the Burkhart and *Omnibus* anthologies, but only volume one of *Omnibus*, which does not include 20th century examples. In addition, both volumes of Hardy and Fish were “stored in [the] classroom for use.”⁷⁷⁹ It is unclear what this means for the use of the latter work’s examples in the course, so they are not included in the totals. Burkhart featured its previously discussed ratio of 8 tonal twentieth-century examples to 7 atonal,⁷⁸⁰ while *Omnibus* volume I contains no modern works. *Materials and Structure of Music* features 98 examples, of which 78 are tonal

Collection.

⁷⁷⁷ Ibid.

⁷⁷⁸ Ibid, 2.

⁷⁷⁹ Robert Gauldin, “Final Report of IMCE Program 1966-68, Eastman School of Music,” TMs, n.d., CMP Collection, 3.

⁷⁸⁰ Twentieth-century excerpts in the 1964 Burkhart anthology are **Arnold Schoenberg, *Six Little Piano Pieces, Op. 19, No. 1***; **Schoenberg, “Sommermüd,” from *Three Songs, Op. 48***; Charles Ives, “The Cage,” from *114 Songs*; Béla Bartók, *Mikrokosmos* Vol. V, No. 133 (“Syncopation”); Bartók, *Mikrokosmos* Vol. VI, No. 144 (“Minor Seconds, Major Sevenths”); Bartók, *Mikrokosmos* Vol. VI, No. 150 (“Dance in Bulgarian Rhythm”); Igor Stravinsky, *The Rite of Spring* (Introduction to Part II); Stravinsky, *Sonata for Two Pianos* (Theme with variations”); **Anton Webern, *Five Movements for String Quartet, Op. 5, No. 4***; **Webern, “Wie bin ich froh!,” from *Drei Lieder, Op. 25***; **Webern, *Variations for Piano, Op. 27***, ii; Paul Hindemith, *Piano Sonata No. 2*, i; Hindemith, “Un Cygne,” from *Six Chansons*; **Luigi Dallapiccola, *Cinque frammenti di Saffo no. 4*** (with significant tonal references); and **Milton Babbitt, *Three Compositions for Piano, No. 1***.

(79.6%) and 20 atonal (20.4%).⁷⁸¹ Also “stored in [the] classroom for use,” and therefore presumably used as analysis material, were “[Bartók’s *Microkosmos* [sic] I and II[,]” though the time spent on them, and on what numbers, is not indicated.⁷⁸²

Gauldin contributed a “Summary Report” dated 1966-67 but including a class-by-class rundown of the material presented in Fall 1967 and also exams from 1967-68.⁷⁸³ In the fall semester’s log, 8 twentieth-century composers and works are mentioned, all tonal.⁷⁸⁴ An exam in January 1968 contained only medieval materials,⁷⁸⁵ while one from

⁷⁸¹ William Christ, Richard DeLone, Vernon Kliewer, Lewis Rowell, and William Thomson, *Materials and Structure of Music*, Vol. II (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1967). Twentieth-century examples in the book are from (aside from Debussy and Ravel in the Impressionism chapter) Barber, *Concerto for Violin*; Barber, *Piano Sonata*; Bartók, *Mikrokosmos* Vol. VI, No. 146; Bartók, *Concerto for Orchestra* (four examples); Bartók, *Mikrokosmos* Vol. IV, No. 100; Bartók, *Mikrokosmos* Vol. VI, No. 148; Bartók, *String Quartet No. 3*; Bartók, *Suite*, Op. 14; Bartók, *Concerto for Violin*, No. 2; Bartók, *Concerto for Two Pianos and Percussion*; Bartók, *Music for Strings, Percussion, and Celeste*; Bartók, *Contrasts*; Bartók, *Sonata for Piano* (three examples); Bartók, *Sonata for Violin, No. 2*; Bartók, *Sonata for Two Pianos and Percussion*; Bartók, *Suite*, Op. 14; Bartók, *Mikrokosmos* Vol. VI, No. 150; Bartók, *String Quartet No. 4*; **Berg, *Wozzeck***; **Berg, *Violin Concerto***; Bartók, *String Quartet, No. 6*; Blacher, *Epitaph*, Op. 41; Carter, *Piano Sonata* (two examples); **Carter, *Sonata for Flute, Oboe, Cello, and Harpsichord***; Copland, *Music for the Theatre*; Copland, *Piano Fantasy*; Copland, *Sonata for Piano* (two examples); Copland, *Appalachian Spring*; Copland, *Symphony No. 3*; Cowell, *Persian Set*, iii; Cowell, *String Quartet No. 5*; Creston, *Symphony No. 2*; **Dallapiccola, *Cinque Canti*, “Aspettiamo la stella mattutina”**; Donovan, *Adventure*; Dutilleux, *Sonatine for Flute and Piano*; **Helm, *Concerto for Five Solo Instruments, Percussion and Strings***; Hindemith, *Philharmonic Concerto*; Hindemith, *Piano Sonata No. 2* (three examples); Hindemith, *Organ Sonata No. 1*; Hindemith, *Nobilissima Visione*; Hindemith, *Piano Sonata, No. 1*; Hindemith, *Mathis der Maler* (two examples); Hindemith, *Sonata for Flute and Piano*; Hindemith, *Chamber Music for Five Instruments*; Hindemith, *Interludium in G* from *Ludus tonalis*; Honegger, *Symphony No. 1*; Honegger, *Symphony No. 5*; Honegger, *Symphony for Strings*; Ives, “Majority” from *Nineteen Songs*; **Krenek, *Toccata***; Milhaud, *Saudades do Brasil*, “Ipanema”; Milhaud, *String Quartet No. 9*; Persichetti, *Piano Sonata No. 4*; Prokofiev, *Piano Sonata, No. 2*; Prokofiev, *Piano Concerto No. 3*; **Rochberg, *Bagatelle No. 5***; Schoenberg, *String Quartet No. 1*, Op. 10, iv; **Schoenberg, *String Quartet No. 4, Op. 37*** (four examples); **Schoenberg, *Serenade, Op. 24***; Schoenberg, *Das Buch der hängenden Gärten*, No. 12; **Schoenberg, *Piano Piece, Op. 11, No. 1*** (two examples); Schuman, *A Free Song*; Schuman, *Symphony No. 4*; Shostakovich, *Symphony No. 5*; Stravinsky, *Octet*; Stravinsky, *The Firebird Suite*; Stravinsky, *Rake’s Progress*; Stravinsky, *Symphonies of Wind Instruments*; Stravinsky, *Sonata for Two Pianos*; Stravinsky, *Symphony in Three Movements* (two examples); Stravinsky, *Soldier’s Tale*; Stravinsky, *Rite of Spring*; Stravinsky, *Symphony of Psalms*; Vaughan Williams, *Symphony No. 5*; Villa-Lobos, *String Quartet No. 3*; **Webern, *Symphony, Op. 21*** (two excerpts); **Webern, *Five Pieces for String Quartet, Op. 5, No. 5***; **Webern, *Six Pieces for Orchestra, Op. 6***; **Webern, *String Quartet, Op. 5***; **Webern, *Variations for Orchestra, Op. 30***.

⁷⁸² Ibid, 3.

⁷⁸³ Robert Gauldin, “Summary Report on CMP Project at Eastman School 1966-67,” CMP Collection.

⁷⁸⁴ The specific twentieth-century pieces and composers are: “Beatles tape”; Schuller, “Arab Village” from

November of that year included among its 4 questions with known content (2 additional questions dealt with tapes and scores that are not in the archive) 3 based on common practice period material and one that called for the students to supply additional permutations of a tone row.⁷⁸⁶ An undated final exam with 29 questions has 12 that specifically derive from the twentieth century.⁷⁸⁷ The exam asked students to “illustrate the following devices” with a list of 7 devices, all of which are tonal in character and 5 of which refer to particularly twentieth-century concepts.⁷⁸⁸ Students were also asked to give an example of a “piece using pitch serialization,” and to define “parameter,” “combinatorial row,” “hexachord,” and “break.”⁷⁸⁹ In total, 4 of the 12 twentieth-century questions (serialization, parameter, combinatorial row, and hexachord) referred most probably to atonal music, a rate of 33.3%.

A two-page “Syllabus for work with Serial Technique” by Gauldin suggests that serialism was discussed extensively in the course, but does not indicate a number of class periods spent on that discussion.⁷⁹⁰ A 39 question undated exam includes questions about

Scenes from Paul Klee; Creston, *Symphony No. 3*; Orff, *Carmina Burana*; Hindemith, *Mathis der Maler*; Britten, *Ceremony of Carols*; Respighi, *The Pines of Rome*; Stravinsky, *Septet*.

⁷⁸⁵ “Th F 111 Final Exam, Jan 68,” TMs, CMP Collection.

⁷⁸⁶ “Th F 112 Exam, Nov 68,” photocopied handwritten sheet, CMP Collection.

⁷⁸⁷ For present purposes, a question is defined as an instance of the students being asked to discuss an individual term or concept, even though the exam groups them, so that one “question” in its main numbering system includes requests for several definitions.

⁷⁸⁸ “Th F 112 Final Exam,” TMs, n.d., CMP Collection. The specifically twentieth-century devices are “polychord in tritone relation,” “quartal or fourth chord,” “pentatonic scale in Eb,” “A+11 chord,” and “polyrhythm.”

⁷⁸⁹ *Ibid*, 2.

⁷⁹⁰ Robert Gauldin, “Syllabus for work with Serial Technique,” TMs, n.d., CMP Collection. The syllabus takes care to distinguish between “12-note themes” and tone rows, giving examples of the former from Liszt, *Faust Symphony*; Strauss, *Also Sprach Zarathustra*; **Berg**, *Wozzeck*; Bartók, *Violin Concerto No. 2*; and Britten, *The Turn of the Screw*. As musical examples of pieces using actual serial techniques,

6 twentieth-century items, one of which is atonal and one of which is a popular song. Of the 5 twentieth-century non-popular items, one is atonal—20%.⁷⁹¹

Overall, of 23 references to twentieth-century music in the log and exams (not including the Syllabus for work with Serial Technique), 6—26%—are to atonal music. And, since *Materials and Structure* was the “basic text,” it can be assumed that a sizeable portion of its examples were used in class. If all were, the numbers would become 99 tonal, 24 atonal (counting also the Bartók *Mikrokosmos* volumes). An unknown portion of the course, however, was dedicated to serial music, as seen from the syllabus devoted to such music and its 12 listed works; adding these to the totals brings them to 97 tonal works and 38 atonal ones, so that 71.9% of what was presented was tonal and 28.1% was atonal, in line with the rates found in other CMP educational programs. On the other hand, not counting *Materials and Structure*, the numbers were 17 tonal works and 18 atonal, a nearly even balance. Either way, tonality was not presented in Eastman’s program as something only from the past; 3 tonal works mentioned in the surviving materials are by composers—Creston, Britten, and Schuman—who were living at the time and still writing tonal music (as opposed to Stravinsky, who was by then writing atonal music). The CMP was sufficiently pleased with the Eastman course that it funded a continuation of the program in 1968-69, to be administered to “upper division

Gauldin lists Dallapiccola, *Quaderno Musicale*, *Linee*, *Quartina* [listed separately though part of *Quaderno*], *Five Fragments from Sappho*; Stravinsky, *Go not gently*; Webern, *Concerto*, Op. 24, *Wie bin ich froh*, from *Drei Lieder*, Op. 25; *Variations for Piano*, Op. 27; Krenek, *Peaceful Mood*; Schoenberg, *Sommermüd*, from *Three Songs*, Op. 48; Babbitt, *Three Piano Pieces*, no. 1; and Stockhausen, *Kreutzspiel*. The syllabus implies that all these works were studied in some detail.

⁷⁹¹ “Exam for CMP Group (Eastman),” TMs, n.d., CMP Collection. The twentieth-century pieces featured are Bartók, *Mikrokosmos* no. 72 (“Dragon’s Dance”); Hindemith, *Mathis der Maler* symphony, ii; William Schuman, *A 3-Score Set*, no. 2; Stravinsky, *Symphony of Psalms*, ii; George Harrison, “Blue Jay Way”; and Dallapiccola, “Linee” from *Quaderno Musicale*.

undergraduate students,” probably largely those who had just taken the lower division course.⁷⁹²

Queens College

According to Adler, the Queens College IMCE course was “an attempt to introduce teachers already in the field of music education to contemporary musical trends[.]”⁷⁹³ It was a graduate course in the Music Education program, and was team-taught by Lawrence Eisman and Leo Kraft.⁷⁹⁴ The objectives were “to familiarize the class ... with significant aspects of Twentieth Century Music and how to listen to it,” with “no attempt made to cover the entire field,” as well as “the application of Twentieth Century Music to classroom teaching[.]”⁷⁹⁵ Eric Salzman’s *Twentieth Century Music* was the “basic text,” but was merely recommended.⁷⁹⁶ A log for the course survives, which lists the works and topics studied. In order, these were: Bartók, *Music for Strings, Percussion, and Celesta*; Britten, *War Requiem*; Stravinsky, *Symphony of Psalms*; Schoenberg, Op. 19; Webern, Op. 10; Varèse, *Intégrales*; Stravinsky, *Rite of Spring*; Schoenberg, *Five Pieces for Orchestra*; Carter, *Variations for Orchestra*; a “General discussion and explanation of serialism,” featuring Schoenberg, Berg, Webern, Dallapiccola, Stravinsky, and Babbitt; “Electronic music”; and an attempt “to convey some idea of the avant-garde, particularly

⁷⁹² Grant Beglarian to Samuel Adler, 12 September 1968, CMP Collection.

⁷⁹³ Samuel Adler, “Eastern Regional Institute for Music in Contemporary Education Final Report, July 1968,” CMP Collection.

⁷⁹⁴ Leo Kraft, “Final Report of the IMCE Program, Spring 1968 at Queens College,” 17 July 1968, CMP Collection.

⁷⁹⁵ Ibid.

⁷⁹⁶ Ibid, 1, 3.

with the thought of appealing to high school students who are looking for something far-out.”⁷⁹⁷

In all, of 11 pieces and topics, 8—72.7%—had some connection to atonality, granting that the electronic music discussed most likely used atonal pitch organization when it used pitch at all. The course’s temporal organization, tending to place tonal works nearer to the beginning and atonal works nearer the end, gives some indication of emphasis on atonality as “more modern”; on the other hand, Britten’s *War Requiem* was by a composer who was only 55 years old at the time of the course, so it is not clear that the Queens College program intended to present atonality as more modern than twentieth-century tonal developments. It may just as well have been the intention of Kraft and Eisman to present their class of in-service teachers with the music its members had been least equipped to handle prior to the course. A “Profile for Music 589,” which appears to have been administered to students before the class began, asks them to define the terms ostinato, tonality, chromatic scale, 12-tone row, passacaglia, tempered scale, scherzo, diatonic, expressionism, and electronic music, and also to give the “nationality, one work, one concept or style characteristic associated with” each of Schoenberg, Berg, Webern, Bartók, Hindemith, Stravinsky, Copland, Babbitt, Carter, Sessions, Dallapiccola, Boulez, Stockhausen, Berio, and Britten.⁷⁹⁸ The list of 10 terms includes 2 (20%) necessarily associated with atonal music, while the list of 15 composers includes 12 who ever wrote atonal music (all but Bartók, Hindemith, and Britten) and 10—66.7%—who were mainly known for such music. While the profile, like the course, is oriented toward

⁷⁹⁷ Leo Kraft, “Music 589 – Log,” TMs, n.d., CMP Collection.

⁷⁹⁸ “Profile for Music 589,” TMs, Spring 1968, CMP Collection.

atonality by virtue of the names it lists, it is possible that this was for diagnostic rather than ideological reasons and that the course's greater emphasis on atonality came as a result of the enrollees' distribution of knowledge at its outset.

A concert was offered in conjunction with the course on 5 May 1968, which featured 5 works for winds and piano.⁷⁹⁹ 3 of these, by Poulenc, Berger, and Hindemith, are tonal, and 2, by Berg and Kraft, are atonal. Tonality thus accounted in this small sample for 60% of the works and atonality for 40, tonal music being represented in a quantity not to be expected if a tyranny of atonality were in operation. One of the tonal pieces was even by a composer then living, though one who had by this point begun to write atonal music.⁸⁰⁰ It is worth noting that the program notes, by an uncredited writer, characterize Poulenc as “epitomiz[ing] the spirit of much recent French music,” with “recent” certainly implying contemporaneity rather than confinement to the past.

A final artifact from Queens is a list of “Available Contemporary Music for Elementary School Chorus,” apparently given to the class, which contains the names of 60 works, all tonal, divided into unison, two-part, three-part, and four-part categories.⁸⁰¹ While the concert presented a majority of tonal works, and the choral repertory list exclusively tonal ones, the rest of the Queens College course was somewhat slanted toward atonality, though not to an extent that sought to exclude tonality from the

⁷⁹⁹ “Queens College ... and the Contemporary Music Project – MENC ... present A Concert of Twentieth Century Music,” printed program, 5 May 1968, CMP Collection.

⁸⁰⁰ The pieces on the program were Poulenc, *Trio for Oboe, Bassoon, and Piano*; Berger, *Quartet for Winds*; Kraft, *Dialogues for Flute and Tape*; Berg, *Four Pieces for Clarinet and Piano, Op. 5*; and Hindemith, *Wind Quintet*.

⁸⁰¹ “Available Contemporary Music for Elementary School Chorus (Secular),” TMs, n.d. [1968], CMP Collection. The composers represented are Britten (6), June Clark, Carlisle Floyd (2), Holst, Vaughan Williams (6), Arthur Veal, Ernst Bacon, Bartók (11), Arthur Benjamin, Copland (6), Phillip Hagemann, Kabelevsky (4), Persichetti (8), Prokofiev (3), Eric H. Thiman, Randall Thompson (3), Villa-Lobos, Kodály, and Creston.

discourse of the contemporary. Perhaps more atonal music was analyzed because it was considered more unfamiliar to the class than contemporary tonal music, but more tonal music was presented on supplementary lists and in the recital because the class was thought more likely to encounter such music in its real-world activities.

Philadelphia Public Schools

Rather than a course in a school, the IMCE program in the Philadelphia Public Schools consisted of the opportunity for “talented elementary, junior and senior high school music students” to study composition privately “with a composer rather than a music theoretician.”⁸⁰² The surviving report states that this program was “in its third year,” and that its affiliation with the CMP came in the form of a \$3,000 grant, spent partly to establish an electronic studio at one of the schools.⁸⁰³ Students recommended by their music teachers were each paired with a “composer-teacher,” who was either a “selected Philadelphia composer” or fifth year composition student at Temple University or Philadelphia Musical Academy. Joseph Castaldo of the Philadelphia Musical Academy was a consultant for the program, and the composer-teachers were Jack Heller, Howard Etkins, and Roman Pawlowski.⁸⁰⁴ No information survives about what types of music the students composed, but descriptions of some of the works composed in the electronic studio indicate that they featured computer-generated non-pitch sounds.⁸⁰⁵ The

⁸⁰² [Edwin Heilakka], “School District of Philadelphia Young Composers Project,” TMs, n.d., CMP Collection.

⁸⁰³ Ibid, 2.

⁸⁰⁴ Ibid, 1.

⁸⁰⁵ Virginia S. Hagemann and Joseph J. Goldstein, “Progress Report, Teacher Grant #6: Electronic Music Laboratory,” CMP Collection.

nature of the acoustic compositions cannot be determined.

Villa Maria Institute

The IMCE program at the Villa Maria Institute of Music in Buffalo was directed by Byong-kon Kim, and operated in 1967-68. A “list of students[’] independent projects” from the course survives, which shows that most were compositional in nature, with styles not indicated, while four students chose to present lecture-recitals, all of which featured the works of tonal composers.⁸⁰⁶

A presumed final exam from the course is also present in the archive, administered in June.⁸⁰⁷ Of 14 questions on this exam, one refers definitely to atonal music (“Discuss the tonal organization, in general, in ... [the music of] the Twelve-tone composers.”) and 2 *could* refer to atonal music (students are asked to define “verticalization” and the notation for a cluster with the span of an octave).⁸⁰⁸ Four are analysis questions, 3 pertaining to unnamed works and one to a Debussy work, and one is an aural analysis question pertaining to an unnamed work. Ten questions on the exam, then, pertain to known material, and of these, one definitely pertains to atonal music and two more may do so, for a ratio of representation between 10 and 30%. An earlier test, given on 15 November 1967, has 17 questions, three of which pertain to the twentieth century.⁸⁰⁹ Of these, two

⁸⁰⁶ “List of students [sic] independent projects,” TMs, n.d., CMP Collection. The composers were Vaughan Williams (two of the recitals), Samuel Barber, and Claude Debussy.

⁸⁰⁷ “Test for CMP, Villia Maria Institute of Music, Buffalo, N.Y.,” 19 June 1968, CMP Collection.

⁸⁰⁸ The Villa Maria test questions are grouped under numbered headings; for example, heading “II” on the final exam asks for the definitions of five terms, numbered 1 through 5, heading “I” asks for an essay defining three concepts, etc. Each concept or term the student was asked to define or identify is considered a question for these purposes, regardless of grouping.

⁸⁰⁹ “Assessment Test for CMP, Villa Maria Institute of Music, Buffalo, N.Y.,” 15 November 1967, CMP Collection.

refer to tonal works—“Minor Seconds, Major Sevenths” from Bartók’s *Mikrokosmos*, Volume 6⁸¹⁰ and Prokofiev’s Classical Symphony—and the other is generic, asking for a description of “tonality . . . in the 20th Century[.]” If the test questions are a reasonable proxy for what was taught in the Villa Maria IMCE course, then out of 7 questions known to be about twentieth century music across the two tests, a minimum of one and a maximum of 3 relate to atonal music. Since this is a range of possibilities—between one of 6 and 3 of 6 non-Debussy twentieth-century references—nothing more conclusive can be said about Villa Maria’s program on the basis of these tests than that atonality was discussed, but did not dominate the discussion of the twentieth century.

Byong-kon Kim also gave a “demonstration workshop,” “Some Aspects of Teaching Improvisation,” at the Eastman School on 10 November 1967, which focused on improvising over common practice style chord progressions.⁸¹¹

⁸¹⁰ This particular work is interesting with regard to definitions of tonality, since it is thoroughly dissonant vertically, but focuses almost exclusively on certain dissonant intervals, giving it an harmonic predictability associated with more traditionally tonal music.

⁸¹¹ Byong-kon Kim, “Some Aspects of Teaching Improvisation, Demonstration Workshop, Eastern Division of the Contemporary Music Project,” 10 November 1967, CMP Collection.

IMCE Eastern Region Summary

The programs of the Eastern Region had various distributions of atonal representation:

| Table 33: IMCE Eastern Region Not Counting Anthologies and Texts | | | | | | | |
|--|---|--------------------------------------|--|---------------------------------|--|--|--|
| Institution | works mentioned in report ⁸¹² | works on supplementary lists, if any | composers on supplementary lists, if any | works read or performed, if any | composers mentioned in report (if works not mentioned) | concepts in logs, on syllabi, or on tests (not including student projects/including student projects) ⁸¹³ | total mentions (not including student projects/including student projects) |
| Ithaca College | no information | | | | | | |
| NEC | ratio in earlier Cogan work 3 tonal (75%) to 1 atonal (25%); achievement test has 1 atonal work (100%) ⁸¹⁴ | | | | | | |
| SUNY Potsdam | 2 tonal (66.7%), 1 atonal (33.3%) | | | | 13 tonal (59.1%), 9 atonal (40.9%) | 52 tonal (63.4%), 30 atonal (36.6%) | 67 (62.6%) tonal, 40 atonal (37.4%) |
| High schools in New York state | | | | | 24 tonal (77.4%), 7 atonal (22.6%) | 19 tonal (73.1%), 7 atonal (26.9%) | 43 tonal (75.4%), 14 atonal (24.6%) |
| SUNY Bingham-ton | 7 tonal (77.8%), 1 atonal (11.1%), 1 unknown (11.1%) | | | | | 7 tonal (77.8%), 1 atonal (11.1%), 1 unknown (11.1%) | 7 tonal (77.8%), 1 atonal (11.1%), 1 unknown (11.1%) ⁸¹⁵ |
| Eastman | | | | | | 17 tonal (48.6%), 18 atonal (51.4%) | 17 tonal (48.6%), 18 atonal (51.4%) |
| Queens College | 4 tonal (44.4%), 5 atonal (55.6%) | 60 tonal (100%), 0 atonal | | 3 tonal (60%), 2 atonal (40%) | 0 tonal, 6 atonal (100%) | 0 tonal, 2 atonal (100%) | 7 tonal (31.8%), 15 atonal (68.2%) [not counting choral list] |
| Philadelphia Public Schools | No information. | | | | | | |

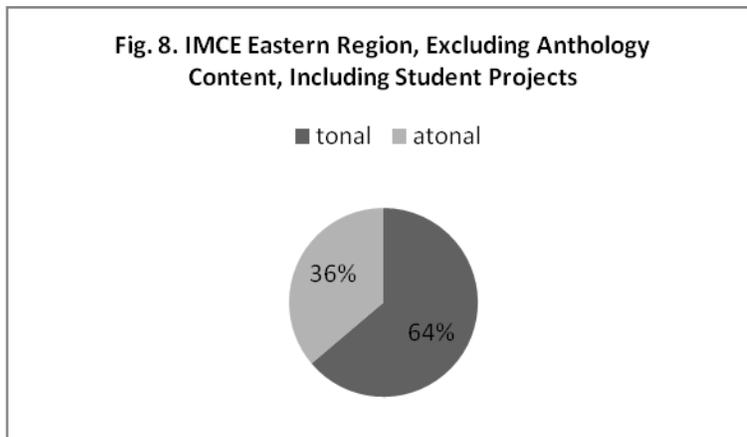
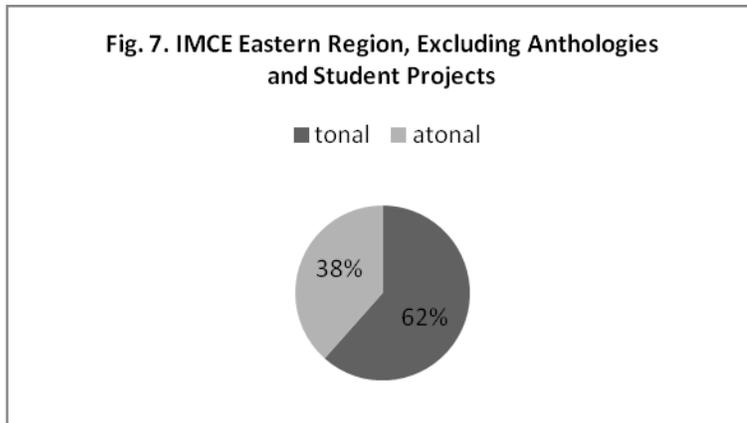
⁸¹² Excludes works listed in other columns, such as “concepts in logs, on syllabi, or on tests”; thus includes mainly works listed on reports.

⁸¹³ Includes composers or works found on tests.

⁸¹⁴ These figures not included in the totals below.

⁸¹⁵ However, surviving materials are isolated assignments, not lists of topics covered.

| | | | | | | | |
|-----------------------|--|--|--|--|--|-----------------------------------|---|
| Villa Maria Institute | | | | | | 16 tonal, 1 atonal ⁸¹⁶ | 16 tonal, 1 atonal (student projects are the only information) |
| Total | | | | | | | 141 tonal (61.6%), 88 atonal (38.4%) / 157 tonal (63.8%), 89 atonal (36.2%) |



Counting only instructor-generated materials, the content of Eastern Region IMCE courses was mixed in character, but with a generally higher percentage of atonal representation than in the Northwestern or Midwestern Regions. Eastman and Queens show balance or atonal dominance (until, in the latter case, the list of choral repertoire is considered). On the whole, however, tonality retained a majority share of the

⁸¹⁶ Includes student final projects.

“contemporary” in the Eastern Region.

| Institution | works mentioned in report ⁸¹⁷ | works on supplementary lists, if any | composers on supplementary lists, if any | works read or performed, if any | composers mentioned in report (if works not mentioned) | concepts in logs, on syllabi, or on tests (not including student projects/including student projects) ⁸¹⁸ | total mentions (not including student projects/including student projects) |
|--------------------------------|---|--------------------------------------|--|---------------------------------|--|--|--|
| Ithaca College | no information | | | | | | |
| NEC | ratio in earlier Cogan work 3 (75%) to 1 (25%); achievement test has 1 atonal work (100%) | | | | | | |
| SUNY Potsdam | 2 tonal (66.7%), 1 atonal (33.3%) | | | | 13 tonal (59.1%), 9 atonal (40.9%) | 52 tonal (63.4%), 30 atonal (36.6%) | 67 (62.6%) tonal, 40 atonal (37.4%) |
| High schools in New York state | | | | | 26 tonal (78.8%), 7 atonal (21.2%) | 19 tonal (76%), 6 atonal (24%) | 45 tonal (77.6%), 13 atonal (22.4%) |
| SUNY Binghamton | 7 tonal (77.8%), 1 atonal (11.1%), 1 unknown (11.1%) | | | | | 7 tonal (77.8%), 1 atonal (11.1%), 1 unknown (11.1%) | 7 tonal (77.8%), 1 atonal (11.1%), 1 unknown (11.1%) ⁸¹⁹ |
| Eastman | 80 tonal (80%), 20 atonal (20%) | | | | | 17 tonal (48.6%), 18 atonal (51.4%) | 97 tonal (71.9%), 38 atonal (28.1%) |
| Queens College | 4 tonal (44.4%), 5 atonal (55.6%) | 60 tonal (100%), 0 atonal | | 3 tonal (60%), 2 atonal (40%) | 0 tonal, 6 atonal (100%) | 0 tonal, 2 atonal (100%) | 7 tonal (31.8%), 15 atonal (68.2%) [not counting choral list] |
| Phil. Public Schools | No information. | | | | | | |
| Villa Maria Institute | | | | | | 16 tonal, 1 atonal ⁸²⁰ | 16 tonal, 1 atonal (student projects are the only information) |

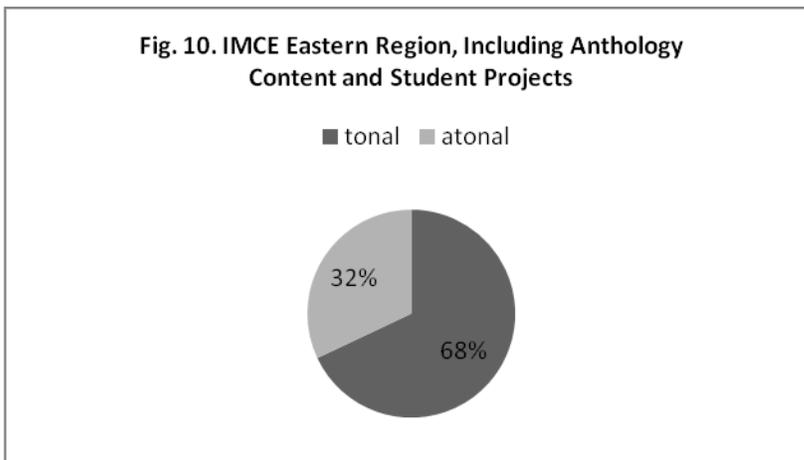
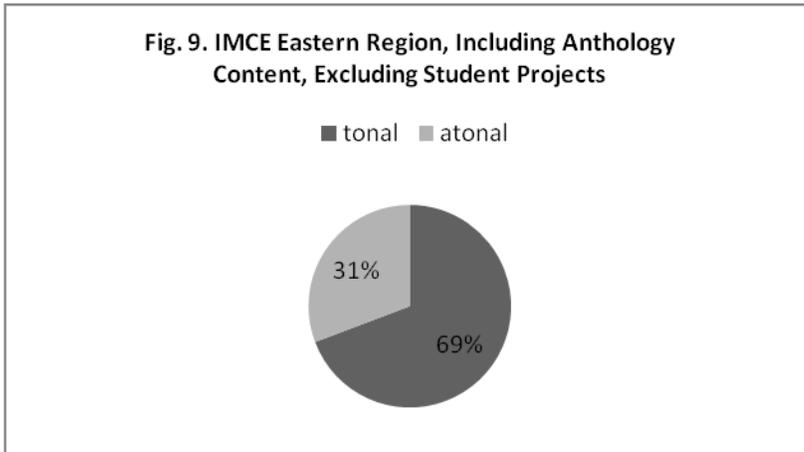
⁸¹⁷ Excludes works listed in other columns, such as “concepts in logs, on syllabi, or on tests”; thus includes mainly works listed on reports.

⁸¹⁸ Includes composers or works found on tests.

⁸¹⁹ Surviving materials are isolated assignments, not lists of topics covered.

⁸²⁰ Includes student final projects.

| | | | | | | | |
|-------|--|--|--|--|--|--|---|
| Total | | | | | | | 223 tonal (67.4%), 108 atonal (32.6%) / 239 tonal (68.7%), 109 atonal (31.3%) |
|-------|--|--|--|--|--|--|---|



With the addition of material from the indicated anthologies, the figures for the Eastern Region come much closer to those from the other Regions. Robert Gauldin’s characterization of *Materials and Structure*’s role in the Eastman program makes it necessary to regard that book’s musical examples as integral to his course, which reduces its proportion of atonal presentation from more than half to slightly more than one quarter. SUNY Potsdam, with one of the higher percentages of atonality in the IMCE,

still saw it significantly overshadowed by tonality.

Southern Region

The Southern Region was under the direction of Wiley Housewright at Florida State University and involved the programs shown in Table 35.

| Institution | Program head | Associated public schools |
|-------------------------------------|--------------------|--------------------------------------|
| East Carolina College | Thomas Miller | Raleigh public schools |
| Florida State University | Everett Pittman | “selected school systems in Florida” |
| George Peabody College for Teachers | Gilbert Trythall | Nashville public schools |
| University of Georgia | Charles Douglas | Fulton County schools |
| University of Kentucky | Bernard Fitzgerald | Lexington schools |

East Carolina University (Greenville, North Carolina)

The IMCE program at East Carolina University attempted to formulate a unified curriculum for music history and theory; the resulting course, as implemented, went in chronological order, but never reached a formal unit on the twentieth century or even the nineteenth.⁸²¹ Instead, throughout the program students were supposed to “relate the material to contemporary techniques.”⁸²² The first year’s syllabus notes only one such relation, coming when “Contemporary Melodies” were compared to the songs of troubadours, trouveres, and Minnesingers.⁸²³ No other such instance is related until the end of the second year, in the eighteenth-century portion of the course, when “Classical forms as used in the 20th century” were discussed. For their final projects, students were to write essays on “compositions chosen from the following areas: 1. Haydn piano

⁸²¹ James A. Searl, “Report on the Experimental Classes in Conjunction with the Institute for Music in Contemporary Education,” printed booklet, June 1968, CMP Collection. Syllabi for both 1966-67 and 1967-68 are included in the report.

⁸²² Searl, 3.

⁸²³ Searl, 13.

sonatas[;] 2. Haydn, Mozart or Beethoven string quartets[;] 3. Contemporary works exemplifying neo-classicism[.]”⁸²⁴ The East Carolina program did thus include some discussion of twentieth-century music, but surviving materials identify no specific works or composers, while the only style they identify is “neo-classical,” most likely with reference to tonal pieces. The program’s team planned a third year, scheduled for 1968-69, that would spend a quarter on “Late Beethoven to Debussy,” one on “Contemporary Music from Debussy,” and a final one on “Continuation of Contemporary Music”;⁸²⁵ the CMP collection contains no material related to this third year, which may or may not have happened, since the report introduces it as “Proposed Third-Year Work.”⁸²⁶

Florida State University

Florida State’s IMCE program took the place of courses called “Basic Theory,” “Sight Singing,” “Keyboard Harmony,” and “Intro[duction] to Music Lit[erature]” for two years running, and was facilitated primarily by Everett Pittman “in consultation” with other faculty members.⁸²⁷ Its objectives were “to present a musical heritage as a single body of learning with variations inherent in different stylistic periods,” and to present students with “the basic skills and theoretical techniques.”⁸²⁸ Listening assignments came from an extensive list, included in the report. Of the list’s 54 items, 24 are from the twentieth

⁸²⁴ Searl, 22-23.

⁸²⁵ Searl, 5.

⁸²⁶ Ibid.

⁸²⁷ Everett Pittman, “Final Report of the IMCE Program, Fall 1966 through Spring 1968, at The School of Music, Florida State University,” TMs on and attached to printed form, 28 June 1968, CMP Collection, 1. The consulting faculty members were Lewis Pankaskie, Joseph A. White, Betty Kanable, Cliff Madsen, and Paul Cutter.

⁸²⁸ Pittman, “Final Report,” 2.

century, including 13 (54.2%) that featured atonal pitch organization, 9 tonal (37.5%), and 2 from what can be considered “other” categories.⁸²⁹ While this is a majority of atonal music, it should be noted that a then-living tonal composer, Roy Harris, was represented on the list, so it does not appear that tonality was being presented as entirely of the past.

The Florida State program also used the Burkhart anthology, the Hardy and Fish anthology, the *Scores Omnibus*, and Dallin’s *Techniques of Twentieth Century Composition*. The 1964 edition of the Burkhart anthology featured 15 twentieth-century compositions, of which 8 were tonal and 7 atonal.⁸³⁰ *Omnibus* contains Ravel (not counted) and Stravinsky, and Hardy and Fish an assortment of 16 tonal, 2 atonal examples.⁸³¹ The most recent edition of Leon Dallin’s *Techniques of Twentieth Century*

⁸²⁹ The twentieth-century items (atonal in bold) are: Puccini, *Turandot*; Debussy, *Prelude à l’après-midi d’une faune* [pre-20th century], “Various preludes for piano”; Ravel, *Daphnis et Chloe*; Hindemith, *Mathis der Maler Symphony*; Stravinsky, *Piano Concerto, l’Histoire du soldat, The Firebird*; Bartók, *Concerto for Orchestra*; **Schoenberg, 5 Orchesterstücke, Moses und Aaron**; **Berg, 5 Orchesterlieder, Wozzeck, Lyric Suite**; **Webern, Songs, Op. 25**; **Schuller, Meditation for Band**; **Stockhausen, Zyklus**; **Boulez, Le Marteau sans maître, Improvisation sur Mallarme**; **Ligeti, Atmospheres**; **Varèse, Offrandes**, and **Dallapiccola, Five Fragments from Sappho**. Varèse, *Poème électronique* is included, though it does not have enough pitch material to receive a pitch-based classification; also listed is *Leïyla and the Poet* by Halim El-Dabh, an electronic work with a pitch component consisting mainly of glissandi. The Debussy and Ravel examples are not included in the totals above or below.

⁸³⁰ Twentieth-century excerpts in the 1964 Burkhart anthology are **Arnold Schoenberg, Six Little Piano Pieces, Op. 19, No. 1**; **Schoenberg, “Sommermüd,” from Three Songs, Op. 48**; Charles Ives, “The Cage,” from *114 Songs*; Béla Bartók, *Mikrokosmos* Vol. V, No. 133 (“Syncopation”); Bartók, *Mikrokosmos* Vol. VI, No. 144 (“Minor Seconds, Major Sevenths”); Bartók, *Mikrokosmos* Vol. VI, No. 150 (“Dance in Bulgarian Rhythm”); Igor Stravinsky, *The Rite of Spring* (Introduction to Part II); Stravinsky, *Sonata for Two Pianos* (Theme with variations”); **Anton Webern, Five Movements for String Quartet, Op. 5, No. 4**; **Webern, “Wie bin ich froh!,” from Drei Lieder, Op. 25**; **Webern, Variations for Piano, Op. 27, ii**; Paul Hindemith, *Piano Sonata No. 2*, i; Hindemith, “Un Cygne,” from *Six Chansons*; **Luigi Dallapiccola, Cinque frammenti di Saffo no. 4 (with significant tonal references)**; and **Milton Babbitt, Three Compositions for Piano, No. 1**.

⁸³¹ Gordon Hardy and Arnold Fish, *Music Literature: A Workbook for Analysis*, 2 vols. (New York: Dodd, Mead and Company, 1966). Vol. I: Homophony includes melodies from Debussy, *String Quartet in G minor*, i; Debussy, *Preludes* book 1, “Voiles”; Stravinsky, *Petrouchka*; Stravinsky, *Symphony of Psalms*, ii; **Schoenberg, Piano Concerto, Op. 42**, i; Hindemith, *Piano Sonata No. 3*, iv; Bartók, *Music for Strings, Percussion, and Celesta*; Prokofiev, *Symphony No. 5*, Op. 100, ii; Copland, *Sonata for Violin and Piano*, i; and Schuman, *Symphony No. 3*, Passacaglia; along with full excerpts from Bartók, *Sixth*

Composition had been published in 1964. It included 233 relevant musical examples,⁸³² of which 206 are from tonal works (88.4%), 27 from atonal ones (11.6%).⁸³³ Among

Bagatelle from *Bagatelles for Piano*; Milhaud, *The Cat* from *The Household Muse*; Harris, *Children at Play* from *Little Suite*; Schuman, *A Three-Score Set*, ii; Persichetti, *Opening Response* from *Hymns and Responses for the Church Year*. Vol. II: Polyphony contains excerpts from Bartók, *Chromatic Invention* from *Mikrokosmos Vol. III* (1935); Hindemith, *Fugue in F* from *Ludus tonalis* (1943); Harris, excerpt from *Fugue III* from *String Quartet No. 3* (1939); Stravinsky, *Symphony of Psalms* (excerpt from ii, 1930); **Webern, *Variations for Piano, Op. 27, ii***. Debussy examples are not counted above or below.

⁸³² This figure excludes examples by Debussy, Ravel, Respighi, and Mahler.

⁸³³ Leon Dallin, *Techniques of Twentieth Century Composition*, second edition (Dubuque, Iowa: Wm. C. Brown Company, 1964). The twentieth-century musical examples in the book are Barber, *Violin Concerto*, Op. 14; Barber, *Symphony No. 1*, Op. 9; Wayne Barlow, *Rhapsody for Oboe: The Winter's Past*; Bartók, *Concerto for Orchestra* (five excerpts); Bartók, *Piano Concerto No. 2* (two excerpts); Bartók, *Piano Concerto No. 3* (eight excerpts); Bartók, *Concerto for Violin* (1938) (two excerpts); Bartók, *Duos for Two Violins*; Bartók, *For Children*; Bartók, *Mikrokosmos* (fifteen excerpts); Bartók, *String Quartet No. 2* (3 excerpts); Bartók, *String Quartet No. 4*; Bartók, *String Quartet No. 5* (five excerpts); Bartók, *Sonatina for Piano*; **Berg, *Violin Concerto*; Berg, *Wozzeck* (three excerpts)**; Ernest Bloch, *Quintet for Piano and Strings*; Bloch, *Sinfonia Breve*; Bloch, *Sonata No. 1 for Violin and Piano* (five excerpts); Britten, *Ballad of Heroës*; Britten, *Ceremony of Carols* (two excerpts); Britten, *Folk Songs of the British Isles*; Britten, *Peter Grimes* (two excerpts); Britten, *Serenade for Tenor, Horn, and Strings, Op. 31* (three excerpts); Copland, *Appalachian Spring* (three excerpts); Copland, *El Salón México*; Copland, *Piano Sonata* (three excerpts); Copland, *Sonata for Violin and Piano* (three excerpts); Copland, *Symphony No. 3*; Debussy, *Pelleas et Melisande* (five excerpts); Debussy, *Preludes for Piano* (eight excerpts); **Lukas Foss and Richard Dufallo, *Music for Clarinet, Percussion, and Piano***; Griffes, *Pleasure Dome of Kublai Khan*; Hanson, *Lament for Beowulf* (three excerpts); Hanson, *Merry Mount*; Hanson, *Symphony No. 2*, "Romantic" (two excerpts); Harris, *American Ballads for Piano* (five excerpts); Harris, *Symphony No. 3* (six excerpts); Hindemith, *Ludus tonalis* (six excerpts); Hindemith, *Mathis der Maler* (nine excerpts); Hindemith, *Symphony in E-flat* (two excerpts); Ives, *114 Songs* (two excerpts); Khachaturian, *Violin Concerto* (two excerpts); Kodály, *Te Deum* (five excerpts); Krenek, *12 Short Piano Pieces*; Mahler, *Songs of the Earth*; Menotti, *The Medium* (two excerpts); Milhaud, *Violin Concerto No. 2*; Milhaud, *Piano Sonata*; Milhaud, *Sonata for Violin and Piano No. 2*; Milhaud, *Sonatine for Two Violins*; Milhaud, *Suite française*; Milhaud, *Symphony No. 1* (two excerpts); Piston, *Divertimento* (three excerpts); Piston, *Symphony No. 1* (two excerpts); Prokofiev, *Classical Symphony, Op. 25* (three excerpts); Prokofiev, *Piano Concerto No. 3*, Op. 26 (three excerpts); Prokofiev, *Violin Concerto No. 2* (two excerpts); Prokofiev, *Peter and the Wolf*; Prokofiev, *Symphony No. 5*; Rachmaninoff, *Piano Concerto No. 2*; Rachmaninoff, *Symphony No. 2*; Ravel, *Bolero*; Ravel, *Piano Concerto in G* (four excerpts); Ravel, *Daphnis et Chloe* (three excerpts); Ravel, *Quartet in F* (two excerpts); Ravel, *Sonatine for Piano* (three excerpts); Respighi, *Concerto Gregoriano for Violin* (three excerpts); **Schoenberg, *Violin Concerto, Op. 36* (seven excerpts)**; **Schoenberg, *Three Piano Pieces, Op. 11* (five excerpts)**; **Schoenberg, *Pierrot Lunaire* (three excerpts)**; **Schoenberg, *String Quartet No. 4* (six excerpts)**; Schuman, *Symphony No. 3*; Schuman, *Three-Score Set* (two excerpts); Scriabin, "Mystic Chord" [check to see what this is]; Shostakovich, *Preludes for Piano*; Shostakovich, *Symphony No. 1* (three excerpts); Shostakovich, *Symphony No. 5* (six excerpts); Shostakovich, *Symphony No. 9*; Sibelius, *Concerto for Violin*; Sibelius, *Pelleas and Melisande*; Sibelius, *Symphony No. 4* (four excerpts); Sibelius, *Symphony No. 7*; Leo Sowerby, *Vision of Sir Launfal*; Stravinsky, *The Firebird Suite* (three excerpts); Stravinsky, *L'Histoire du soldat* (three excerpts); Stravinsky, *Octet*; Stravinsky, *Petrouchka* (five excerpts); Stravinsky, *Rite of Spring* (nine excerpts); Stravinsky, *Symphony of Psalms*; Stravinsky, *Symphony in Three Movements* (three excerpts); Alexandre Tcherepnine, *Bagatelles for Piano*; Randall Thompson, *String Quartet No. 1* (three excerpts); Vaughan Williams, *Fantasia on a Theme by Tallis*; Vaughan Williams, *The Wasps* (three excerpts); William Walton, *Belshazzar's Feast*

works excerpted in anthologies and textbooks used in the Florida State IMCE program, 229 were tonal and 36 atonal, a ratio of 86.4% to 13.6%, more oriented toward tonality than that found in most other programs' selections of anthologies and texts.

Other Florida State materials, however, imply a greater balance. The theory portion of the Florida State course included 6 modules that dealt with specifically twentieth-century concepts: "Tertian and quartal harmonic structures," "Atonality," "Pantonality," "Contemporary notation," "Contemporary Styles notation survey," and "Avant-garde styles & notations[.]"⁸³⁴ The grouping of tertian and quartal harmony in the same unit is curious, but not evidence of twentieth-century tonality's dismissal. The list of topics does not indicate what "contemporary styles" were featured in the "notation survey," nor what the survey entailed. Since 3 of the 6 twentieth century-specific theory modules dealt with atonality-related concepts, it does seem likely that discussion of atonality accounted for at least half the twentieth-century material in the Florida State course, despite the content of its anthologies and texts.

A surviving exam, dated 16 March 1968, calls for students to construct "a mystic chord beginning on an E natural," "a 'Ganztonakkord' [whole-tone chord] on any note of your choice," and "a tone row containing tonal elements as might be found in a work by Dallapiccola or Berg."⁸³⁵ The first two items are ambiguous in character, being applicable in music that is tonal in a very free fashion or hovers between tonality and atonality, while the third relates to tonal references in atonal works. The exam thus also

(five excerpts); Walton, *Symphony No. 1* (two excerpts); **Webern, *Symphony, Op. 21***. 31 examples, from Debussy, Ravel, Respighi, Rachmaninoff, and Mahler, are not counted above or below. 264 (total) examples 27 atonal.

⁸³⁴ Pittman, "Final Report," 3.

⁸³⁵ [Everett Pittman], "Music Theory 302, March 16, 1968," TMs, CMP Collection.

points toward balance. Not counting the anthologies and texts, there are 35 references to works and concepts in the surviving materials, with 16 tonal references, 17 atonal references, and two “other.” Including the anthologies and texts, the tonal and atonal numbers become 245 (81.7%) and 53 (17.7%). This disconnect, since the titles of the course’s twentieth-century units do not match the ratio just given, makes it seem as though the anthologies and texts were not used, or were used little, in the twentieth-century portion of the Florida State program. Even so, as has been the present study’s policy, the anthologies and texts are counted in the chart below for the sake of consistency; also for the sake of consistency, a chart that counts no texts or anthologies precedes it.

George Peabody College for Teachers

The program at George Peabody, directed by Gilbert Trythall, replaced the complete theory and history sequence at that institution.⁸³⁶ Rather than being taught entirely by Trythall, the courses were “implemented by [the] faculty member assigned to [each] course.”⁸³⁷ “Texts ... varied with faculty assigned to differing levels of the course,” according to the report. Trythall’s report lists the Hardy and Fish anthology as a text, along with “*Examples for Musical Analysis* by Bockman and Starr,” of which a WorldCat search can find no trace. Hardy and Fish contained its by-now familiar 16 tonal and 2 atonal examples.⁸³⁸ In addition to the report, a list of “independent projects” by students

⁸³⁶ Gilbert Trythall, “Final Report of the IMCE Program[,] Fall 1966 through Spring 1968, at George Peabody College for Teachers,” 9 August 1968, TMs on printed form, CMP Collection, 1.

⁸³⁷ Trythall, “Final Report,” 1. Other faculty members involved were Don Cassel, Werner Zepernick, Robert Weaver, Charles Ball, and Scott Withrow. (Trythall, “Final Report,” 4.)

⁸³⁸ Gordon Hardy and Arnold Fish, *Music Literature: A Workbook for Analysis*, 2 vols. (New York: Dodd,

in Theory and History V, which discussed the music of 1920 through what was then the present, and a variety of tests survive. None of the surviving tests, unfortunately, are strictly speaking from the twentieth-century portion of the course.

The list of projects includes 11 titles, some of which were apparently composition projects. 3 of the 11 titles, about 27%, refer to atonal subjects, while one project was called “The Art Songs of Charles Ives,” and the rest of the titles are ambiguous as to precise content.⁸³⁹ Thus, 3 of 4 George Peabody student projects with known stylistic subject matter dealt with atonal music. An exam from Fall 1967 asks 15 questions,⁸⁴⁰ of which one refers to twentieth-century music: “The modern technique of writing in more than one key at the same time is called [blank],” referring to polytonal music, which qualifies as tonal music. Whether or not the student projects are counted, references to tonality in George Peabody course materials (including the anthology used) far outnumber references to atonality.

Mead and Company, 1966). Vol. I: Homophony includes melodies from Debussy, String Quartet in G minor, i; Debussy, *Preludes* book 1, “Voiles”; Stravinsky, *Petrouchka*; Stravinsky, *Symphony of Psalms*, ii; **Schoenberg, *Piano Concerto, Op. 42***, i; Hindemith, *Piano Sonata No. 3*, iv; Bartók, *Music for Strings, Percussion and Celesta*; Prokofiev, *Symphony No. 5*, Op. 100, ii; Copland, *Sonata for Violin and Piano*, i; and Schuman, *Symphony No. 3*, Passacaglia; along with full excerpts from Bartók, *Sixth Bagatelle* from *Bagatelles for Piano*; Milhaud, *The Cat* from *The Household Muse*; Harris, *Children at Play* from *Little Suite*; Schuman, *A Three-Score Set*, ii; Persichetti, *Opening Response* from *Hymns and Responses for the Church Year*. Vol. II: Polyphony contains excerpts from Bartók, *Chromatic Invention* from *Mikrokosmos Vol. III* (1935); Hindemith, *Fugue in F* from *Ludus tonalis* (1943); Harris, excerpt from *Fugue III* from *String Quartet No. 3* (1939); Stravinsky, *Symphony of Psalms* (excerpt from ii, 1930); **Webern, *Variations for Piano, Op. 27***, ii. As always, the Debussy examples are not counted.

⁸³⁹ [Gilbert Trythall], “Independent Projects, Theory [and] History V, Spring 1968,” TMs, CMP Collection. The titles of the projects are (those about atonal subjects in bold) “The Art Songs of Charles Ives,” “**An Analysis of Dallapiccola’s *Quaderno Musicale de Annalibera***,” “Tape Composition in Musique concrète,” “Outline of Opera in the Twentieth Century,” “Composition for Jazz Ensemble,” “Recent Church Music,” “Contemporary Dutch Organ Composers,” “**Serial Composition for Bassoon and Piano**,” “American Art Songs Between World Wars,” “**The Compositional Attitudes of Oliver [sic] Messiaen**,” and “Recording Techniques in Commercial Studios.”

⁸⁴⁰ As is this dissertation’s policy when discussing tests, for ease and consistency of tabulation, the number of questions given here represents the number of answers desired.

The program in the Nashville Metropolitan Public Schools sought “to approach the general music course from the popular interests of the 7th grade child, gradually leading him to a knowledge of the essential elements of music and to music that is more enduring.”⁸⁴¹ No materials from this course survive in the archive except the proposal and a report that indicates visits to the class by “local entertainer[s],” attendance by the class at performances of “either the regular Youth Concert Series performed by the Nashville Symphony, or the newly organized Chamber Orchestra,” and a demonstration of electronic music by Trythall.⁸⁴² Overall, surviving materials from the Nashville IMCE program contain only 5 definite references to musical style, of which 3 are to atonal music (60%); this tiny sample is not enough to go on, however, in attempting to consider the Nashville program’s stance toward tonality and atonality in twentieth-century music.

University of Georgia

The University of Georgia course was supervised by Charles H. Douglas, and replaced only “the third course in a four-course lower division theory sequence.”⁸⁴³ According to the report, students were “required to listen to practically all works in the Hardy and Fish anthology” and also “required to listen to and to become familiar with” 4 twentieth-century works: Webern, Symphony, Op. 21; Copland, Symphony No. 3; Sibelius, Symphony No. 5; and Bartók, String Quartet No. 5. All but the Webern are tonal works

⁸⁴¹ “Institute for Music in Contemporary Education 1966-67,” TMs, CMP Collection. Though it claims to be a “Proposal [for] Development of a creative approach to the 7th grade general music course,” the document discusses the 7th grade course in the past tense, as though it is complete.

⁸⁴² “Institute for Music in Contemporary Education,” 2-3.

⁸⁴³ Charles H. Douglas, “Final Report of the IMCE Program Fall 1966 through Spring 1968, at [the] University of Georgia,” 1 July 1968, TMs, CMP Collection. The other faculty members involved in the program were John Corina, Philip Jameson, and Virginia Carson (Douglas, “Final Report,” 7).

(so the list is 25% atonal), with the chronologically most recent 2 both being tonal: the Bartók quartet dates from 1934, the Copland symphony from 1946.

The Hardy and Fish anthology features, among its (non-Debussy) twentieth-century works, 16 that are tonal and 2 that are atonal.⁸⁴⁴ Students also “owned” Elie Siegmeister, *Harmony and Melody*, Vol. II, but the extent of their assignments in it is not indicated. The Siegmeister book includes 37 twentieth-century musical examples, of which 27 are from counted tonal works and 6 are from atonal works, a ratio among these 33 of 82% tonal to 18% atonal.⁸⁴⁵ Students were assigned readings, unspecified by the report, in Reti, *Tonality, Atonality, Pantonality* and Marquis, *Twentieth Century Music Idioms*. Marquis features 98 examples, 54 tonal (55.1%) and 44 atonal (44.9%), but since it is

⁸⁴⁴ Gordon Hardy and Arnold Fish, *Music Literature: A Workbook for Analysis*, 2 vols. (New York: Dodd, Mead and Company, 1966). Vol. I: Homophony includes melodies from Debussy, String Quartet in G minor, i; Debussy, *Preludes* book 1, “Voiles”; Stravinsky, *Petrouchka*; Stravinsky, *Symphony of Psalms*, ii; **Schoenberg, Piano Concerto, Op. 42**, i; Hindemith, *Piano Sonata No. 3*, iv; Bartók, *Music for Strings, Percussion and Celeste*; Prokofiev, *Symphony No. 5*, Op. 100, ii; Copland, *Sonata for Violin and Piano*, i; and Schuman, *Symphony No. 3*, Passacaglia; along with full excerpts from Bartók, *Sixth Bagatelle* from *Bagatelles for Piano*; Milhaud, *The Cat* from *The Household Muse*; Harris, *Children at Play* from *Little Suite*; Schuman, *A Three-Score Set*, ii; Persichetti, *Opening Response* from *Hymns and Responses for the Church Year*. Vol. II: Polyphony contains excerpts from Bartók, *Chromatic Invention* from *Mikrokosmos Vol. III* (1935); Hindemith, *Fugue in F* from *Ludus tonalis* (1943); Harris, excerpt from *Fugue III* from *String Quartet No. 3* (1939); Stravinsky, *Symphony of Psalms* (excerpt from ii, 1930); **Webern, Variations for Piano, Op. 27**, ii.

⁸⁴⁵ Elie Siegmeister, *Harmony and Melody*, Vol. II: Modulation; Chromatic and Modern Styles (Belmont, Calif.: Wadsworth Publishing Company, Inc., 1966). Twentieth-century musical examples in Volume II are Bartók, *Roumanian Folk Dances*, No. 2, No. 5; Bartók, *Mikrokosmos* “In Phrygian Mode,” “Bulgarian Rhythm,”; “Six Dances in Bulgarian Rhythm” Bartók, *Music for Strings, Percussion, and Celeste*; Bartók, String Quartet No. 5; **Berg, Wozzeck** (two excerpts); Copland, *Appalachian Spring*; **Dallapiccola, “An Mathilde”**; Debussy, *Preludes, Book 1* (“Voiles”); Falla, *El Amor Brujo* (Ritual Fire Dance); George Gershwin, *Rhapsody in Blue*; Hindemith, *Piano Sonata No. 3*; Ives, *Piano Sonata No. 2*, “Concord” (“Emerson”); Frank Loesser, “Joey, Joey, Joey” from *The Most Happy Fella*; Milhaud, *Protee Suite*; Milhaud, *Le pauvre matelot*; Milhaud, *Saudades do Brasil*; Prokofiev, *Symphony No. 6*, Op. 111; Prokofiev, *Alexander Nevsky*; Prokofiev, *Violin Concerto No. 2*; Prokofiev, *Symphony No. 5* (two excerpts); Ravel, *Sonatine*; Ravel, *Pavanne pour une Infante defunte*; Revueltas, *Homenaje a Federico Garcia Lorca*; **Schoenberg, String Quartet No. 3**; **Schoenberg, Serenade, Op. 24**; Siegmeister, *Symphony No. 3*; Stravinsky, *Les noces*; Stravinsky, *The Rite of Spring* (Dance of the Adolescents); Stravinsky, *Petrushka* (two excerpts); Stravinsky, *L’Histoire du soldat*; **Webern, Variations for Piano, Op. 27**. The Debussy, Ravel, and Loesser examples are not included in the figures above or below.

unclear how much of the book or what parts of it students were assigned to read, its contents are included in a separate figure on the accompanying chart.⁸⁴⁶ In Hardy and Fish combined with Siegmeister are found 43 tonal twentieth-century examples (84.3%) and 8 atonal ones (15.6%), while in the three together are 99 tonal (65.6%) and 52 atonal examples (34.4%).

Students composed their own music in period styles throughout the course, and the titles of 11 final composition projects are given in the report, but only one, “Quartal Study for Trumpet and Piano,” betrays a style. The titles of 7 final essays are also given, but only “The American Experimental Tradition—Varèse and Cage” refers directly to particular twentieth-century composers or styles.⁸⁴⁷ Thus, references in surviving materials to student work are insufficiently specific to be counted in the totals below. Unfortunately, the CMP collection contains no further documents relating to the Georgia IMCE program’s twentieth-century content, though other exams relating to earlier

⁸⁴⁶ G. Welton Marquis, *Twentieth-Century Music Idioms* (Englewood Cliffs, N.J.: Prentice-Hall, Inc.), 1964. The twentieth-century examples included in Marquis are Bartók, *Violin Concerto* (two excerpts); Bartók, *String Quartet No. 1* (two excerpts); Bartók, *String Quartet No. 5* (two excerpts); Bartók, *String Quartet No. 6*; **Berg, Chamber Concerto (two excerpts)**; **Berg, Lyric Suite**; **Berg, Wozzeck** (two excerpts); **Carter, String Quartet No. 1** (five excerpts); Copland, *Sextet for String Quartet, Clarinet, and Piano*; Hindemith, *The Four Temperaments* (five excerpts); Hindemith, *Mathis der Maler* (five excerpts); Hindemith, *First Piano Sonata* (five excerpts); Hindemith, *Third Piano Sonata* (three excerpts); Hindemith, *Second Piano Sonata* (three excerpts); Hindemith, *Ludus tonalis* (seven excerpts); Hindemith, *String Quartet No. 6* (two excerpts); Hindemith, *Symphony in E-flat* (two excerpts); Piston, *String Quartet No. 4* (four excerpts); Prokofiev, *Violin Concerto No. 2* (three excerpts); **Schoenberg, String Quartet No. 4** (sixteen excerpts); **Schoenberg, Pierrot Lunaire**; **Schoenberg, Three Piano Pieces, Op. 11** (four excerpts); Schuman, *String Quartet No. 4*; **Sessions, Quintet** (two excerpts); **Stockhausen, Kontra-Punkte**; Stravinsky, *Symphony of Psalms* (two excerpts); Stravinsky, *Three Pieces for String Quartet*; Stravinsky, *Petrouchka*; **Webern, Variations for Orchestra, Op. 30** (two excerpts); **Webern, Five Pieces for String Quartet, Op. 5** (five excerpts); **Webern, Three Songs, Op. 18**; **Webern, String Quartet, Op. 28** (two excerpts); Elliot Weisgarber, *Divertimento* (two excerpts).

⁸⁴⁷ Douglas, “Final Report,” 12. The other essay titles, for the record, are “Techniques of Palestrina Compared with Those of Contemporary Music,” “A Study of Contemporary Compositional Techniques,” “A Comparison of Beethoven’s Musical Techniques with Contemporary Music,” “Consonance and Dissonance,” “Aesthetics of Music,” and “Analysis of the First Theme of the First Movement of Nine Symphonies.”

periods are present.

University of Kentucky

Bernard Fitzgerald, former CMP Director, was IMCE program head at the University of Kentucky. Kentucky's program encompassed the theory and history sequence for freshmen and sophomores,⁸⁴⁸ and was taught entirely by Fitzgerald except for "a section ... the second year" taught by Kenneth Wright.⁸⁴⁹ The final report contains no information about what styles of music were studied in the courses at Kentucky. A report of the second year indicates that the first semester was devoted to music of the common practice period, while the second semester dealt with the twentieth century.⁸⁵⁰

According to Fitzgerald's report, the texts for the Kentucky second-year courses were *Music For Advanced Study: A Sourcebook of Excerpts*, by Robert A. Melcher and Willard F. Warch, and *Techniques of Twentieth Century Composition* by Leon Dallin.⁸⁵¹ The former deals with advanced common practice period harmony only; it presents examples of nothing beyond "Chords of the Ninth, Eleventh, and Thirteenth" (Chapter 12), and no music of the twentieth century besides Ravel (2 excerpts) and Debussy (2 excerpts).⁸⁵² Dallin featured 231 counted musical examples, of which 206 are tonal (89.2%) and 27

⁸⁴⁸ Bernard Fitzgerald, "Final Report of the IMCE Program, Fall 1966 through Spring 1968, at [the] University of Kentucky," 20 June 1968, CMP Collection.

⁸⁴⁹ Fitzgerald, "Final Report," 6.

⁸⁵⁰ Bernard Fitzgerald, "Report of Institute Project (Second Year – 1967-68), University of Kentucky," CMP Collection, 1.

⁸⁵¹ *Ibid.*, 1, 4.

⁸⁵² Robert A. Melcher and Willard F. Warch, *Music for Advanced Study: A Source Book of Excerpts* (Englewood Cliffs, N.J., Prentice-Hall, Inc., 1965). The Ravel and Debussy excerpts are from Ravel, *Mother Goose Suite*, "The Magic Garden"; Ravel, *String Quartet in F Major*; Debussy, *Preludes*, Book I, No. 8, "La fille aux cheveux de lin"; Debussy, *Pelleas et Melisande*, Act II, Scene I. They are not counted here.

atonal (11.7%).⁸⁵³

Fitzgerald's account of a Writing Skills course gives the following sequence and proportion:

⁸⁵³ Leon Dallin, *Techniques of Twentieth Century Composition*, second edition (Dubuque, Iowa: Wm. C. Brown Company, 1964). The twentieth-century musical examples in the book are Barber, *Violin Concerto*, Op. 14; Barber, *Symphony No. 1*, Op. 9; Wayne Barlow, *Rhapsody for Oboe: The Winter's Past*; Bartók, *Concerto for Orchestra* (five excerpts); Bartók, *Piano Concerto No. 2* (two excerpts); Bartók, *Piano Concerto No. 3* (eight excerpts); Bartók, *Violin Concerto* (1938) (two excerpts); Bartók, *Duos for Two Violins*; Bartók, *For Children*; Bartók, *Mikrokosmos* (fifteen excerpts); Bartók, *String Quartet No. 2* (3 excerpts); Bartók, *String Quartet No. 4*; Bartók, *String Quartet No. 5* (five excerpts); Bartók, *Sonatina for Piano*; **Berg, Concerto for Violin**; **Berg, Wozzeck** (three excerpts); Ernest Bloch, *Quintet for Piano and Strings*; Bloch, *Sinfonia Breve*; Bloch, *Sonata No. 1 for Violin and Piano* (five excerpts); Britten, *Ballad of Heroes*; Britten, *Ceremony of Carols* (two excerpts); Britten, *Folk Songs of the British Isles*; Britten, *Peter Grimes* (two excerpts); Britten, *Serenade for Tenor, Horn, and Strings, Op. 31* (three excerpts); Copland, *Appalachian Spring* (three excerpts); Copland, *El Salón México*; Copland, *Sonata for Piano* (three excerpts); Copland, *Sonata for Violin and Piano* (three excerpts); Copland, *Symphony No. 3*; Debussy, *Pelleas et Melisande* (five excerpts); Debussy, *Preludes for Piano* (eight excerpts); **Lukas Foss and Richard Dufallo, Music for Clarinet, Percussion, and Piano**; Griffes, *Pleasure Dome of Kublai Khan*; Hanson, *Lament for Beowulf* (three excerpts); Hanson, *Merry Mount*; Hanson, *Symphony No. 2: Romantic* (two excerpts); Harris, *American Ballads for Piano* (five excerpts); Harris, *Symphony No. 3* (six excerpts); Hindemith, *Ludus tonalis* (six excerpts); Hindemith, *Mathis der Maler* (nine excerpts); Hindemith, *Symphony in E-flat* (two excerpts); Ives, *114 Songs* (two excerpts); Khachaturian, *Concerto for Violin* (two excerpts); Kodály, *Te Deum* (five excerpts); **Krenek, 12 Short Piano Pieces**; Mahler, *Song of the Earth*; Menotti, *The Medium* (two excerpts); Milhaud, *Violin Concerto No. 2*; Milhaud, *Piano Sonata*; Milhaud, *Sonata for Violin and Piano No. 2*; Milhaud, *Sonatine for Two Violins*; Milhaud, *Suite française*; Milhaud, *Symphony No. 1* (two excerpts); Piston, *Divertimento* (three excerpts); Piston, *Symphony No. 1* (two excerpts); Prokofiev, *Classical Symphony*, Op. 25 (three excerpts); Prokofiev, *Piano Concerto No. 3*, Op. 26 (three excerpts); Prokofiev, *Violin Concerto No. 2* (two excerpts); Prokofiev, *Peter and the Wolf*; Prokofiev, *Symphony No. 5*; Rachmaninoff, *Piano Concerto No. 2*; Rachmaninoff, *Symphony No. 2*; Ravel, *Bolero*; Ravel, *Piano Concerto in G for Piano* (four excerpts); Ravel, *Daphnis et Chloe* (three excerpts); Ravel, *Quartet in F* (two excerpts); Ravel, *Sonatine for Piano* (three excerpts); Respighi, *Concerto Gregoriano for Violin* (three excerpts); **Schoenberg, Violin Concerto, Op. 36** (seven excerpts); **Schoenberg, Piano Pieces, Op. 11** (five excerpts); **Schoenberg, Pierrot Lunaire** (three excerpts); **Schoenberg, String Quartet No. 4** (six excerpts); Schuman, *Symphony No. 3*; Schuman, *Three-Score Set* (two excerpts); Scriabin, "Mystic Chord" [check to see what this is]; Shostakovich, *Preludes for Piano*; Shostakovich, *Symphony No. 1* (three excerpts); Shostakovich, *Symphony No. 5* (six excerpts); Shostakovich, *Symphony No. 9*; Sibelius, *Concerto for Violin*; Sibelius, *Pelleas and Melisande*; Sibelius, *Symphony No. 4* (four excerpts); Sibelius, *Symphony No. 7*; Leo Sowerby, *Vision of Sir Launfal*; Stravinsky, *The Firebird Suite* (three excerpts); Stravinsky, *L'Histoire du soldat* (three excerpts); Stravinsky, *Octet*; Stravinsky, *Petrouchka* (five excerpts); Stravinsky, *Rite of Spring* (nine excerpts); Stravinsky, *Symphony of Psalms*; Stravinsky, *Symphony in Three Movements* (three excerpts); Alexandre Tcherepnine, *Bagatelles for Piano*; Randall Thompson, *Quartet No. 1* (three excerpts); Vaughan Williams, *Fantasia on a Theme by Tallis*; Vaughan Williams, *The Wasps* (three excerpts); William Walton, *Belshazzar's Feast* (five excerpts); Walton, *Symphony No. 1* (two excerpts); **Webern, Symphony, Op. 21**. The 31 total examples by Debussy, Ravel, Respighi, Rachmaninoff, and Mahler are not counted here.

- a. Chromaticism of the Post-Romantic style as a leading edge to the 20th Century.
- b. Impressionism: new uses of traditional scales and chords; new techniques, chord structures, shifting tonality, expanded tonality, etc.
- c. Twentieth century harmony: bi-chordal structures, bitonality, polychords, polytonality, atonal harmony, serial harmony, tone clusters.
- d. Melody, rhythm and meter in the twentieth century.
- e. Formal structures of twentieth century music.
- f. Recent experiments and innovations: aleatoric, electronic, and computer composition techniques, etc.⁸⁵⁴

This outline, though it lists atonal concepts after tonal ones, seems to place both on equal footing within “Twentieth century harmony”; of 7 techniques listed, 4 are tonal, 2 are atonal, and one can exist within tonality or atonality. Since it includes no information about the works and composers discussed, the report provides no way to determine the attitude of the course regarding its insinuated currency of various techniques. The analysis portion used “musical examples from the text materials ... supplemented by 20th century music being studied by students on their major instrument”⁸⁵⁵; while this account fails to indicate in full what works students were studying, it confirms that the Dallin text was used extensively as source material.

Fitzgerald reported that “[a] series of lectures and discussions with visiting composers (including Ulysses Kay, Lothar Klein and others) whose works were being performed locally provided opportunities for student contacts with composers during the year.”⁸⁵⁶ Kay was a tonal composer, Klein an atonal one, but the lack of a complete guest list makes this passage less useful than it could have been. In addition, according to

⁸⁵⁴ Fitzgerald, “Report of Institute Project,” 3.

⁸⁵⁵ Ibid.

⁸⁵⁶ Ibid., 9.

Fitzgerald, “[f]aculty members . . . presented a series of special lectures on selected 20th century works which University performing groups were preparing for performance,” but he neglects to list the works in question.⁸⁵⁷

A “Reference Reading List” for Music 273 lists twelve relatively comprehensive volumes, which explain both twentieth-century tonal and atonal components, though one is exclusively a treatment of serial principles.⁸⁵⁸ There is no record of the assigned readings, which determined what these books contributed to the course’s content.

A list of “Independent Study Projects Completed by Second Year Students” is also included in the second-year report. Of 16 second-semester projects, 5 dealt with twentieth-century works.⁸⁵⁹ Of these, none are atonal, though Partch’s *Cloud Chamber Music* exists outside the confines of the standard Western tuning system. The Partch work (between 1946-1950) is the most recent represented, though Menotti’s quite traditional *The Medium* (1945) dates from barely earlier; the list thus gives no indication that atonality was presented in the Kentucky program in anything approaching an overbearing way.

The second year final analysis exam is present in the archive, and consists of 10 handwritten excerpts about which the students were to write.⁸⁶⁰ No composers or works

⁸⁵⁷ Fitzgerald, “Report of Institute Project,” 10.

⁸⁵⁸ [Bernard Fitzgerald], “273 Reference Reading List,” TMs, n.d., CMP Collection. The texts are, in Fitzgerald’s orthography, “Chromatic Harmony - Shir-Cliff, Jay and Rauscher [;] Materials and Structure of Music Vol. II – Christ, Thomson et al.[;] Contemporary Harmony – Ulehla[;] Harmony and Melody Vol. II – Siegmeister[;] Twentieth Century Harmony – Persichetti[;] Harmonic Materials of Modern Music – Hanson[;] Twentieth Century Harmony – Marquis[;] Tonality in Modern Music – Reti[;] A Study of Twentieth Century Harmony – Carner[;] Serial Composition – Brindle[;] Music Composition – Jones[; and] The Shaping Forces of Music – Toch[.]”

⁸⁵⁹ The twentieth-century works on the list are Menotti, *The Medium*; Scriabin, *Piano Sonata No. 10*; Griffes, *The Fountain of Aqua Paola*; Messiaen, *Piano Preludes*, and Partch, *Cloud Chamber Music*.

⁸⁶⁰ [Bernard Fitzgerald], “Final Exam, 2nd year – second semester,” May 1968, photocopy of handwritten

are identified, and the excerpts, ranging from 3 to 7 measures in length, are not long enough to be given pitch-content signifiers in the manner of the CPS works. Nine of the excerpts are definitely tonal, though certainly from the twentieth century, while one appears to be atonal. This does not seem to be an analysis test that would have been given to conclude a course dominated by atonal music. The course's last-semester "Listening Exam," consisting of "Descriptive Analysis," also survives. On this exam, students were to "Identify elements of style, techniques, melodic and harmonic structure, rhythmic and metrical organization, and compositional techniques in ... five recorded examples."⁸⁶¹ Fitzgerald tells us on the archival copy of the test that the recorded excerpts were from Bartók, *Piano Concerto No. 2*; Schoenberg, *Violin Concerto*; Copland, *Sextet*; Shostakovich, *Symphony No. 5*, and Hindemith, *Woodwind Quintet*. All are tonal works but Schoenberg's; the descriptive listening exam featured 20% atonal music. Thus, the information available about what was covered in the Kentucky course, and in what proportion, indicates that the ratio of atonality to tonality was relatively low. In the surviving course materials, there are 26 explicit references to twentieth-century concepts, works or excerpts from such works; of these, only 4—about 15%—are of an atonal character. If the student final projects are eliminated as not necessarily representing Fitzgerald's hopes or intentions, the exams and report remain, and feature references to 21 concepts and excerpts, of which 4—19%—are atonal. Both figures are higher than the percentage presented by the Dallin text; taken together, not counting the student projects, text and course materials featured 251 tonal examples (89%) and 31

pages, CMP Collection.

⁸⁶¹ [Bernard Fitzgerald], "Final Exam Music 273, Second Year – Second Semester Music Theory," TMs, n.d., CMP Collection.

atonal examples (11%). The difference in proportion between Fitzgerald's own materials and the text he chose suggests that the higher percentage might be more in line with Fitzgerald's agenda for the program. Dallin's examples are included in the chart below, however, since Fitzgerald's report makes it clear that they were used.

Fitzgerald's account of three pre-college programs under the University of Kentucky's aegis includes some information about their specific content.⁸⁶² One, a fifth and sixth grade program, was centered on "creative writing ... in the form of class projects"; "a number of songs were completed during the span of the project," which also involved "listening experiences with recordings designed to foster the understanding and appreciation of contemporary music."⁸⁶³ The report does not indicate what contemporary music was covered, however.

In a second project, at the fourth and sixth grade levels, the focus was "on developing musicianship by involving the student in a complete musical experience—writing, performing and hearing their compositions."⁸⁶⁴ While Fitzgerald states that "[b]asic techniques such as inversion, retrograde, etc. were introduced as devices useful in melodic construction," this can hardly be taken as evidence that such procedures were presented outside a tonal context; the only other devices referred to are "pentatonic and other scales" and "harmonization of melodies ... in triadic harmony[.]"⁸⁶⁵ Students in this program also "attended several concerts at the University, including one by Stravinsky

⁸⁶² Bernard Fitzgerald, "Public School Projects, Lexington, Kentucky," TMs, n.d., CMP Collection.

⁸⁶³ Fitzgerald, "Public School Projects," 2.

⁸⁶⁴ Ibid.

⁸⁶⁵ Ibid.

conducting his music.”⁸⁶⁶ From the evidence Fitzgerald presented, it appears that the fourth and sixth grade project focused on relatively conservative materials.

The third pre-college program in Kentucky, conducted at the third grade level, was part of “a chronological study beginning with prehistoric man” which presented “the music, art, sculpture, drama and literature of each era[.]”⁸⁶⁷ Unfortunately, Fitzgerald’s report gives no examples of what contemporary music was discussed in the program. Thus, his account of the Kentucky pre-college programs adds no data to this overview of IMCE content.

IMCE Southern Region Summary

According to available evidence, the Southern Region IMCE programs presented the following percentages of tonal and atonal materials:

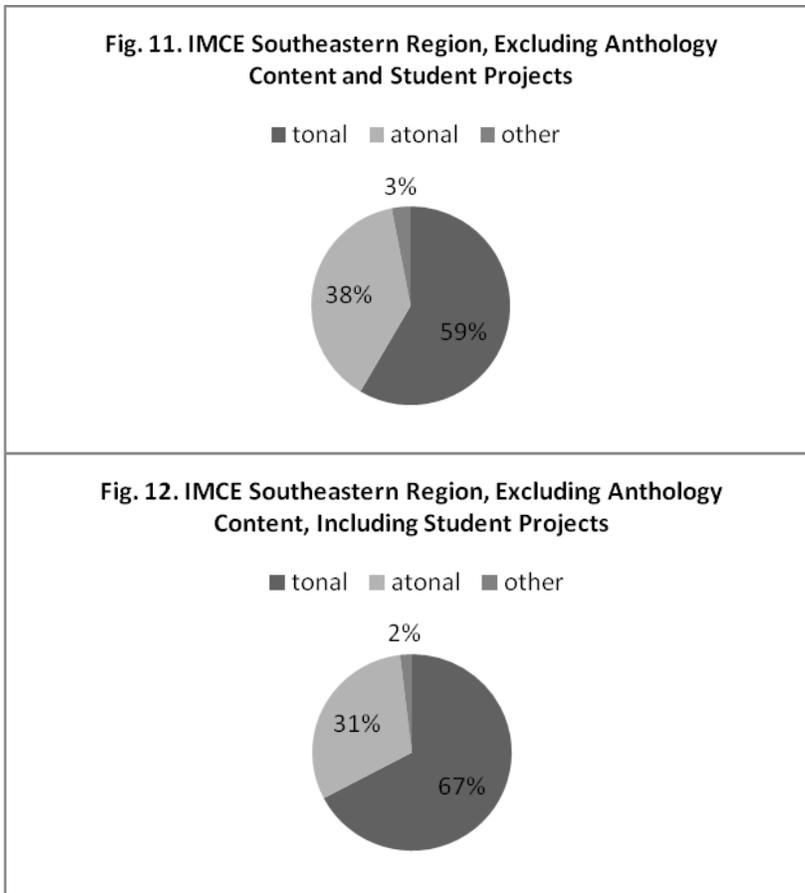
⁸⁶⁶ Ibid.

⁸⁶⁷ Fitzgerald, “Public School Projects,” 3.

| Institution | works mentioned in report, if any ⁸⁶⁸ | works on supplementary lists, if any | composers on supplementary lists, if any | works read or performed, if any | composers mentioned in report (if works not mentioned) | concepts in logs, on syllabi, or on tests (not including student projects / including student projects) ⁸⁶⁹ | total mentions (not including student projects / including student projects) |
|------------------------|--|--|--|---------------------------------|--|--|---|
| East Carolina College | Insufficient information. | | | | | | |
| Florida State | | 9 tonal (37.5%), 13 atonal (54.2%), 2 other (8.3%) | | | | 5 tonal (55.6%), 4 atonal (44.4%) | 16 tonal (45.7%), 17 atonal (48.6%), 2 other (5.7%) |
| George Peabody College | | | | | | 2 tonal (40%), 3 atonal (60%) | 2 tonal (40%), 3 atonal (60%) |
| University of Georgia | 3 tonal (75%), 1 atonal (25%) | | | | | 1 tonal (50%), 1 atonal (50%) | 3 tonal (75%), 1 atonal (25%) / 4 tonal (66.7%), 2 atonal (33.3%) |
| University of Kentucky | | | | | | 17 tonal (80.9%), 4 atonal (19%) / 22 tonal (84.6%), 4 atonal (15.3%) | 17 tonal (81%), 4 atonal (19%) / 22 tonal (84.6%), 4 atonal (15.4%) |
| totals | | | | | | | 38 tonal (58.5%), 25 atonal (38.5%), 2 other (3%) / 70 tonal (67.3%), 32 atonal (30.8%), 2 other (1.9%) |

⁸⁶⁸ Excludes works listed in other columns, such as “concepts in logs, on syllabi, or on tests”; thus includes mainly works listed on reports.

⁸⁶⁹ Includes composers or works found on tests.



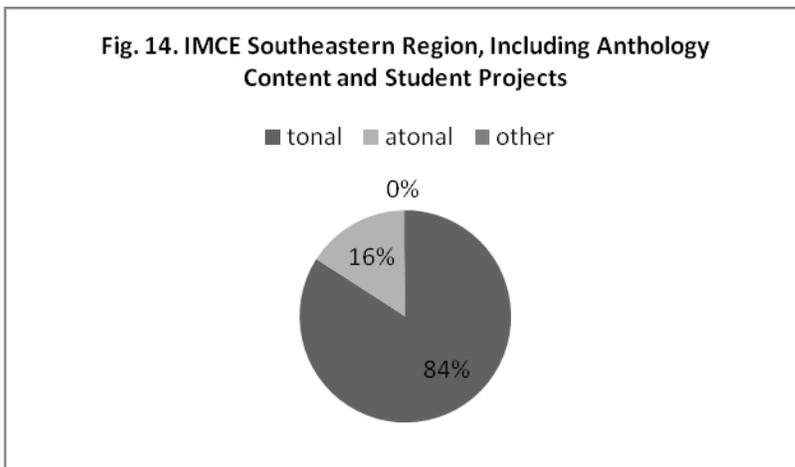
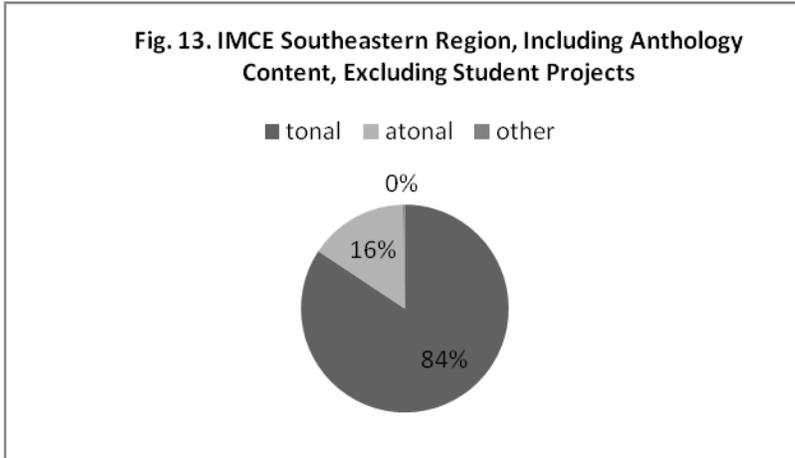
Not counting contents of anthologies and textbooks, Southern Region programs, like those of the Eastern Region, did in certain instances present a higher amount of atonality than the CMP's pre-IMCE workshops had. As in the Eastern Region, however, atonality still claimed percentages significantly in the minority of the material for the most part, and even at Florida State and George Peabody (in a tiny sample) the proportions were approximately equal, with the possibility of "contemporary" tonal music allowed at least implicitly, by inclusion of either living tonal composers (as at Florida State) or tonal works composed more recently than the atonal ones presented (as at Georgia).

| Table 37: IMCE Southeastern Region Counting Anthologies and Texts | | | | | | | |
|---|--|---|--|---------------------------------|--|--|--|
| Institution | works mentioned in report, if any ⁸⁷⁰ | works on supplementary lists, if any | composers on supplementary lists, if any | works read or performed, if any | composers mentioned in report (if works not mentioned) | concepts in logs, on syllabi, or on tests (not including student projects / including student projects) ⁸⁷¹ | total mentions (not including student projects / including student projects) |
| East Carolina College | Insufficient information; appear to have discussed a small amount of 20th-century tonal music. | | | | | | |
| Florida State | 229 tonal (86.4%), 36 atonal (13.6%) | 11 tonal (42.3%), 13 atonal (50%), 2 other (7.7%) | | | | 5 tonal (55.6%), 4 atonal (44.4%) | 245 tonal (81.7%), 53 atonal (17.7%), 2 other (.7%) |
| George Peabody College | 16 tonal (88.9%), 2 atonal (11.1%) ⁸⁷² | | | | | 2 tonal (40%), 3 atonal (60%) | 16 tonal (88.9%), 2 atonal (11.1%) / 18 tonal (78.3%), 5 atonal (21.7%) |
| University of Georgia | 43 tonal (84.3%), 8 atonal (15.7%); counting Marquis, 99 tonal (65.6%), 52 atonal (34.4%) | | | | | | 45 tonal (84.9%), 8 atonal (15.1%); counting Marquis, 101 tonal (66%), 52 atonal (34%) |
| University of Kentucky | 206 tonal (87.7%), 29 atonal (12.3%) | | | | | 17 tonal (81%), 4 atonal (19%) / 22 tonal (84.6%), 4 atonal (15.4%) | 223 tonal (87.1%), 33 atonal (12.9%) / 228 tonal (87.4%), 33 atonal (12.6%) |
| totals | | | | | | | 529 tonal (84.4%), 96 atonal (15.3%), 2 other (.32%); UGA counting Marquis: 585 tonal (75.9%), 184 atonal (23.7%), 2 other (.26%) / 536 tonal (84%), 99 atonal (15.5%), 2 other (.31%) |

⁸⁷⁰ Excludes works listed in other columns, such as “concepts in logs, on syllabi, or on tests”; thus includes mainly works listed on reports.

⁸⁷¹ Includes composers or works found on tests.

⁸⁷² If all the examples in Hardy and Fish were studied.



With the addition of what was available in the anthologies they used, all Southern Region programs had twentieth-century tonal music significantly in the majority of their curricular representation.

Southwestern Region

The Southwestern Region was based at Wichita State University and headed by Eunice Boardman. Its member institutions are detailed in Table 33:

| Institution | Program head | Associated public schools |
|------------------------------|-------------------------------------|--------------------------------|
| New Mexico State University | John Glowacki | |
| North Texas State University | Martin Mailman | |
| University of Colorado | Gordon Sandford | Jefferson County Schools |
| University of Kansas | John Pozdro | Lawrence Unified School System |
| University of Texas | Janet McGaughey | Austin Schools |
| Wichita State University | David Childs | |
| University of New Mexico | Donald McRae and Jack R. Stephenson | |

Unlike the other IMCE Regions, the Southwestern Region was implemented beginning in 1967-68, so its second year was 1968-69.⁸⁷⁴ The program at the University of New Mexico appears to have been added after the Region's initial stage of development.⁸⁷⁵

New Mexico State University

Though John Glowacki was the New Mexico State program head, and therefore filed the report, the teaching was done by James R. Jones and Warner Hutchison.⁸⁷⁶ The courses replaced in 1967-68 were the first-year theory and literature offerings,⁸⁷⁷ and their objective was “[t]o correlate the teaching of music theory, sight-singing, keyboard,

⁸⁷³ Table information from “Southwestern Region IMCE, Eunice Boardman, Regional Director, Wichita State University, Administrative Center,” TMs, n.d., CMP Collection, except for the information on the University of New Mexico program, from “Institute for Music in Contemporary Education, Southwestern Region,” TMs, n.d., CMP Collection..

⁸⁷⁴ In June of 1968, the CMP, in form letters to Southwestern Region program heads, most likely made official a prior understanding when it announced that “certain reserve funds” were “available for continuation of certain programs[.]” E.g., Grant Beglarian to John M. Glowacki, 6 June 1968, CMP Collection.

⁸⁷⁵ Because of the discrepancy between the documents described in the previous footnote.

⁸⁷⁶ John M. Glowacki, “Final Report of the IMCE Program, Fall 1967 through Spring 1968, at New Mexico State University,” 23 June, 1968, TMs on printed form, CMP Collection, 1.

⁸⁷⁷ Glowacki, “Final Report,” 1. (Page 2 of this document confirms that the IMCE course “replace[d] the former theory offerings as well as History of Music.”)

performance, creativity, ear-training and survey of music history.”⁸⁷⁸ Texts were Bertrand Howard, *Fundamentals of Music Theory: A Program*; Christ, DeLone, Kliewer, and Thomson, *Materials and Structure of Music*; Ulrich and Pisk, *A History of Music and Musical Style*; and James C. Carlsen, *Melodic Perception*.⁸⁷⁹ In Carlsen, we are told by Leo Kraft (who taught the IMCE course at Queens College), “[a]ll of the musical exercises are tonal[,]” and the Bertrand Howard text is a programmed course that goes only up through triads.⁸⁸⁰ *Materials and Structure of Music* includes 98 twentieth-century examples, with 78 tonal (79.6%) and 20 atonal (20.4%).⁸⁸¹ *Materials and*

⁸⁷⁸ Glowacki, “Final Report,” 2.

⁸⁷⁹ Glowacki, “Final Report,” 4.

⁸⁸⁰ Bertrand Howard, *Fundamentals of Music Theory: A Program*, edited by Guy Alan Bockmon (New York: Harcourt, Brace & World, Inc., 1966).

⁸⁸¹ William Christ, Richard DeLone, Vernon Kliewer, Lewis Rowell, and William Thomson, *Materials and Structure of Music*, Vol. II (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1967). Twentieth-century examples in the book are from (aside from Debussy and Ravel in the Impressionism chapter) Barber, *Violin Concerto*; Barber, Piano Sonata; Bartók, *Mikrokosmos* Vol. VI, No. 146; Bartók, *Concerto for Orchestra* (four examples); Bartók, *Mikrokosmos* Vol. IV, No. 100; Bartók, *Mikrokosmos* Vol. VI, No. 148; Bartók, *String Quartet No. 3*; Bartók, *Suite*, Op. 14; Bartók, *Violin Concerto*, No. 2; Bartók, *Concerto for Two Pianos and Percussion*; Bartók, *Music for Strings, Percussion, and Celeste*; Bartók, *Contrasts*; Bartók, *Sonata for Piano* (three examples); Bartók, *Violin Sonata No. 2*; Bartók, *Sonata for Two Pianos and Percussion*; Bartók, *Suite*, Op. 14; Bartók, *Mikrokosmos* Vol. VI, No. 150; Bartók, *String Quartet No. 4*; **Berg, *Wozzeck***; **Berg, *Violin Concerto***; Bartók, *String Quartet*, No. 6; Blacher, *Epitaph*, Op. 41; Carter, *Piano Sonata* (two examples); **Carter, *Sonata for Flute, Oboe, Cello, and Harpsichord***; Copland, *Music for the Theatre*; Copland, *Piano Fantasy*; Copland, *Sonata for Piano* (two examples); Copland, *Appalachian Spring*; Copland, *Symphony No. 3*; Cowell, *Persian Set*, iii; Cowell, *String Quartet No. 5*; Creston, *Symphony No. 2*; **Dallapiccola, *Cinque Canti*, “Aspettiamo la stella mattutina”**; Donovan, *Adventure*; Dutilleux, *Sonatine for Flute and Piano*; **Helm, *Concerto for Five Solo Instruments, Percussion and Strings***; Hindemith, *Philharmonic Concerto*; Hindemith, *Piano Sonata No. 2* (three examples); Hindemith, *Organ Sonata No. 1*; Hindemith, *Nobilissima Visione*; Hindemith, *Piano Sonata, No. 1*; Hindemith, *Mathis der Maler* (two examples); Hindemith, *Sonata for Flute and Piano*; Hindemith, *Chamber Music for Five Music*; Hindemith, *Interludium in G from Ludus tonalis*; Honegger, *Symphony No. 1*; Honegger, *Symphony No. 5*; Honegger, *Symphony for Strings*; Ives, “Majority” from *Nineteen Songs*; **Krenek, *Toccata***; Milhaud, *Saudades do Brasil*, “Ipanema”; Milhaud, *String Quartet No. 9*; Persichetti, *Piano Sonata No. 4*; Prokofiev, *Piano Sonata No. 2*; Prokofiev, *Piano Concerto No. 3*; **Rochberg, *Bagatelle No. 5***; Schoenberg, *String Quartet No. 1*, Op. 10, iv; **Schoenberg, *String Quartet No. 4, Op. 37*** (four examples); **Schoenberg, *Serenade, Op. 24***; Schoenberg, *Das Buch der hängenden Gärten*, No. 12; **Schoenberg, *Piano Piece, Op. 11, No. 1*** (two examples); Schuman, *A Free Song*; Schuman, *Symphony No. 4*; Shostakovich, *Symphony No. 5*; Stravinsky, *Octet*; Stravinsky, *The Firebird Suite*; Stravinsky, *Rake’s Progress*; Stravinsky, *Symphonies of Wind Instruments*; Stravinsky, *Sonata for Two Pianos*; Stravinsky, *Symphony in Three Movements*

Structure and the Ulrich and Pisk text,⁸⁸² however, appear to have been purely supplemental in the case of the New Mexico State course, because of the extensive listening lists present in the archive; thus, the texts' contents are not factored into either of the tables below.

A syllabus with full schedule for the second year of New Mexico State course (1968-69) is present in the archive.⁸⁸³ In addition to non period-specific texts, the course used Lars Edlund, *Modus Novus (Studies in Reading Atonal Melodies)* and Gardner Read, *Music Notation*; this indicates that some amount of time was spent on atonal music and music that uses non-traditional notations.⁸⁸⁴ From mid-March until the end of the course, subject-matter was from the twentieth century; prior to this, the class had proceeded

(two examples); Stravinsky, *L'Histoire du soldat*; Stravinsky, *The Rite of Spring*; Stravinsky, *Symphony of Psalms*; Vaughan Williams, *Symphony No. 5*; Villa-Lobos, String Quartet No. 3; **Webern, Symphony, Op. 21** (two excerpts); **Webern, Five Pieces for String Quartet, Op. 5, No. 5**; **Webern, Six Pieces for Orchestra, Op. 6**; **Webern, String Quartet, Op. 5**; **Webern, Variations for Orchestra, Op. 30**. 98 examples; 80 tonal (81.6%), 18 atonal (18.3%).

⁸⁸² Homer Ulrich and Paul A. Pisk, *A History of Music and Musical Style* (New York: Harcourt, Brace & Wold, Inc., 1963). Twentieth-century composers mentioned in the text are Elgar, Vaughan Williams, Holst, Delius, Walton, Rachmaninoff, Gliere, Miaskovsky, Khachaturian, Kabalevsky, Glazunov, Sibelius, Debussy, Ravel, Dukas, Roussel, Ibert, Respighi, Szymanowski, Bax, Falla, Busoni, Satie, Milhaud, Honegger, Poulenc, Auric, Tailleferre, Durey, Bartók, Kodály, Villa-Lobos, Chávez, Haba, **Schoenberg**, Stravinsky, Hindemith, **Berg**, **Webern**, **Krenek**, **Gerhard**, **Dallapiccola**, **Searle**, Prokofiev, Shostakovich, Martin, Britten, Varèse, **Messiaen**, **Boulez**, **Stockhausen**, Strauss (in the context of opera), Puccini, Umberto Giordano, Italo Montemezzi, Ivan Dzerzhinsky, Jaromir Weinberger, Janacek, Charpentier, Franco Alfano, Ildebrando Pizzetti, **Henze**, Weill, Orff, Blacher, Einem, Francaix, Ives, Loeffler, Griffes, Hanson, Barber, Piston, Schuman, Harris, Cowell, Virgil Thomson, Copland, **Riegger**, Bloch, **Sessions**, Still, Gershwin, **Kirchner**, **Carter**, Finney, Partch, Luening, Ussachevsky, **Babbitt**, Bernstein, Moore, Floyd, Ernst Bacon, Menotti, **Talma**, **Weisgall**.

⁸⁸³ The syllabus of the first year is also present, but that year deals only with Medieval and Renaissance music.

⁸⁸⁴ John M. Glowacki and Warner Hutchison, "Syllabus II: Comprehensive Musicianship Courses (Music 202 – Survey of Music III) [and] Music 213 – Music Theory III," 1968-69, TMs, CMP Collection. The texts are listed as: Theodore Baker, *Pronouncing Pocket-Manual of Musical Terms*; Christ, et al., *Materials and Structures of Music*, Vol. 2; Lars Edlund, *Modus Novus (Studies in Reading Atonal Melodies)*; Paul O. Harder, *Harmonic Materials in Tonal Music, II*; Roger Kamien, *The Norton Scores: An Anthology for Listening*; Robert Ottman, *Music for Sight-Singing*; Gardner Read, *Music Notation*; Homer Ulrich and Paul Pisk, *A History of Music and Musical Style*; and Marcelle Vernazza, ed., *Basic Materials for the Piano Student*.

chronologically from the Baroque period since September. Unit VIII of the course, lasting approximately two weeks, bore the title “Impressionism; Emergence of Contemporary Styles; Neo-Classicism.” A listening list for this unit contains 56 works, all of which—naturally enough, given its subject—are tonal. It is notable that this list includes 4 works by composers who were then still living.⁸⁸⁵ This unit is factored into the charts below in its entirety, including even the works by Debussy, because it contained works by living composers and was thus apparently being presented as contemporary in content. Figures are also given in each chart that omit the unit, in case it was presented as including outmoded music.

Unit IX, extending from 9 April through 9 May, was titled “The Twentieth Century; New Horizons; Opera; Melody; Harmony; Tonality.” Its listening list features 99 items,⁸⁸⁶ of which 28 are atonal—28.3%.⁸⁸⁷ Of composers still living in 1969, the list contains six works by Benjamin Britten, an atonal work by Luigi Dallapiccola, a tonal work by Roberto Gerhard (whether his stylistic development since the time of that work was discussed in the class cannot be known), a more-or-less tonal work by Olivier Messiaen,

⁸⁸⁵ These works are Kabalevsky, *The Comedians*; Milhaud, *Le Création du monde* and *String Quartet No. 6*; and Chávez, *Sinfonia India*. The other works on the list represent a standard array of Debussy, Falla, Ravel, Honegger, etc.

⁸⁸⁶ The total of 99 counts Webern’s complete works as one item, counts Berg’s *Lulu* and Stravinsky’s *The Flood* only once each although they are listed twice, and counts Bartók’s Fifth and String Quartet No. 6s as separate items though they are listed on the same line, while not counting a recording of his complete quartets, listed just above this, since the lower item most likely served to tell the reader what to listen to from the former one.

⁸⁸⁷ The atonal works on the list are Berg: *Three Pieces for Orchestra*, Op. 6; *Lyric Suite* in both quartet and orchestral version; *Chamber Concerto*; and *Lulu*; Dallapiccola: *Goethe Lieder*; Schoenberg: *Three Piano Pieces*, Op. 11; *Two Pieces*, Op. 33; *Violin Concerto*, Op. 36; *Pierrot Lunaire*; *Serenade*, Op. 24; *Variations for Orchestra*, Op. 31; *Erwartung*; *Die Glückliche Hand*, and *Moses und Aron*; Searle: *Symphony No. 1*; Stockhausen, *Gesang der Jünglinge*; *Kontakte*; Stravinsky, *Canticum Sacrum*; *The Flood*; *In Memoriam Dylan Thomas*; and *Threni*; Varèse: *Density 21.5* and *Hyperprism*; Webern: *Complete Works*; and Henze: *Elegy for Young Lovers*. Note that the atonal count does not include Varèse’s *Ionisation*, which is in the list, because it contains too few pitches to be considered either tonal or atonal.

an atonal work by Humphrey Searle, two atonal works by Karlheinz Stockhausen, 4 atonal and 11 tonal works by Stravinsky, and one atonal work by Hans Werner Henze. The focus among living composers was, thus, slanted toward tonality by a count of 19 to 10, but among works representing composers' current styles at the time, atonality won out, 9 to 6. This is a small margin, and, as has been discussed above, whether it indicates a purposeful orientation of the course toward atonality as "more current" than tonality is debatable; far more of the atonal works included are by deceased composers than living ones, and it may simply have been deemed to make more pedagogical sense to focus discussion of twentieth-century tonality on the body of classic works that existed, while discussion of atonality came slightly closer to the present because there had been more arresting recent innovation in that area. It is important in the context of the New Mexico State program to point out that neoclassicism, with examples by then-living composers, had been treated in the previous unit, and based on the evidence of the examples given, as a living phenomenon.

It is also notable that American-born composers were excluded from Units XIII and IX because they were handled separately in Unit X, "American Music." 114 items are included in the listening list for Unit X, most of which are single works. Seventy-six are listed under the heading "Contemporary"; of the rest, 14, not counted in the figures here, are from the early twentieth century (pre-1920), while the final 12 are labeled "Avant Garde," and do not appear limited to Americans. Of the "Contemporary" items, 58 are tonal (76.3%) and 18 (23.7%) contain atonal music.⁸⁸⁸ Of the 12 "Avant Garde" items,

⁸⁸⁸ The atonal items are Riegger, *Variations for Piano and Orchestra*; Babbitt, *Composition for Synthesizer and Composition for Twelve Instruments*; Carter, *String Quartet* and *Variations for Orchestra*; Finney, *Piano Quintet*; Kirchner, *Piano Sonata* and *String Quartet No. 1*; Fine, *String Quartet*; Imbrie, *Violin Concerto* and *Three Preludes*; Schuller, *Meditation, Studies on Paintings by Paul Klee*, and *Brass*

all are atonal, so from the combined “Contemporary” and “Avant Garde” lists, the ratio is 65.9% tonal to 34% atonal. Thirteen composers then living were presented in Unit X’s “Contemporary” list, among whom 6 were being presented as atonal composers based on the works listed (8 had written atonal works).⁸⁸⁹ Of the 7 living composers presented as tonal, Barber, Schuman, Menotti, and Persichetti were all under 60 years old at the time, making twentieth-century tonality appear very much alive indeed, although the “Avant Garde” composers were mainly younger than the “Contemporary” ones.⁸⁹⁰

Overall, of 187 items in Unit IX and the twentieth-century portion of Unit X, 129 are tonal and 58 atonal, percentages of 69 and 31%, respectively.

The New Mexico State pre- and post-course achievement test features mainly common practice period materials, but does, in a “General Post-Baroque Knowledge” section, ask for the composers of 15 works including 5 from the twentieth century, of which 3 (60%) include atonal music.⁸⁹¹

North Texas State University

Martin Mailman was the program head at North Texas State University and taught the IMCE courses there: a “Comprehensive Musicianship” course at the Junior and Senior

Quintet; and Ruggles, *Evocations* and *Sun Treader*. The other composers listed under “Contemporary” are Barber (6 works), Bloch (5), Copland (9), Hanson (3), Harris (4), Piston (4), Schuman (1), Sessions (2), V. Thomson (2), Bernstein (3), Gershwin (5), Gruenberg (1), Menotti (4), Moore (1), Taylor (1), Bergsma (2), Hovhaness (2), Persichetti (3), and Porter (1).

⁸⁸⁹ Babbitt, Carter, Finney, Kirchner, Imbrie, and Schuller have atonal works on the “Contemporary” list. Copland and Sessions had written atonal works by 1968, but have tonal works listed here.

⁸⁹⁰ The “Avant Garde” composers, with dates: Boulez (b. 1925), Berio (1925-2003), Cage (1912-1992), Penderecki (b. 1933), Ussachevsky (1911-1990), and Xenakis (1922-2001).

⁸⁹¹ “Evaluation Examination: Comprehensive Musicianship Course, New Mexico State University,” TMs, n.d., CMP Collection. The works are Stravinsky, *The Rite of Spring*; **Berg**, *Wozzeck*; Copland, *Appalachian Spring*; **Schoenberg**, *Pierrot Lunaire*; and **Boulez**, *Le Marteau sans maître*.

level and a separate one at the graduate level.⁸⁹² The courses were apparently held in both 1967-68 and 1968-69, but a report exists only from 1967-68.⁸⁹³ They were electives, with the objective of “help[ing] the students gain a creative approach to all aspects of music by an imaginative use of their own talents and resources.”⁸⁹⁴

The cache of documents from NTSU includes Fall Semester class logs from both the undergraduate and graduate courses. The undergraduate log shows 34 class meetings prior to a series at the end devoted to student presentations.⁸⁹⁵ Mailman gave a “pre-test” to the students, to see what level they were on when the course began; the works he used for that purpose were Bach’s B-minor Mass and Stravinsky’s *Symphony of Psalms*. But the log makes only two further mentions of twentieth-century composers or works, reporting that David Ward-Steinman presented a guest lecture in the class on 25 October 1967, on “forms in art and music” and that a student gave a “performance-analysis” on 3 January 1968 on “notation in contemporary percussion works.”⁸⁹⁶ John Davies lectured to the class on 13 December, but the log does not mention his topic. Mailman recorded no other discussions of twentieth-century music in the log, and those he did record provide

⁸⁹² Martin Mailman, “Final Report of the IMCE Program, Fall 1967 through Spring 1968, at North Texas State University,” TMs on printed form, June 1968, CMP Collection.

⁸⁹³ Funds were made available by the CMP for a second year of Southwestern Region activities, as discussed above with reference to New Mexico State University’s program. In Spring 1968, Mailman wrote to Eunice Boardman, director of the Region, to request funds for a second year (Martin Mailman to Eunice Boardman, 8 May 1968, CMP Collection), and a minimal report of that second year exists (Martin Mailman, “Final Report of North Texas State University to the Southwestern Region Institute for Music in Contemporary Education,” TMs, CMP Collection), but it includes no information about specific subjects or repertory discussed in the second year.

⁸⁹⁴ Mailman, “Final Report,” 2.

⁸⁹⁵ [Martin Mailman], “SWIMCE/NTSU Class Log—Junior-Senior section (3 one hour meetings per week) Fall Semester 1967,” TMs, CMP Collection.

⁸⁹⁶ Ibid.

nothing to go on in attempting to reconstruct the thrust of the class regarding recent styles.

The graduate class met once a week for 15 weeks, beginning with the same pre-test given to the undergraduates. Ward-Steinman and Davies delivered lectures to this class as well, but the log makes no specific mentions of twentieth-century works, composers, or techniques except for an aside, following discussion of Brahms's *Requiem*: "Also modes etc. and use in contemporary work."⁸⁹⁷ The class engaged in an "improvisation session" on 28 November, which Mailman called "[v]ery stilted and tonal[.]" with "[n]ot very much freedom [and] little contrast."⁸⁹⁸ He assigned students to compose works for performance in class the next week, but in the pertinent entry lamented their "[g]eneral lack of color [and] dynamics," and engaged in a "[d]iscussion of how these aid structure—also relat[ing] written works to improvisation session failures."⁸⁹⁹ From these remarks, it appears that Mailman had been trying to explore all directions of contemporary music with the class, but the data he presented in the log is insufficient by which to verify any ratios of focus within that exploration.

The final exams for both classes are also present. On the undergraduate exam, students were asked to identify a work "played several times," and "describe what you hear, bearing in mind the experience you have had in this class[.]" They were also asked to write essays about their own "concept[s] of tonality," using as a basis "the chart developed in class," and also discussing "the influence this course [had] had on [their]

⁸⁹⁷ [Martin Mailman], "Class Log – Graduate section," TMs, CMP Collection.

⁸⁹⁸ Ibid.

⁸⁹⁹ Ibid.

development as ... musician[s.]”⁹⁰⁰ An accompanying chart, apparently the one “developed in class,” takes the reader from the early Baroque through two pieces composed by students in the class, and describes their treatment of key area, modulation, and other relevant features.⁹⁰¹ It describes student Jeff Murphy’s *Piece for Trumpet in C* as having a “D tonal center,” which “changes from D to C,” but also as “12 tone,” indicating that Mailman did not see these descriptions as contradictory.⁹⁰² No indication is given, however, as to whether “12 tone” referred to serial techniques or only to thoroughgoing chromaticism. Murphy’s is the only post-Brahms piece on the chart that actually has pitches; one additional class work, by Martin Farren, was for percussion and apparently featured no notated pitches at all, given that it used for its notation “symbols representing various timbral effects” and that the “instruments [were] chosen by the performer.”⁹⁰³

A list of student undergraduate projects shows that of 27 projects, 6 were compositions and 2 were transcriptions.⁹⁰⁴ The compositions are in various ways tonal. 10 projects involved analysis of works written in the twentieth century; of these, works by Nielsen and Mahler represent for present purposes the “long nineteenth century” rather than the twentieth. The rest are by Barber (three works), Ives, Stockhausen, Messiaen, Kodály,

⁹⁰⁰ [Martin Mailman], “Final Examination – Comprehensive Musicianship (NTSU),” CMP Collection.

⁹⁰¹ [Martin Mailman], [chart with brief analyses of several musical works], TMs, n.d., CMP Collection.

⁹⁰² While music can certainly be both tonal and *serial*, it would be possible to regard the adjective “12-tone” as referring only to music without tonic pull—that is, music in which each of the equal-tempered pitch classes is theoretically equal in structural potential. Mailman clearly did not.

⁹⁰³ The non-class pieces featured on the chart are by Johann Ernst Galliard, Benedetto Marcello, J.S. Bach, Karl Ditters von Dittersdorf, W.A. Mozart, Joseph Haydn, Ludwig van Beethoven, Franz Schubert, Frederick Chopin, Robert Schumann, and Johannes Brahms.

⁹⁰⁴ One is entirely unidentified, the other a “Gopak” by an unidentified composer.

and Schoenberg, with neither the Kodály nor the Messiaen work identified.⁹⁰⁵ Thus, of projects on works of known style, 5 treated tonal works, and 2 treated atonal ones.

In all, there is insufficient information from which to glean the stylistic thrust of the North Texas undergraduate course; the fact that the chart on the exam features no atonal work is suggestive, but so is Mailman's desire that the improvisation session be less "tonal," though he may have been referring only to overly traditional use of pitch. Meanwhile, the students' choice of mainly tonal works to analyze may simply indicate their higher comfort level at that stage of their development with music they perceived as more conservative harmonically. Still, of 9 specific mentions of contemporary compositions in the NTSU materials, 7 are references to tonal works.

On the graduate exam, students were asked to select one of three musical score examples and "describe ... its salient features," including its "tonality (if any)."⁹⁰⁶ The 3 examples include 2 that are atonal, though quite different—one by Webern and one by Boulez—and one that, while tonal, comes from a work that has atonal serial sections, Stravinsky's *Agon*.⁹⁰⁷ Though they represent little to go on, and Mailman himself remained a tonal composer throughout his career, the final exam examples point to a possible emphasis on atonality in the graduate class. An overall view of the IMCE program at NTSU, however, shows 12 specific references to contemporary pieces, of which 8 are to essentially tonal ones: 66.7% to tonality's 33.3%.

⁹⁰⁵ The identified works are Barber, *Vanessa* (Barber not identified), *Knoxville: Summer 1915*, and *Piano Sonata*; **Stockhausen, *Piano Piece No. II***; **Schoenberg, *Piano Piece, Op. 11, No. 1***; and Ives, *Piano Sonata No. 2*, "Concord" ("The Alcotts").

⁹⁰⁶ [Martin Mailman], "Comprehensive Musicianship, North Texas State University, May 23, 1968 Final Exam," TMs with attached score photocopies, CMP Collection.

⁹⁰⁷ The Webern is *Variations for Orchestra*, Op. 30, and the Boulez is *Le Marteau sans maître*.

University of Colorado

Like the other Southwestern Region programs, the University of Colorado's was planned initially for one year only. Gordon Sandford designed and implemented the program with the aid of a faculty committee at the university level and a separate committee at the high school level.⁹⁰⁸ The college course itself, styled Music 480, was additional to the university's established course offerings, but was required of students with junior standing in 1967-68 and consisted of 16 two-hour meetings, each led by a different faculty member, who presented subject matter of his or her specialization.⁹⁰⁹ 4 sessions dealt with twentieth-century musical materials: one on "Contemporary Music," one on Frank Martin, one on Menotti's *The Unicorn, the Gorgon, and the Manticore*, and one on "Electronic Music." An additional session presented "The Kodály and Orff Teaching Methods," which, while promulgated by composers, do not strictly qualify for the prior list.⁹¹⁰ The named composers all wrote broadly tonal music. A list of "[w]orks examined in detail" is not organized by lecture, so which works were part of which presentations cannot be discerned. It includes 7 items from the twentieth century but not the Kodály and Orff lecture.⁹¹¹ Of these 7, 2 would have been atonal or at least included atonal music, a ratio of 28.6% atonal to 71.4% tonal.

A one-day seminar for in-service teachers was also held as part of the Colorado

⁹⁰⁸ Gordon Sandford, "Final Report of the IMCE Program, Fall 1967 through Spring 1968, at [the] University of Colorado," TMs on printed form, 1 May 1968, CMP Collection.

⁹⁰⁹ Sandford, "Final Report," 2.

⁹¹⁰ Sandford, "Final Report," 9.

⁹¹¹ These are Martin, *Petite Symphonie Concertante*; [Jean] Berger, "Various Choral music"; **[K]raft, Fanfares; Borden, Fifteen Dialogues**; Bialosky, *Two Movements*; Hovhaness, *Saragon and Fugue*; and Ives, *Scherzo: Over the Pavements*. (Sandford, "Final Report," 9-10.)

program, in which “[c]omposers and music educators from the CU faculty presented materials related to composition [and] a number of contemporary works were performed[.]” The report presents no further detail about the styles or techniques presented at the seminar.⁹¹²

The Colorado program was renewed for a second year,⁹¹³ the proposal for which is present in the archive.⁹¹⁴ The proposal, however, lacks specific detail as to the content of college-level, pre-college level, or in-service aspects of the program.

University of Kansas

The University of Kansas IMCE program was directed by John Pozdro and implemented by Paul Todd and Paul Haack of the university faculty in conjunction with “Research Associate” Stanley Shumway. It replaced the first year theory curriculum,⁹¹⁵ and its given objective was “[t]o expand the nature of basic musicianship training on the freshman and sophomore levels.”⁹¹⁶ The Kansas program was unusual in mounting both a “test section” (the experimental course) and a “control section,” with similar numbers of students.⁹¹⁷ Texts were standard,⁹¹⁸ but students were also required to study Beethoven’s

⁹¹² Sandford, “Final Report,” 10.

⁹¹³ Grant Beglarian to Gordon Sandford, 6 June 1968, CMP Collection.

⁹¹⁴ Relayed partially in Sandford to Eunice Boardman, 8 May 1968 and partially in Sandford to Grant Beglarian, 17 March 1967 with attached proposal, CMP Collection.

⁹¹⁵ Ultimately the first two years, though the “Final Report” is only for 1967-68; as at other Southwestern Region institutions, funding for the second year came through later.

⁹¹⁶ John Pozdro, “Final Report of the IMCE Program, Fall 1967 through Spring 1968, at [the] University of Kansas,” 28 June 1968, TMs on printed form, CMP Collection.

⁹¹⁷ Pozdro, “Final Report,” 3.

⁹¹⁸ Robert Ottman, *Elementary Harmony*; McHose-Tibbs, *Sight-Singing Manual*; Bach, *371 Chorales*.

Symphony No. 1, Dvořák's Symphony No. 9, Op. 95, and Stravinsky's *The Rake's Progress*, as well as "[v]arious other scores and articles ... [to be] referred to from time to time."⁹¹⁹ Students were also required to attend "various concerts and forums during KU's 10th Annual Symposium of Contemporary American Music."⁹²⁰ Unfortunately, the University of Kansas report gives no details about the program's content beyond those just mentioned. An in-service course for teachers was also offered in conjunction with the program, titled "Classroom Music in the High School," but the report provides no information on this course's content beyond its having been divided into three sections, called "How Is It Made," "How *Was* Music" [italics original], and "How Is Music Now," "with an emphasis on contemporary styles and ethnic musics."⁹²¹

A second year report describes plans to devote more of the school's new theory sequence, soon to be implemented, to music of the twentieth century than had previously been covered, but does not discuss specifics of this plan nor of the second year's content.⁹²² No other information exists about the University of Kansas undergraduate program except a "Questionnaire for Applied Majors," presumably administered prior to the course's beginning. It deals primarily with students' conventional affairs—works prepared recently, concert attendance, books read recently, etc.—but includes one item in which the questionee is to match names with descriptions, with a list that includes Leonard Bernstein ("Conductor-Composer-Lecturer"), Henry Mancini ("Composer of

⁹¹⁹ Pozdro, "Final Report," 4.

⁹²⁰ Ibid.

⁹²¹ Pozdro, "Final Report," 5.

⁹²² [John Pozdro], "Contemporary Music Project at the University of Kansas Second Year Report," TMs, n.d., CMP Collection.

Television and Movie scores”), Prokofiev [no first name given] (“Composer of *Lt. Kije*”), Norman Dello Joio (“American Composer”), Janos Starker (“Noted cellist”), Leonard Pennario (“Well-known pianist”), Sol Hurok (“Impressario” [sic]), Gustave Reese (“Noted Musicologist”), and Kirsten Flagstad (“Famous opera singer”).⁹²³ This list has the feel of a grab-bag, but it is notable that of the 4 composers it contains, all were of tonal orientation, as was Stravinsky in the context of his mention in the report. There is no recorded mention of an atonal work or primarily atonal composer in the surviving undergraduate course materials.

In 1968-69 the Kansas program sponsored a graduate-level “Seminar-Workshop in the Development of Teaching Materials for Contemporary and Ethnic Musics,” led by Paul Haack; this course “grew out of an earlier CMP offering,” specifically the previous year’s in-service course.⁹²⁴ Haack reported that “[t]he music of Charles Ives was the subject of several efforts” in the course, as was Charles Koechlin’s. These “efforts,” however, in addition to being unquantified, were student projects rather than material presented in lectures. One participant made also made “a listening guide” for Ussachevsky’s *A Piece for Taperecorder*, but the report unfortunately contains no further information on projects or course content.

⁹²³ “Questionnaire for Applied Majors,” TMs, 1967, CMP Collection, 3.

⁹²⁴ [Paul Haack], “CMP Public School Project Report on ‘Seminar-Workshop in The Development of Teaching Materials for Contemporary and Ethnic Musics,’ Directed by Paul Haack,” TMs, n.d., CMP Collection. A version of Haack’s report on this project was published as Paul Haack, “Score One for CMP,” *Music Educators Journal* 56, no. 6 (February 1970): 73-74.

University of Texas, Austin

At the University of Texas, the IMCE program replaced the freshman and sophomore level theory curriculum.⁹²⁵ Objectives were “[a]cquisition on the students’ part of knowledge of western music of all periods and styles through development of the necessary ... skills along with the ability to verbalize concepts gained.”⁹²⁶ No information on the program’s first-year content is included in the report, but it was continued for a second year under Project auspices,⁹²⁷ and for that year weekly class schedules survive for both Music 411 and Music 612, which were the sophomore ear training and harmony classes, respectively.

The UT course used *Materials and Structure* and the *Omnibus* anthology, but the report’s list of scheduled twentieth-century works is so extensive that it obviously superseded those texts. Twentieth-century works and other relevant assignments listed on the fall schedule are Ravel, *Le Tombeau de Couperin*;⁹²⁸ Hindemith, *Mathis der Maler*;⁹²⁹ Hindemith, *Symphony, Mathis der Maler* (for the entire hour);⁹³⁰ Prokofiev, *Violin Concerto No. 2*;⁹³¹ Webern, *Five Pieces for String Quartet, Op. 5*;⁹³² Ravel, *Quartet in*

⁹²⁵ Janet M. McGaughey, “Final Report of the IMCE Program, Fall 1967 through Spring 1968, a University of Texas at Austin,” 28 June 1968, CMP Collection.

⁹²⁶ McGaughey, “Final Report,” 2.

⁹²⁷ Grant Beglarian to Janet McGaughey, 6 June 1968, CMP Collection.

⁹²⁸ [McGaughey], “Music 411a.6 (IMCE) Second Week, Fall 1968-69,” CMP Collection.

⁹²⁹ [McGaughey], “Music 411a.6 (IMCE) Second Week, Fall 1968-69.”

⁹³⁰ [McGaughey], “Music 411a.6 (IMCE) Third Week, Fall 1968-69,” CMP Collection.

⁹³¹ [McGaughey], “Music 411a.6 (IMCE) Fourth Week, Fall 1968-69, CMP Collection.

⁹³² [McGaughey], “Music 612a.5 (IMCE) Seventh Week, Fall 1968-69, CMP Collection.

F;⁹³³ “compositions of [Earle] Brown played in last week’s New Music Ensemble,” with Brown participating;⁹³⁴ Stockhausen, *Unlimited*;⁹³⁵ Ingolf Dahl, *Sinfonietta for Concert Band* (for the entire hour);⁹³⁶ Webern, *Five Canons, Op. 16*;⁹³⁷ Kodály, *Christmas Dance of the Shepherds*;⁹³⁸ Peter Warlock, *Balulalow*;⁹³⁹ Stravinsky, *The Firebird Suite*;⁹⁴⁰ Britten, “Dirge” from *Serenade*.⁹⁴¹ Early in the spring schedule are listed Kodály, *Symphony in C*;⁹⁴² Bartók, *Mikrokosmos*, Vol. V, nos. 133 and 136;⁹⁴³ Bartók, *Music for Strings, Percussion and Celesta*;⁹⁴⁴ Prokofiev, *Second Violin Concerto*;⁹⁴⁵ Donald Erb, *Fall Out*;⁹⁴⁶ and Donald Erb, *Kyrie*.⁹⁴⁷ Erb was in charge of the class during the eleventh week (14 through 18 April), “[giving] primary emphasis to improvisation, making use of instruments both conventionally and in ways in which they were not customarily

⁹³³ [McGaughey], “Music 612a.5 (IMCE) Seventh Week, Fall 1968-69.

⁹³⁴ [McGaughey], “Music 411a.6 (IMCE) Seventh Week, Fall 1968-69.

⁹³⁵ [McGaughey], “Music 411a.6 (IMCE) Seventh Week, Fall 1968-69. There is no Stockhausen work by this name.

⁹³⁶ [McGaughey], “Music 612a.5 (IMCE) Eighth Week, Fall 1968-69, CMP Collection.

⁹³⁷ [McGaughey], “Music 411a.6 (IMCE) Ninth and Tenth Weeks, Fall 1968-69, CMP Collection.

⁹³⁸ [McGaughey], “Music 411a.6 (IMCE) Eleventh Week, Fall 1968-69, CMP Collection.

⁹³⁹ [McGaughey], “Music 612a.5 (IMCE) Twelfth and Thirteenth Weeks, Fall 1968-69, CMP Collection.

⁹⁴⁰ [McGaughey], “Music 411a.6 (IMCE) Fourteenth Week, Fall 1968-69, CMP Collection.

⁹⁴¹ [McGaughey], “Music 411a.6 (IMCE) Fourteenth Week, Fall 1968-69.”

⁹⁴² [McGaughey], “Music 612b.5 (IMCE) First Week, Spring 1968, CMP Collection.

⁹⁴³ [McGaughey], “Music 411b.6 (IMCE) First Week, Spring 1969,”

⁹⁴⁴ [McGaughey], “Music 612b.5 (IMCE) Second Week, Spring 1969,” CMP Collection.

⁹⁴⁵ [McGaughey], “Music 612b.5 (IMCE) Second Week, Spring 1969.”

⁹⁴⁶ [McGaughey], “Music 411b.6 (IMCE) Fifth and Sixth Weeks, Spring 1969.” CMP Collection.

⁹⁴⁷ [McGaughey], “Music 411b.6 (IMCE) Seventh Week, Spring 1969,” CMP Collection.

played.”⁹⁴⁸ The following week, students were assigned to “prepare settings of a given melody in Baroque chorale, contemporary non-tertion [sic] styles, and in a third style of [their] own choosing.”⁹⁴⁹ The remainder of the spring schedule lists Debussy, “Dieu! qu’il la fait bon regarder!”;⁹⁵⁰ Debussy, “Quant j’ai euy le tabourin”;⁹⁵¹ Ravel, “Nicolette”;⁹⁵² Hindemith, “La Biche”;⁹⁵³ Joaquin Nin, *Minue cantado* (arr. Foss);⁹⁵⁴ Duke Ellington, *The Clothed Woman*;⁹⁵⁵ Samuel Barber, “The Coolin”;⁹⁵⁶ Barber, *Piano Sonata*;⁹⁵⁷ Bartók, *Music for Strings, Percussion and Celesta*;⁹⁵⁸ Bernhard Heiden, *Sonata for Saxophone and Piano*;⁹⁵⁹ Hindemith, *Ludus Tonalis*;⁹⁶⁰ James Sclater, *Suite for Solo Saxophone*;⁹⁶¹ Bartók, *Hungarian Peasant Song, no. 6*;⁹⁶² Webern, *Entflieht auf leichten Kähnen, Op. 2*;⁹⁶³ “Hindemith analysis on pp. 516-521” [source not given];⁹⁶⁴

⁹⁴⁸ [McGaughey], “Music 612b.5 and 411b.6 (IMCE) Eleventh Week, Spring 1969,” CMP Collection.

⁹⁴⁹ [McGaughey], “Music 612b.5 (IMCE) Twelfth Week, Spring 1969,” CMP Collection.

⁹⁵⁰ [McGaughey], “Music 411b.6 (IMCE) Twelfth Week, Spring 1969.” .

⁹⁵¹ [McGaughey], “Music 411b.6 (IMCE) Twelfth Week, Spring 1969.”

⁹⁵² [McGaughey], “Music 411b.6 (IMCE) Twelfth Week, Spring 1969.”

⁹⁵³ [McGaughey], “Music 411b.6 (IMCE) Twelfth Week, Spring 1969.”

⁹⁵⁴ [McGaughey], “Music 411b.6 (IMCE) Twelfth Week, Spring 1969.”

⁹⁵⁵ [McGaughey], “Music 411b.6 (IMCE) Thirteenth Week, Spring 1969,” CMP Collection.

⁹⁵⁶ [McGaughey], “Music 411b.6 (IMCE) Thirteenth Week, Spring 1969.”

⁹⁵⁷ [McGaughey], “Music 612b.5 (IMCE) Fourteenth Week, Spring 1969,” CMP Collection.

⁹⁵⁸ [McGaughey], “Music 612b.5 (IMCE) Fourteenth Week, Spring 1969.”

⁹⁵⁹ [McGaughey], “Music 612b.5 (IMCE) Fourteenth Week, Spring 1969.”

⁹⁶⁰ [McGaughey], “Music 411b.6 (IMCE) Fourteenth Week, Spring 1969,” CMP Collection.

⁹⁶¹ [McGaughey], “Music 411b.6 (IMCE) Fourteenth Week, Spring 1969.”

⁹⁶² [McGaughey], “Music 411b.6 (IMCE) Fourteenth Week, Spring 1969.”

⁹⁶³ [McGaughey], “Music 411b.6 (IMCE) Fourteenth Week, Spring 1969.”

“[d]istribut[ion of] ditto sheet with 12 tone row, [so the class could] cooperatively work out R, I, and RI, then identify by ear short fragments based on these materials”,⁹⁶⁵ Cowell, *Hymn and Fuguing Tune*;⁹⁶⁶ and Stravinsky, *Symphony of Psalms*.⁹⁶⁷ Of 35 twentieth-century works and related assignments, not counting five Debussy and Ravel examples, 5 feature atonal pitch materials (Webern, Erb, and the tone row assignment), 3 feature indeterminacy (Brown, Stockhausen, Erb), two feature unknown pitch material (Nin, Sclater), and the remaining 25 are tonal. This breaks down as 14.3% atonal, 8.6% indeterminate (but expected to have atonal pitch material), 5.7% unknown, and 71.4% tonal; when the atonal works are added to the indeterminate ones (the pitch materials of which would have been expected to be atonal), the combined percentage is 22.8% of the total.

McGaughey included descriptions of 6 sophomore student projects in the University of Texas IMCE file, though since she chose a selected sample, the projects’ subjects do not necessarily represent the students’ efforts as a whole. Of the 6, 4 concern twentieth-century music of one kind or another, all of it tonal: songs by the Beatles; preludes by Shostakovich, Hindemith, and Bartók (along with those by earlier composers); Prokofiev; and a Henry Mancini film score.⁹⁶⁸ Two, then, concern twentieth-century music that is strictly “classical” in nature, of which both pertain to tonal music of that description. An

⁹⁶⁴ [McGaughey], “Music 612b.5 (IMCE) Fifteenth Week, Spring 1969,” CMP Collection.

⁹⁶⁵ [McGaughey], “Music 612b.5 (IMCE) Fifteenth Week, Spring 1969.”

⁹⁶⁶ [McGaughey], “Music 411b.6 (IMCE) Fifteenth Week, Spring 1969,” CMP Collection.

⁹⁶⁷ [McGaughey], “Music 411b.6 (IMCE) Fifteenth Week, Spring 1969.”

⁹⁶⁸ [McGaughey], “Descriptions of their Independent Projects by Six Members of the Experimental Sophomore Class,” CMP Collection.

independent list of sophomore projects does not contain the foregoing ones, and has no date. It mentions 3 specific twentieth-century composers, not counting the Beatles, who it lists as the subject of one project. They are Bartók, Prokofiev, and Octavio Pinto, all of tonal bent.⁹⁶⁹ A listening list for the sophomore course shows two items that are atonal or include atonality (Webern and Berg), along with the mainly pitch-free *Ionisation* by Varèse and 4 tonal works.⁹⁷⁰ Atonality thus accounts for 28.6% of 7 works on the listening list, tonality 57.1%, and the absence of pitch a further 14.3%. In the sophomore course as a whole, there are references on listening lists and in lesson plans to 42 twentieth-century works, composers, and concepts, of which 29 are tonal (69%), 10 are atonal (23.8%), 2 have unknown pitch materials (4.8%), and 1 has no pitches (2.4%). Of 47 total mentions of twentieth-century works, composers, and concepts in surviving sophomore course materials, 34 are tonal (72.3%), 10 atonal (21.3%), 2 unknown (4.3%), and 1 non-applicable (2.1%).

McGaughey also included the lesson plans for her freshman IMCE course, Music 605a and 605b. Of 13 mentioned twentieth-century works and assignments, 6 feature or pertain to atonal pitch materials, 6 have tonal pitch materials, and one features aleatory techniques, in which it would have been expected that the pitches played would be atonal in nature.⁹⁷¹ Thus, it appears that McGaughey was less conservative with the freshmen

⁹⁶⁹ [McGaughey], "Independent Projects Submitted by Sophomore I.M.C.E. Students at the University of Texas at Austin," CMP Collection.

⁹⁷⁰ The works are Scriabin, *Le Poème d'extase*; Ravel, *Ma Mere l'oye*; Bartók, *String Quartet No. 5*; Stravinsky, *Octet*; **Webern**, *Variations for Orchestra, Op. 30*; **Berg**, *Wozzeck*; Varèse, *Ionisation*; Prokofiev, *Lieutenant Kije*; and Copland, *Appalachian Spring*. The Ravel and Scriabin works are not counted here.

⁹⁷¹ McGaughey, "Institute for Music in Contemporary Education: the University of Texas Experimental Freshman Class 1967 Lesson Plans," CMP Collection. The twentieth-century works and assignments are, in order of appearance: **Schuller**, *Conversations for Jazz Quartet and String Quartet*; Cowell,

than with the sophomores, but even at the freshman level presented nothing approaching a serial tyranny: the ratio was only 7 to 6 atonal. 8 freshman project titles name a specific twentieth-century composer or work, and of these only one—on Krenek’s piano piece “Walking on a Stormy Day”—is atonal. One of the projects is on the Beatles, so of 7 projects on twentieth-century classical music, one was atonal (14.3%).⁹⁷² For the freshman class as a whole, then, there are 12 references to tonal works (60%) and 8 references to atonal ones (40%). For the University of Texas at Austin college-level IMCE program, the numbers are, including student projects, 47 tonal (69.1%), 18 atonal (26.5%), 2 unknown (2.9%), and one with no pitch (1.5%).

Materials for the Austin Experimental High School Class list fourteen non-popular twentieth-century works (along with a handful of popular ones), all of which are tonal.⁹⁷³ The elements most emphasized in the course, according to its report, were “temporal and tonal organization . . . of music from medieval times to the present,” and it involved only 8 students, in tenth through twelfth grades.⁹⁷⁴

Piano Music (presumably a collection); **Brindle**, *Serial Composition* [book]; **Webern**, *Symphony, Op. 21*; Bartók, *Mikrokosmos*; Prokofiev, *Classical Symphony*; Stravinsky, *L'Histoire du soldat*; Stravinsky, *The Rite of Spring*; Bartók, *Mikrokosmos* (vols. II-IV cited specifically); **Berg**, *Lyric Suite*; **Schoenberg**, *Begleitungsmusik*; students assigned to write a “short serial piece for piano”; students to “[p]lay and discuss [Larry Austin’s] *Improvisations for Jazz Soloists and Orchestra*.”

⁹⁷² The works and composers in question are Reger, *E Minor Duet for Two Violins*; Hindemith, *Sonata for Bassoon and Piano*; Hindemith, *Sonata for Saxophone and Piano*; Hindemith, *Ludus tonalis*; Krenek, “Walking on Stormy Day”; Bartók, unspecified piano pieces; and “The influence of jazz on Stravinsky, Hindemith, Milhaud and Copland.”

⁹⁷³ Chávez, *Toccata for Percussion*; Ravel, *Le Tombeau de Couperin*; Stravinsky, *L'Histoire du soldat*, *Symphony of Psalms*; Prokofiev, *Lieutenant Kije*; Ravel, *La Valse*, *Bolero*, *Pavane pour un enfant défunt*; Prokofiev, *Symphony No. 7*; Bartók, *Concerto for Two Pianos and Percussion*, *Mikrokosmos*; Vaughan Williams, *Greensleeves*; Duruflé, *Requiem, Op. 9*; Hindemith, *Ludus tonalis*, *Das Marienleben*; Ginastera, *Toccata, Villancio y Fuga*; Messiaen, *Le banquet Celeste*; and Debussy, “La Cathédrale engloutie.” The figures above and below do not count the Ravel or Debussy items.

⁹⁷⁴ [Final Report of Austin High School Project], 3. CMP Collection. [First page is missing, along with title and author.]

More fragmentary materials survive regarding the experimental eighth grade class in Austin. A lesson plan on “Topic II: Rhythm and Meter” shows “various examples from all fields—dance music, ‘pop’ music, and serious music.” Among the “serious music” are 4 twentieth-century items, all tonal except for “Webern” (name only, no work listed).⁹⁷⁵ Of the 3 tonal ones, however, only a Britten work is late enough to count here. In “Topic III: Scales,” there are 9 references to non-Debussy twentieth-century works or techniques, of which one (“various selections from film”) carries unknown style, 3 are references to 12-tone works or tone rows, and the other 5 refer to tonal works and scales.⁹⁷⁶ If we count the film music as almost certainly tonal, there were in the eighth grade class 7 tonal works and 4 atonal ones, percentages of 71.4 and 28.6, respectively.

Larry Austin visited the University of Texas at Austin on 19 March 1968, and gave a lecture-recital attended by the eighth grade students, who were administered a questionnaire regarding the experience. The questions “were formulated by the experimental sophomore class at the University of Texas,” and reveal nothing about the course’s possible stylistic biases, focusing on the indeterminate nature of Austin’s music and asking the eighth graders, in various ways, what they think of it.⁹⁷⁷

⁹⁷⁵ “Institute for Music in Contemporary Education, Austin, Texas Public Schools Experimental Eighth Grade Class, Topic II: Rhythm and Meter,” CMP Collection. The other twentieth-century items are Ravel, *Le Tombeau de Couperin*; Stravinsky, *The Firebird Suite*; and Britten, *Ceremony of Carols*. The Ravel and Stravinsky items are not counted above or below.

⁹⁷⁶ Twentieth-century works and related assignments in the plans are Debussy, “Voiles”; Bartók, *Mikrokosmos*, books 1 through 6; **Berg**, *Lytic Suite*; “various selections from film”; “Transparencies on tone row”; “write melody using the a) pentatonic scale, b) whole tone scale, c) mixolydian mode and d) a scale of the student[’]s own choosing”; and “use as melodic organization the tone row.” The Debussy example is not counted above or below.

⁹⁷⁷ [Set of questions presented to 8th grade students after they attended Larry Austin’s lecture-recital], TMs, n.d., CMP Collection.

Wichita State University

The Wichita State IMCE program was implemented by David Childs and James Ator after having been designed by William Watson; Childs took over as the program head after Watson left the faculty.⁹⁷⁸ Reports for both 1967-68 and 1968-69 are present in the archive. Undated materials will be assumed to come from the first year, which was the only one originally certain to be held. The first year included two undergraduate courses, Music 101 and 102, designed to supplant Wichita's freshman theory and literature offerings, and a graduate course, "Music in Contemporary Education."⁹⁷⁹ The latter's objective was "the expansion of the student's conceptual and practical knowledge of music through study of the linear, vertical, textural, durational and dynamic parameters of music," as well as "historical-stylistic knowledge."⁹⁸⁰

The program made use of standard texts and anthologies, including Edlund's *Modus Novus* and the Hardy and Fish anthology for analytical material.⁹⁸¹ Hardy and Fish includes 18 examples of non-Debussy twentieth-century music, with 16 tonal and 2 atonal ones.⁹⁸²

⁹⁷⁸ David T. Childs, "Final Report of the IMCE Program, Fall 1967 through Spring 1968, at Wichita State University," CMP Collection, 1.

⁹⁷⁹ Ibid.

⁹⁸⁰ Childs, "Final Report," 2.

⁹⁸¹ Childs, "Final Report," 7. The other materials were Berkowitz, Foutrier, and Kraft, *A New Approach to Sight Singing*; Paul Harder, *Harmonic Materials in Tonal Music: a Programmed Course*; Hardy and Fish, *Music Literature, a workbook for analysis*; and Spohn and Poland, *Sounds in Music*.

⁹⁸² Gordon Hardy and Arnold Fish, *Music Literature: A Workbook for Analysis*, 2 vols. (New York: Dodd, Mead and Company, 1966). Vol. I: Homophony includes melodies from Debussy, *String Quartet in G minor*, i; Debussy, *Preludes* book 1, "Voiles"; Stravinsky, *Petrouchka*; Stravinsky, *Symphony of Psalms*, ii; **Schoenberg, *Piano Concerto, Op. 42***, i; Hindemith, *Piano Sonata No. 3*, iv; Bartók, *Music for Strings, Percussion and Celeste*; Prokofiev, *Symphony No. 5*, Op. 100, ii; Copland, *Sonata for Violin and Piano*, i; and Schuman, *Symphony No. 3*, Passacaglia; along with full excerpts from Bartók, *Sixth Bagatelle* from *Bagatelles for Piano*; Milhaud, *The Cat* from *The Household Muse*; Harris, *Children at Play* from *Little Suite*; Schuman, *A Three-Score Set*, ii; Persichetti, *Opening Response* from *Hymns and*

The Wichita report includes a “summary log” of Music 101 and 102.⁹⁸³ The log mentions 9 style- and period-specific items, of which 6 involve atonality. The items in question are types of works studied and types of compositional assignments, but the log is sometimes vague about the proportions of the course these activities occupied. 7 items are composition assignments, of which 5 were to be serial, one was explicitly supposed to be tonal, and one was to be dissonant by sixteenth-century standards but not necessarily atonal. The tonal composition was assigned after 4 of the serial ones, so the course’s presentation of style was not trajectory-based; that is, it did not present atonality as *replacing* tonality. Thus, while the twentieth-century harmony that was discussed in the course seems from this account to have been largely of the atonal variety, tonality appears to have been presented as co-existing with atonality in the present day.

A further document, “Comprehensive Musicianship: The Development of a Course of Study for Freshman Music Students,” was apparently generated while the course was being planned. It includes an organizational outline with sections about “Pitches with tonal orientation” and “Serial Orientation,” in that order, under the heading “Pitch-Interval relationships.”⁹⁸⁴ No subheadings of the tonal orientation section refer explicitly

Responses for the Church Year. Vol. II: Polyphony contains excerpts from Bartók, *Chromatic Invention* from *Mikrokosmos Vol. III* (1935); Hindemith, *Fugue in F* from *Ludus tonalis* (1943); Harris, excerpt from *Fugue III* from *String Quartet No. 3* (1939); Stravinsky, *Symphony of Psalms* (excerpt from ii, 1930); **Webern, *Variations for Piano, Op. 27, ii***.

⁹⁸³ Childs, “Final Report,” 8. The twentieth-century works and concepts named are Brubeck, *Time Further Out*; “devised a twelve-tone row and made a grid showing its common permutations in all transpositions and wrote two short compositions upon it”; “discussion of electronic and aleatoric music”; assignments to write compositions on two- and three-note rows; assignment to write a composition with “no restrictions except that [it] had to generate a tonal center that was aurally recognizable”; assignment to write a composition in which “every sonority was dissonant according to sixteenth century style”; (102) assignment to write a composition which “used a five-note row as [its] basis”; “spent a little time each day preparing students for a visit by Ernst Krenek, analyzing a variety of his works”; and “lecture on electronic music by Krenek.”

⁹⁸⁴ [?], “Comprehensive Musicianship: The Development of a Course of Study for Freshman Music

to twentieth-century tonal concepts, though one is “classification of vertical sonorities,” which suggests that expanded resources might have been considered. The development document does contain a more detailed outline, titled “Methods of Organizing Sound within the Parameters of Music,” which shows a discussion of pitch that includes “modality,” “tonal ‘system’,” “free and/or shifting tonality,” “polytonality” and “atonality” under “Tonal Organization,” indicating that the course presented these concepts.⁹⁸⁵ “Serial Organization” comes after “Tonal Organization” in the outline, which may indicate a chronological, “replacement” approach, but chronological order of introduction does not necessarily mean replacement, since the only other option, after all, would have been for serial techniques to precede tonal ones in order of presentation. Further, it will be recalled that according to the course log, students were assigned to write a tonal composition after serialism had been introduced. In any event, the Wichita percentages lean toward the tonal side, with 4 tonality-based units. This, along with the selection of the Hardy and Fish anthology, would seem to indicate a tonal orientation, though this is contradicted by the aforementioned observation that 5 of the 7 assignments, 71.4%, were explicitly to be atonal. Of references to musical style in the non-anthology course materials—before considering student assignments and tests—9 are to twentieth-century tonality and 8 to atonality.

A list of students’ individual projects is present in the archive but contains only “[s]ome of the assignments[.]”⁹⁸⁶ Of 5 projects here described, 3 pertain to twentieth-

Students,” CMP Collection, 4.

⁹⁸⁵ “Methods of Organizing Sound within the Parameters of Music,” appended to “Comprehensive Musicianship: The Development of a Course of Study for Freshman Music Students,” CMP Collection.

⁹⁸⁶ [David Childs], “Wichita State University: Individual Projects,” TMs, n.d. CMP Collection.

century music, all analysis-performances of specific works. Of these 3, 2 are atonal, one tonal.⁹⁸⁷

A handful of quizzes and tests from Music 101 are included in the Wichita file. A quiz labeled “Quiz After First Two Weeks” contains only materials compatible with the common practice period,⁹⁸⁸ as does the sight-singing portion of a mid-term exam.⁹⁸⁹ A more historically-oriented portion of the same exam, however, features three twentieth-century questions. One asks the student to “[c]ontrast aleatoric music and the new electronic idiom as the two are being utilized today.” A second calls for students to match ten composers with time periods ranging from the “Middle Ages” through the “20th century,” with Schoenberg being the one twentieth-century composer given. Finally, a third asks students to place ten terms in chronological order, with a list that includes “twelve tone system” and “electronic” as representing twentieth century developments.⁹⁹⁰

A “Practice Quiz” from 1 December asks students to “[l]ist *all the facts* [they] can [emphasis original]” about each of 3 musical excerpts: a three-measure, four-part, homophonic quartal passage; a twelve-tone row; and a two-measure, four-part, homophonic example of typical Bachian type.⁹⁹¹ A “[t]ell all you know Pop Quiz” from 5

⁹⁸⁷ [David Childs], “Wichita State University: Individual Projects,” 2. The works are **Ernst Krenek**, *Twelve Pieces for Piano*; **Abel Ehrlich**, *Sonata for Violin*; and Gordon Jacob, *Air and Dance*.

⁹⁸⁸ [David Childs], “Quiz After First Two Weeks,” photocopy of handwritten music manuscript, n.d., CMP Collection.

⁹⁸⁹ [David Childs], “Music 101 Mid Term Sight Singing Exam,” photocopy of handwritten music manuscript, n.d., CMP Collection, and [David Childs], “Music 101 Mid-Term Portion [sic],” photocopy of handwritten music manuscript, 1 November 1967, CMP Collection.

⁹⁹⁰ Ibid.

⁹⁹¹ [David Childs], “Practice Quiz (no grade),” photocopy of handwritten music manuscript, 1 December 1967, CMP Collection.

December gives as its 3 musical examples a four-measure figured bass line in D major, a more or less freely atonal five-measure melodic line, and four measures of a two-part canon that follows sixteenth-century contrapuntal rules.⁹⁹²

The final exam is also present, and includes among its 30 questions 5 with twentieth-century content.⁹⁹³ Question 1 asks students to classify items according to a list that includes “Gebrauchsmusik”; question 2 asks them to “name a twentieth century work or collection and its composer that would exemplify pedagogical music”; question 9 asks for a composer of twelve-tone music; question 26 asks what type of music “involves the element of chance and the unpredictable”; and question 28 asks for a “[n]eo-classical 20th century composer.” The final’s twentieth-century questions, thus, are quite balanced in proportion, with one each referring to serialism, aleatory, and neo-classicism, and two that refer to concepts not necessarily specific in stylistic implication (though Gebrauchsmusik could be considered so, and aleatory music as presented in a course like this would almost certainly have been atonal). Essay questions from a separate Literature 102 final exam include one with necessarily twentieth-century content: “Outline the development of melodic and harmonic techniques and attitudes from ‘species counterpoint’ to the present. Include concepts held toward consonance and dissonance as well as formal discipline.”⁹⁹⁴ A proper answer to this question would have to include discussion of both atonal and modern tonal harmony. Finally, an analysis final from Music 101 features an excerpt by Childs, written especially for the test, and one by

⁹⁹² [David Childs], “Tell all you know Pop Quiz,” photocopy of handwritten music manuscript, 5 December 1967, CMP Collection.

⁹⁹³ [David Childs and James Ator], “Final Exam Music 113 [in pen, “part of final exam 101],” photocopy of TMs with student’s pencil responses, n.d., CMP Collection.

⁹⁹⁴ [James Ator], “Music 102 Literature final,” TMs, n.d., CMP Collection.

Hindemith. Both are tonal, though Childs's is more dissonant.⁹⁹⁵ Analysis materials from the Music 102 final include two common practice period excerpts; one from Honegger's *Symphony No. 5*; and one written especially for the test by Childs, which is serial.⁹⁹⁶

Balance is thus maintained here to the extent that it is elsewhere.

In all, 14 total questions on Wichita quizzes and exams refer specifically to either atonality or twentieth-century tonality, among which 8 (57.1%) refer in some fashion to atonality. As a whole, surviving materials from the first year of the Wichita program make 31 specific references to either atonality or contemporary tonal procedures, and 16 of them are to atonality (18 of 34 if counting student projects). Thus, the first year of the Wichita IMCE, in terms of known assignments and test items, was very balanced, with a slight orientation toward atonality. On the other hand, through use of the Hardy and Fish anthology—but depending on the extent of this use—students may have been exposed to detailed analysis of much more tonal twentieth-century music than atonal music. If Hardy and Fish was used assiduously, the ratio may have been (not counting student projects) more like 33 tonal works and references to 18 atonal, favoring tonality by 64.7% to 35.3% .

A second version of the IMCE undergraduate course was given in 1968-69, accompanied by changes to “the entire structure of sophomore theory,” so that those who had taken the experimental class the previous year could continue in that vein. Under the new plan, sophomore theory “devoted most of the second semester to the study of

⁹⁹⁵ [David Childs], “101 Final,” photocopy of handwritten music manuscript, n.d., CMP Collection.

⁹⁹⁶ [David Childs], “Part of 102 Final,” photocopy of TMs and handwritten music manuscript, n.d., CMP Collection.

contemporary music.”⁹⁹⁷ Childs and Ator were joined in the second year by a third instructor, David Green, who taught one freshman section. Small changes were made to the list of texts and anthologies, notably the addition of Bartók’s complete *Mikrokosmos*.⁹⁹⁸ The report includes a weekly log of the subject matter of the freshman class (no information on the sophomore continuation). Four and a half of 15 weeks were devoted to the study of twentieth-century materials: 2.5 were spent on “[a]nalysis of Bartók compositions and composition of four pieces based on his techniques,” and 2 were spent on “[r]udimentary serial techniques and composition of four serial pieces.”⁹⁹⁹ The second semester log mentions only techniques that could have been used in the common practice period.¹⁰⁰⁰ As far as it indicates, the second-year class spent equal time on twentieth-century tonality and on atonality, to which its study of serialism was almost certainly devoted. There is not enough data, however, to add meaningfully to that from the previous year.

A course for in-service high school teachers was offered during the first year of the Wichita program, but no report discusses its content’s stylistic orientation.¹⁰⁰¹ During the second year, teachers who participated in the first-year course were “asked to implement the idea of ‘comprehensive musicianship’ which had been gained in the previous year’s

⁹⁹⁷ [David Childs], “Wichita State University Second Year Report,” TMs, n.d., CMP Collection.

⁹⁹⁸ The other changes were: “*Practical Ear Training* by McGaughey was substituted for *Sounds of Music* by Spohn and Poland ... The anthologies by Hardy and Fish were dropped in favor of the Omnibus series by Starr and Devine[,]” and Boatwright, *Introduction to the Theory of Music*; Murphey and Melcher, *Music for Study*; and Harder, *Harmonic Materials in Tonal Music, Part II* were added. (Childs, “Second Year Report,” 2.)

⁹⁹⁹ Childs, “Second Year Report,” 4.

¹⁰⁰⁰ Childs, “Second Year Report,” 4-5.

¹⁰⁰¹ Childs, “Final Report,” 13.

weekly seminar,” but there is no report of how they implemented it.¹⁰⁰²

University of New Mexico

In 1967-68, the University of New Mexico program consisted only of its high school portion, which was, however, planned and implemented by the program co-heads, Donald McRae and Jack Stephenson of the university faculty.¹⁰⁰³ The high school program involved pilot courses in three Albuquerque high schools, “initiated to investigate means for improving comprehensive musicianship.”¹⁰⁰⁴ Unfortunately, there is no surviving information on the content of these courses besides the report’s list of the texts, which were typical: Paul Harder, *Basic Materials in Music Theory*; Robert Ottman, *Elementary Harmony*; and Paul Hindemith, *Traditional Harmony*.¹⁰⁰⁵

A college-level course, offered for either graduate or undergraduate credit, was sponsored by the New Mexico program in 1968-69, overseen by McRae and Stephenson. Each meeting featured a presentation by a guest artist or artists, followed by discussion.¹⁰⁰⁶ Of 12 sessions, 4 involved twentieth-century music: a lecture by Gardner Read on “Contemporary Notation and Trends in Composition”; a woodwind quintet

¹⁰⁰² Childs, “Second Year Report,” 9.

¹⁰⁰³ Donald McRae and Jack Stephenson, “Final Report of the IMCE Program, Fall 1967 through Spring 1968, at [the] University of New Mexico,” TMs on printed form, 15 July 1968, CMP Collection.

¹⁰⁰⁴ McRae and Stephenson, “Final Report,” 2. The pilot programs were, according to the report, “(1) Highland High School – teaching comprehensive musicianship through composition, and through enrichment from the university staff, facilities, and performers. (2) Sandia High School – teaching comprehensive musicianship in the framework of a regular theory class, harmony and eartraining being dovetailed with university methodology. (3) Del Norte High School – teaching comprehensive musicianship to students in performing groups in a modular schedule staggered over the noon hour.”

¹⁰⁰⁵ McRae and Stephenson, “Final Report,” 4.

¹⁰⁰⁶ McRae and Stephenson, “M.E. 429 Contemporary Music Project, Professor Donald McRae and Jack R. Stephenson, Fall Semester, 1968,” TMs, CMP Collection.

performance of Bernhard Heiden's *Woodwind Quintet*; attendance at an orchestral rehearsal of Ernst Krenek's *Eleven Transparencies* and Frank Martin's *Petite Symphonie Concertante*; and a "[p]erformance of Contemporary [sic] flute music including one number with taped electronic music accompaniment."¹⁰⁰⁷ Of three specific works listed here, only one (Krenek) is atonal. The Read lecture most likely would have included examples from aleatory and other textural music, but the stylistic content of the flute lecture is impossible to guess at. Taking the works known to have been featured in the classes and the Read lecture, 2 of 4 known items would have represented atonal content, and the other 2 would have represented tonal content. Of 10 spring 1969 class meetings, 5 featured twentieth-century content: a performance of opera excerpts, including one from Menotti's *The Medium*; a "Contemporary Improvisation in Three Movements" by a high school woodwind quartet; a university orchestra rehearsal featuring Bartók's *Viola Concerto* and Ravel's *Daphnis et Chloe*; a "[d]emonstration of class projects in composition using only non-conventional instruments and students" by a high school theory class; and a "Rock and Roll Demonstration" by a local pop group.¹⁰⁰⁸ The two high school presentations, for which there is no indication of stylistic orientation, must have stemmed from the previous year's activities. All 3 named twentieth-century works on the spring semester topic list are tonal, with 2, the Menotti and Bartók, being relatively recent at the time (both 1945). In total, 4 of 6 named non-Ravel works from M.E. 429 are tonal, with the Martin work also dating from 1945 and the Heiden (1965) being downright new. On one hand, if we generously count Read's lecture and the

¹⁰⁰⁷ Ibid.

¹⁰⁰⁸ Jack R. Stephenson, "M.E. 429 Contemporary Music Project, Professor Jack R. Stephenson, Spring Semester, 1969," TMs, CMP Collection.

improvisation session as atonal items, figures of 4 tonal and 4 atonal items emerge from the University of New Mexico materials; on the other hand, the course’s named repertory, with its recent tonal works, portrays tonality clearly as a living style.

IMCE Southwestern Region Summary

According to available evidence, the materials presented in Southwestern Region IMCE programs break down as shown in Table 39.

| Institution | works mentioned in report, if any ¹⁰⁰⁹ | works on supplementary lists, if any | composers on supplementary lists, if any | works read or performed, if any | composers mentioned in report (if works not mentioned) | concepts in logs, on syllabi, or on tests (not including student projects / including student projects) ¹⁰¹⁰ | total mentions (not including student projects / including student projects) |
|------------------------------|---|---|--|---------------------------------|--|---|--|
| New Mexico State University | | all 20th c.: 185 tonal (76.1%), 58 atonal (23.9%). Units IX and X only: 129 tonal (69%), 58 atonal (31%). | | | | 2 tonal (40%), 3 atonal (60%) | all 20th c.: 185 tonal (76.1%), 58 atonal (23.9%). Units IX and X only: 129 tonal (69%), 58 atonal (31%). Whole course incl. test: 187 tonal (75.4%), 61 atonal (24.6%). |
| North Texas State University | | | | | | 3 tonal (60%), 2 atonal (40%) / 15 tonal (78.9%), 4 atonal (21%) | 3 tonal (60%), 2 atonal (40%) / 15 tonal (78.9%), 4 atonal (21%) |
| University of Colorado | 5 tonal (71.4%), 2 atonal (28.6%) | | | | | | 5 tonal (71.4%), 2 atonal (28.6%) |

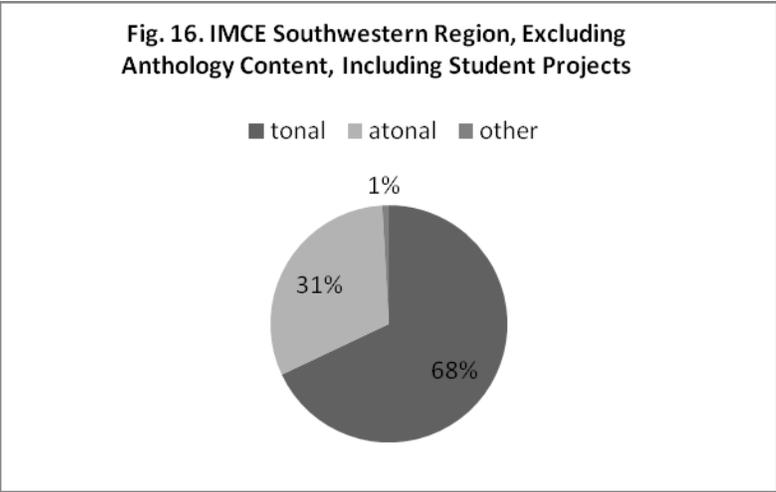
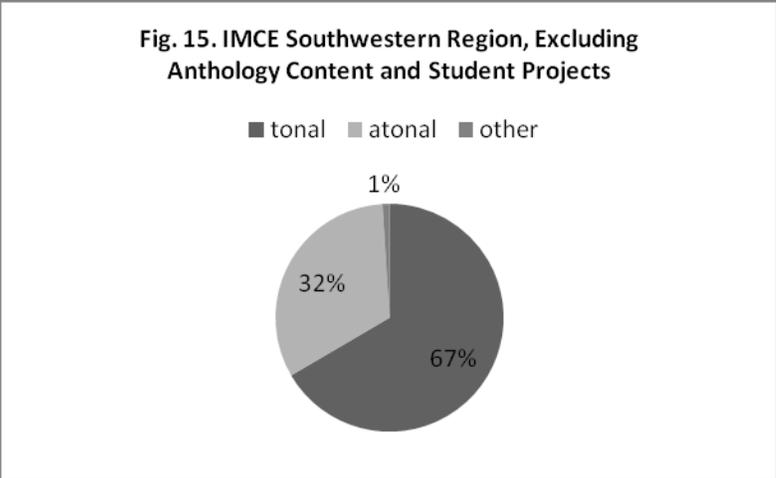
¹⁰⁰⁹ Excludes works listed in other columns, such as “concepts in logs, on syllabi, or on tests”; thus includes mainly works listed on reports.

¹⁰¹⁰ Includes composers or works found on tests.

| | | | | | | | |
|--------------------------|--|--|--|--|--|---|---|
| University of Kansas | | | | | | 6 tonal (85.7%), 1 atonal (14.3%) | 6 tonal (85.7%), 1 atonal (14.3%) |
| University of Texas | 25 tonal (71.4%), 8 atonal (22.9%), ¹⁰¹¹ 2 unknown (5.7%) | 11 tonal (52.4%), 9 atonal (42.9%), 1 unpitched (4.8%) | | | | 11 tonal (91.7%), 1 atonal (8.3%) | 36 tonal (64.3%), 17 atonal (30.4%), 2 unknown (3.6%), 1 unpitched (1.8%)/ 47 tonal (69.1%), 18 atonal (26.5%), 2 unknown (2.9%), 1 unpitched (1.5%) |
| Austin high school | 14 tonal, 0 atonal | | | | | | 14 tonal, 0 atonal |
| Austin eighth grade | | | | | | 7 tonal (63.5%), 4 atonal (36.3%) | 7 tonal (63.5%), 4 atonal (36.3%) |
| Wichita State University | | | | | | 8 tonal (38%), 13 atonal (62%) / 9 tonal (37.5%), 15 atonal (62.5%) | 8 tonal (38%), 13 atonal (62%) / 9 tonal (37.5%), 15 atonal (62.5%) |
| University of New Mexico | 4 tonal, 4 atonal | | | | | | 4 tonal, 4 atonal; named works: 4 tonal, 2 atonal |
| totals | | | | | | | 212 tonal ¹⁰¹² (67%), 101 atonal (32%), 1 no pitch (.32%), 2 unknown (.63%) / 236 tonal (68.4%), 106 atonal (30.7%), 1 no pitch (.28%), 2 unknown (.57%) |

¹⁰¹¹ Includes three indeterminate works.

¹⁰¹² Counting only Units IX and X of New Mexico State.



The Southwestern Region joins the Eastern Region with just over 30% atonal representation, higher than the Northwestern or Midwestern Regions. Wichita State’s program had an atonal majority without factoring in the contents of the anthologies it used.

| Institution | works mentioned in report, if any ¹⁰¹³ | works on supplementary lists, if any | composers on supplementary lists, if any | works read or performed, if any | composers mentioned in report (if works not mentioned) | concepts in logs, on syllabi, or on tests (not including student projects / including student projects) ¹⁰¹⁴ | total mentions (not including student projects / including student projects) |
|-------------------------------------|--|---|--|---------------------------------|--|---|--|
| New Mexico State University | | all 20th c.: 185 tonal (76.1%), 58 atonal (23.9%). Units IX and X only: 129 tonal (69%), 58 atonal (31%). | | | | 2 tonal (40%), 3 atonal (60%) | all 20th c.: 185 tonal (76.1%), 58 atonal (23.9%). Units IX and X only: 129 tonal (69%), 58 atonal (31%). Whole course incl. test: 187 tonal (75.4%), 61 atonal (24.6%). |
| North Texas State University | | | | | | 3 tonal (60%), 2 atonal (40%) / 15 tonal (78.9%), 4 atonal (21%) | 3 tonal (60%), 2 atonal (40%) / 15 tonal (78.9%), 4 atonal (21%) |
| University of Colorado | 5 tonal (71.4%), 2 atonal (28.6%) | | | | | | 5 tonal (71.4%), 2 atonal (28.6%) |
| University of Kansas | | | | | | 6 tonal (85.7%), 1 atonal (14.3%) | 6 tonal (85.7%), 1 atonal (14.3%) |
| University of Texas ¹⁰¹⁵ | 25 tonal (71.4%), 8 atonal (22.9%), ¹⁰¹⁶ 2 unknown (5.7%) | 11 tonal (52.4%), 9 atonal (42.9%), 1 unpitched (4.8%) | | | | 11 tonal (91.7%), 1 atonal (8.3%) | 36 tonal (64.3%), 17 atonal (30.4%), 2 unknown (3.6%), 1 unpitched (1.8%)/ 47 tonal (69.1%), 18 atonal (26.5%), 2 unknown (3.6%), 1 unpitched (1.8%) |

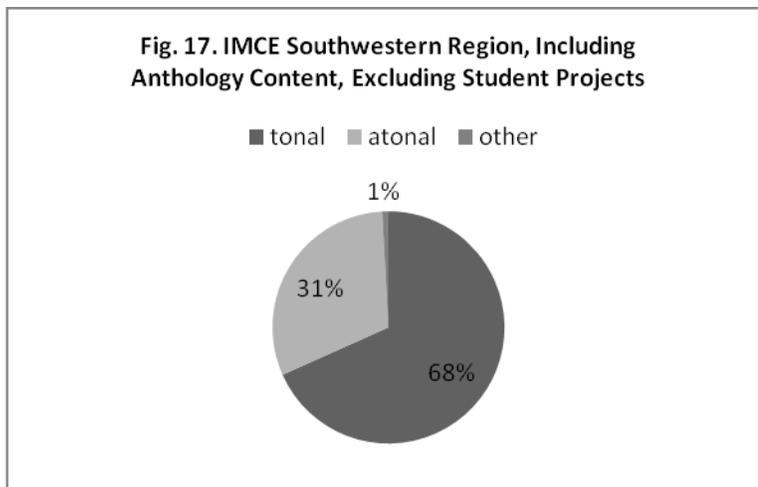
¹⁰¹³ Excludes works listed in other columns, such as “concepts in logs, on syllabi, or on tests”; thus includes mainly works listed on reports.

¹⁰¹⁴ Includes composers or works found on tests.

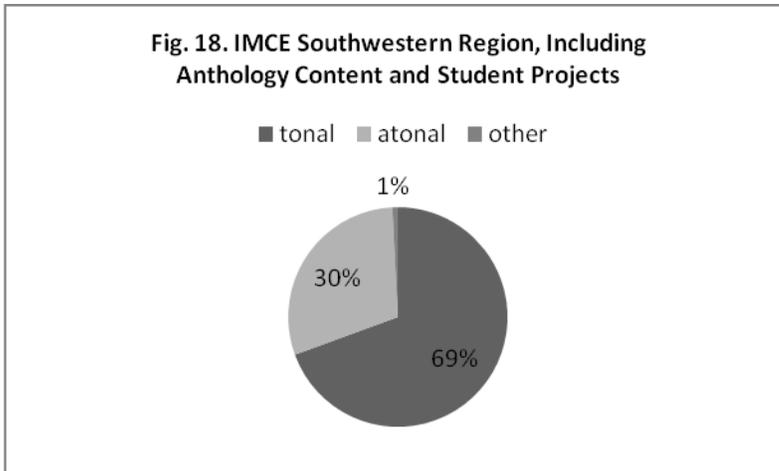
¹⁰¹⁵ *Materials and Structure* and *Omnibus* not included, because the course-generated list is so extensive that it must have superseded the anthology selections.

¹⁰¹⁶ Includes three indeterminate works.

| | | | | | | | |
|--------------------------|--------------------|--|--|--|--|---|--|
| Austin high school | 14 tonal, 0 atonal | | | | | | 14 tonal, 0 atonal |
| Austin eighth grade | | | | | | 7 tonal (63.5%), 4 atonal (36.3%) | 7 tonal (63.6%), 4 atonal (36.4%) |
| Wichita State University | 16 tonal, 2 atonal | | | | | 15 tonal (48.4%), 16 atonal (51.6%) / 16 tonal (47%), 18 atonal (53%) | 31 tonal (63.3%), 18 atonal (36.7%) / 32 tonal (61.5%), 20 atonal (38.5%) |
| University of New Mexico | 4 tonal, 4 atonal | | | | | | 4 tonal, 4 atonal; named works: 4 tonal, 2 atonal |
| totals | | | | | | | 235 tonal (68.3%), ¹⁰¹⁷ 106 atonal (30.8%), 2 unknown (.58%), 1 unpitched (.29) / 259 tonal (69.4%), 111 atonal (29.8), 2 unknown (.54), 1 unpitched (.27%) |



¹⁰¹⁷ Counting only Units IX and X from New Mexico State.



Factoring in the anthology contents, all Southwestern Region programs had significant tonal majorities.

Western Region

The IMCE’s Western Region was based at the University of Southern California under Regional Director Ellis Kohs of the USC faculty. Its member institutions are listed in Table 41.

Table 41: Structure of the Western Region of the IMCE¹⁰¹⁸

| Institution | Program head | Associated public schools |
|-------------------------------------|---------------------|-----------------------------------|
| Arizona State University | Ronald LoPresti | |
| California State College, Hayward | Frederick Fox | |
| California State College, San Diego | David Ward-Steinman | San Diego City and County Schools |
| California State College, San Jose | Wilson Coker | San Jose Unified School District |
| University of Southern California | Ellis B. Kohs | El Rodeo School |

Arizona State University

The IMCE program at Arizona State was directed by former CPS composer-in-residence Ronald LoPresti. Given the name “Integrated Musicianship,” it was offered

¹⁰¹⁸ Table information from “Western Region IMCE[,] Ellis B. Kohs, Regional Director, University of Southern California, Administrative Center,” TMs, n.d., CMP Collection.

alongside the institution's normal courses, but could, if taken, replace required theory, analysis, conducting, and orchestration courses in fulfilling a student's degree requirements.¹⁰¹⁹ The course's format included "composition, performance, analysis . . . research and discussion."¹⁰²⁰ As texts, *Scores Omnibus*, with only Ravel and Stravinsky to represent the twentieth century, and *Modern Reading Text* by Louis Bellson, a book of rhythmic exercises, were supplemented by "additional scores," which are unfortunately not listed in the report.

The report does present a list of supplemental listening assignments, which includes 14 counted twentieth-century items.¹⁰²¹ Among these are 3 that include atonal pitch material (21.4%). LoPresti also included an "Assessment Test"¹⁰²² that was administered both to the students in the experimental class and, as a control, those in the regular one, along with a detailed comparison of the respective groups' performance.¹⁰²³ The latter does not concern us here, but the content of the test provides a window to what types of materials would have been presented in the experimental class. Question one asked students to "discuss the construction of" a piece from Bartók's *Mikrokosmos*. Questions

¹⁰¹⁹ Ronald LoPresti, "Final Report of the IMCE Program, Fall 1966 through Spring 1968 at Arizona State University," TMs on printed form, 1 June 1968, 1-2A.

¹⁰²⁰ LoPresti, "Final Report," 2A.

¹⁰²¹ Items on the list technically from the twentieth century are: Bartók, *Music for Strings, Percussion, and Celesta*; Bartók, *Concerto for Orchestra*; **Berg, Wozzek**; Britten, *War Requiem*; Debussy (six items); Hanson, *Merry Mount Suite*; Ravel (six items); Respighi, *The Fountains of Rome, The Pines of Rome, The Festivals of Rome*; **Schoenberg, Pierrot Lunaire**; Schoenberg, *Verklärte Nacht*; Stravinsky, *Petrouchka*; Stravinsky, *The Firebird*; Stravinsky, *The Rite of Spring*; Stravinsky, *Symphony of Psalms*; Stravinsky, *Oedipus Rex*; Stravinsky, *Threni*; Vaughan-Williams, *Fantasia on a Theme of Thomas Tallis*; and **Webern, Bagatelles**. The Debussy, Ravel, Respighi, and earlier Schoenberg items are not counted here, leaving fourteen twentieth-century items, of which three are atonal.

¹⁰²² [Ronald LoPresti], "IMCE Nov. Assessment Test," photocopy of handwritten music manuscript, n.d., CMP Collection.

¹⁰²³ Ronald LoPresti, "Charts and Generalizations, November Assessment Test, Western Region I.M.C.E.," TMs, n.d., CMP Collection.

19 through 24 asked students to identify which “complex sonority” they heard played for them, with a list of 4 choices for each question; though there is no context for these sonorities, they could all appear as triadic surrogates in modern tonal music. A final essay question was predicated on the students’ listening to Barber’s *Adagio for Strings*. Of 8 questions on specifically twentieth-century subject matter, all dealt with tonal materials.

A “Final Test” is also present for the Arizona course, with 8 questions pertaining to the twentieth century.¹⁰²⁴ Question 4, which asks what work includes a fragment played by the instructor, is problematic, since there is no indication of the answer; the 5 choices include 2 tonal and 3 atonal works.¹⁰²⁵ Question 40 asks who invented “the technique of composition with 12 tones”; question 37 of Part II (aural)¹⁰²⁶ asks for the composer of an excerpt, giving Barber, Britten, Vaughan Williams, and Stravinsky as the choices. Question 40 asks whether an excerpt is from a work by each of Britten, Barber, Stravinsky, and Vaughan Williams. Questions 42 and 44 each ask whether a work is by any of the same four. Question 67 presents an excerpt of material derived from the pentatonic scale and asks the student to choose between that derivation and the whole tone scale. Finally, question 85 asks the student to identify the source of a quotation by Stravinsky, the other choices being Vaughan Williams, Beethoven, Haydn, and Bach.

¹⁰²⁴ [LoPresti], “MU 127 Final Test Part I,” TMs, n.d., CMP Collection. Additional questions *may* have pertained to the twentieth century, because among their possible answers are both twentieth-century and non-twentieth-century choices. Possible twentieth-century choices listed for the questions in this category are: Bartók, Stravinsky,

¹⁰²⁵ The works are **Stravinsky**, *Threni*; Respighi, *Roman Festival*; **Berg**, *Wozzeck*; Bartók, *Music for Strings, Percussion, and Celesta*; and **Webern**, *Bagatelles*.

¹⁰²⁶ Three unnumbered questions begin Part II, followed directly by number thirty-seven, which has already been seen in Part I. If no material is missing, LoPresti must have simply forgotten what he was doing when numbering the questions.

Only 2 of the 8 questions have possible atonal answers, and only one pertains definitely to an atonal concept—alone among the 16 known twentieth-century test questions posed in the Arizona course. If we count the 2 potentially atonal questions as atonal content, the ratio of tonality to atonality on the Arizona tests was 87.5% to 12.5%. Not counting the *Omnibus* anthology, of 30 distinct mentions in the Arizona materials of a twentieth-century work, composer, or concept, 5 are mentions of an atonal one: 16.7%. Including the anthology's one relevant excerpt, the figure is 16.1%.

California State College, Hayward

The IMCE course at Hayward was administered by former CPS composer Frederick Fox, and consisted of experimental replacements for the entire undergraduate theory and history sequences, extending for the full four years of the undergraduate experience.¹⁰²⁷ The course integrated history, analysis, and student composition, but Fox's report gives no further information as to its specific content.¹⁰²⁸ An outline of the program contained in the Western Division's 1966-67 final report shows that a six-quarter "Literature & Materials" sequence featured one quarter on "1910-[,]" which, sadly, would be innovative even today.¹⁰²⁹ The outline says nothing about the materials presented during that quarter, however. The fourth-year IMCE courses were scheduled to consist of two quarters on "Compositional Techniques," one with "Stravinsky" noted in parentheses, the other with "Schoenberg, Webern." A final quarter was to treat "Instrumental & Vocal

¹⁰²⁷ Frederick Fox, "Final Report of the IMCE Program, Fall 1966 through Spring 1968, at California State College at Hayward," TMs on printed form, 25 May 1968, CMP Collection, 1-2. This means that, presumably, either the program was carried out for at least four years, the last two with local institutional support, or not all of what was planned took place.

¹⁰²⁸ Fox, "Final Report," 7.

¹⁰²⁹ Ellis Kohs, "Annual Report [for IMCE Western Region]," TMs, 1 May 1967, CMP Collection, 9.

Scoring.” What little can be gleaned from this outline indicates balance, with one modern tonal (presumably) and one atonal quarter of compositional techniques.

California State College, San Diego

The San Diego IMCE program, planned and implemented by David Ward-Steinman, was an elective course “[e]quivalent to 3 semesters of harmony, 2 of counterpoint, Form & Analysis, Instrumentation & Arranging, Survey of Music Lit[erature], [and] 2 units performance,” and provided an “alternative way of satisfying [those] requirements[.]”¹⁰³⁰ Ward-Steinman was the only regular lecturer, but there were also four guest lecturers, two of whom handled theoretical or historical concepts: Barney Childs lectured on composition and Danlee Mitchell on Harry Partch.¹⁰³¹ According to the report, teaching was primarily through “direct analysis of scores and recordings.”¹⁰³² The class used the Hardy and Fish anthology, presumably in addition to outside scores, but the report contains no account of what these were.¹⁰³³

1967-68 is the only documented year of the San Diego program.¹⁰³⁴ A report on this “first year” was made by graduate assistant James N. Cutler, who included sample

¹⁰³⁰ David Ward-Steinman, “Final Report of the IMCE Program, Fall 1967 through Spring 1968, at San Diego State College,” TMs on printed form, 10 June 1968, CMP Collection, 1-2.

¹⁰³¹ Ibid., 4. The other guest lecturers were M. Rohfleish on Baroque ornamentation and H.C. Collings on choral conducting.

¹⁰³² Ibid.

¹⁰³³ Ibid.

¹⁰³⁴ The San Diego State music department did not get around to submitting its final proposal until April 1966. (Discussed in David Ward-Steinman to Grant Beglarian, 12 April 1966, CMP Collection.) A letter bestowing funding for an additional year, from Beglarian to Ward-Steinman, is dated 10 October 1968, a date which is either in error or indicates that the funding was not used until 1969. In either case, there is no material pertaining to further years of IMCE activity at San Diego State, though this does not prove that there was none.

assignments.¹⁰³⁵ Four analysis-based assignments from the first semester included only music of the common practice period and earlier, but the report does not discuss second-semester assignments. An appendix lists the students' final projects for each semester. Among the 52 listed projects were 22 compositions and 8 performances of twentieth-century works—7 besides one by Debussy—all tonal.¹⁰³⁶ Of the compositions, only 4 are described unambiguously as being based on specific twentieth-century models.¹⁰³⁷ These are styled after Persichetti (2 of them), Shostakovich, and Schoenberg, respectively. An additional two compositions are listed as being in the style of “Bereze”—which, though it occurs twice, may be a typographical error for (a still misspelled) Varèse, since B is right next to V on the QWERTY keyboard—a further two are described simply as “contemporary,” and a final one is, given its title, presumably written in a blues idiom. The 4 unambiguous compositions run 3 to 1 for tonality, but if the Bereze = Varèse hypothesis is correct, the ratio of the resulting 6 unambiguous compositions would be even.

Further information on the San Diego course's content is similarly sparse. An outline for the first year lists stylistically nonspecific concepts; Ward Steinman states specifically thereon, in fact, that “[t]opics [were] chosen for universality and crossing of stylistic

¹⁰³⁵ James N. Cutler, “Comprehensive Musicianship (Music 8): A First Year Report,” TMs, May 1968, CMP Collection.

¹⁰³⁶ These were a jazz composition, Brubeck, *Jazz Impressions of New York*; Bartók, *Hungarian Bagatelles*; Hindemith, *Violin Sonata*; Piston, *Passacaglia*; Hindemith, *Clarinet Sonata*; Ward-Steinman, *Three Songs*; Debussy, *La Cathédral engoutie*; and Villa-Lobos, “Aria.”

¹⁰³⁷ These compositions are described in the appendix as, respectively, “using contemporary harmonies”; “in the style of Bereze [Varèse?]”; “in the style of Purcell”; “influence possibly by Persichetti”; “in the style of Arn[e]”; “Medieval”; “in the style of Corelli”; “in contemporary style”; “in the style of Shostakovich”; “Prelude Blues” (only title given); “in the style of Bereze [Varèse?]”; “in the style of Schoenberg 12 tone music”; “in the style of Haydn”; “in the style of Chopin”; “in the style of Perscetti [sic]”; and “in the style of Morley.”

borders[.]”¹⁰³⁸ One work, Schuller’s *Seven Studies on Themes of Paul Klee* is mentioned as an example of “works in one medium based directly on another.” The final exam for the 1968 spring semester is present in the archive, and includes exclusively material applicable to the common practice period except for its last section, which asks questions about an excerpt from William Schuman’s *Three-Score Set*.¹⁰³⁹ The test asserts that “[t]he harmonic and tonal procedures employed here have not yet been discussed in class,” but surviving San Diego State materials give no indication of how specifically Ward-Steinman meant this statement. He expected the class to be able to “[c]reate terminology sufficient to describe and annotate the [excerpt’s] vertical sonorities.” Finally, for a test administered on 5 April 1968, students were asked to demonstrate a knowledge of string harmonics and transcribe a passage using them, from Copland’s Symphony No. 3, at actual pitch.¹⁰⁴⁰

From these isolated examples of the type of repertory discussed in the San Diego class, its focus in the contemporary area does not appear to have been on atonality to the exclusion of tonality, or vice versa, but nearly even. Being so few, however, the examples cannot provide a realistic view of what specifically might have been presented in total. If the students’ projects can be taken to reflect something of the direction they were given as a jumping-off point, then it is reasonable to consider the San Diego program to have been balanced somewhat toward tonality, but with a healthy dose of atonality.

¹⁰³⁸ [David Ward-Steinman], “Outline: Comprehensive Musicianship Program for San Diego State—1967-68,” TMs, n.d., CMP Collection.

¹⁰³⁹ [David Ward-Steinman], “Music 68b final,” TMs, n.d., CMP Collection.

¹⁰⁴⁰ [David Ward-Steinman], “Music 8b Comprehensive Musicianship, Test, April 5, 1968, photocopy of handwritten music manuscript, CMP Collection.

The IMCE program at San Jose State was headed by Gibson Walters and planned as well as implemented by Walters along with Wilson Coker, Vernon Read, and Brent Heisinger of the faculty. Chester Mason, San Jose City Schools Supervisor of Music, also participated in the planning aspect.¹⁰⁴¹ The program encompassed 4 elective courses, 3 of which could fulfill the “second year undergraduate harmony and ear-training” requirement, and one of which was a graduate elective course in “Modern Harmony.”¹⁰⁴² Class activities consisted of “[e]xamining music of all periods, analyzing music of all periods, performing music of all periods, [and] creative writing.”¹⁰⁴³ Walters also mentioned that the class attended “a concert by Stockhausen[.]” In addition to 2 textbooks—Piston, *Harmony* and Marquis, *Twentieth Century Idioms*—7 scores are listed, only one of which, Stravinsky’s *Mass*, is from the twentieth century.¹⁰⁴⁴ The Marquis text features 98 examples, 54 from tonal pieces (55.1%) and 44 from works that include atonal music (44.9%).¹⁰⁴⁵

¹⁰⁴¹ Gibson Walters, “Final Report of the IMCE Program, Fall 1966 through Spring 1968, at San Jose State College,” TMs, 1 July 1968, CMP Collection, 1.

¹⁰⁴² Walters, “Final Report,” 2.

¹⁰⁴³ Walters, “Final Report,” 5.

¹⁰⁴⁴ Walters, “Final Report,” 6.

¹⁰⁴⁵ G. Welton Marquis, *Twentieth-Century Music Idioms* (Englewood Cliffs, N.J.: Prentice-Hall, Inc.), 1964. The twentieth-century examples included in Marquis are Bartók, *Violin Concerto* (two excerpts); Bartók, *String Quartet No. 1* (two excerpts); Bartók, *String Quartet No. 5* (two excerpts); Bartók, *String Quartet No. 6*; **Berg, Chamber Concerto (two excerpts)**; **Berg, Lyric Suite**; **Berg, Wozzeck** (two excerpts); **Carter, String Quartet No. 1** (five excerpts); Copland, *Sextet for String Quartet, Clarinet, and Piano*; Hindemith, *The Four Temperaments* (five excerpts); Hindemith, *Mathis der Maler* (five excerpts); Hindemith, *Piano Sonata No. 1* (five excerpts); Hindemith, *Piano Sonata No. 3* (three excerpts); Hindemith, *Piano Sonata No. 2* (three excerpts); Hindemith, *Ludus tonalis* (seven excerpts); Hindemith, *String Quartet No. 6* (two excerpts); Hindemith, *Symphony in E-flat* (two excerpts); Piston, *String Quartet No. 4* (four excerpts); Prokofiev, *Violin Concerto No. 2* (three excerpts); **Schoenberg, String Quartet No. 4** (sixteen excerpts); **Schoenberg, Pierrot Lunaire**; **Schoenberg, Three Piano Pieces, Op. 11** (four excerpts); Schuman, *String Quartet No. 4*; **Sessions, Quintet** (two excerpts);

A cache of “Undergraduate IMCE Musicianship Materials” compiled by Vernon Read is included as an appendix to the report. A document titled “Present Class Activities regarding Musicianship,” dated 9 November 1966, states that students were at that point singing “canons, rounds and catches,” taking them as dictation exercises, singing “various 12 tone patterns” and taking them as dictation, and studying Haydn’s *Creation*. In a list of “Future Plans,” Read suggested separating ideas into periods, with his idea of “The Contemporary” including “new problems of performance, non-functional harmony, mixed and irregular rhythmic patterns, [and] new problems in music perception regarding aleatoric, Musique concrète, etc.” “Non-functional harmony” is associated with modern tonal music, since in atonal music there is no expectation of functionality in the traditional sense. On the other hand, most aleatory and concrète examples that would have been used at the time would have featured atonal pitch materials. The explicitly twentieth-century ideas mentioned in this document are likely atonal in character by a ratio of three to one.

A “Green Sheet” (apparently what a syllabus was called at San Jose State) for Reed’s Fall 1967 sections describes the semester’s full schedule of subject matter.¹⁰⁴⁶ The subject for each week was divided into “Theory” and “Creativity,” which do not always appear to have focused on the same concept or time period. In week two, for example, “Theory” focused on “Modulation and 7th, 9th, 11th, & 13th chords,” while “Creativity” presented an “Introduction to Polyphonic Practices (16. c.)[.]” “Theory” sections that included

Stockhausen, *Kontra-Punkte*; Stravinsky, *Symphony of Psalms* (two excerpts); Stravinsky, *Three Pieces for String Quartet*; Stravinsky, *Petrouchka*; **Webern, *Variations for Orchestra, Op. 30*** (two excerpts); **Webern, *Five Pieces for String Quartet, Op. 5*** (five excerpts); **Webern, *Three Songs, Op. 18***; **Webern, *String Quartet, Op. 28*** (two excerpts); Elliot Weisgarber, *Divertimento* (two excerpts).

¹⁰⁴⁶ Vernon Read, “Green Sheet, 56A & 2A,” TMs, Fall 1967, CMP Collection.

twentieth-century specific concepts were “Chromatic Harmony 1720-1910,” “Chromatic Harmony” without dates attached, which presumably went farther chronologically, and “Modal Theory 1880-1920,” with dates that may indicate the course’s implication that modal music was no longer being written. One “Creative” section was twentieth-century specific, featuring “Experiments in form using clusters, multitone scales, interval projections, and polytonality.” The fall semester “Green Sheet” gives little specific information about what was covered, but of two style-explicit twentieth-century concepts mentioned, both pertain to tonality. The “Green Sheet” for the spring semester gives Stravinsky’s *Mass* as a required text and provides a week-by-week class schedule, which begins with an “introduction to impressionism” and proceeds through “modal harmony”; “added tone (9th, 11th and 13th) chords”; “added note chords in strict voice leading with tonal basis” and “analysis of [a] short excerpt involving modal harmony selected from the works of an Impressionistic composer” before breaking off after week 7; the document clearly had more pages that are no longer present. Since the Stravinsky mass was used as the text, the semester must have involved studying it, but the “Green Sheet”’s surviving pages give no further information on the harmony course’s specifically twentieth-century content.

In addition to the schedules, Read’s materials include a list of the students’ final projects.¹⁰⁴⁷ The titles of those that were compositions would tell us little if not for Read’s conscientious inclusion of the “study score” or scores each student used as a model; it seems likely that Read guided each student’s study, at least to some extent. Of 20 projects, only 3 were not compositions; these were a cadenza for Dittersdorf’s Oboe Concerto in G Major, an analysis of Hindemith’s *Morgenmusik*, and an arrangement of a

¹⁰⁴⁷ Vernon Read, “Projects : Music 56B,” TMs, Spring 1968, CMP Collection.

Galliard sonata. Only one of these 3 dealt with a modern work, and it, the Hindemith analysis, a tonal one. For the composition projects, a total of 29 study scores were used, of which 18, minus one Ravel and one Scriabin, are from the twentieth century.¹⁰⁴⁸ Of these, 14 are tonal (77.8%) and 4 atonal (22.2%).

Read's Musicianship (Ear Training) "Green Sheet" lists the names of 8 composers in outlining its required materials, all from the common practice period except for Palestrina and Schoenberg, listed in conjunction with an atonal work (*De profundis*).¹⁰⁴⁹ The class schedule lists as its twentieth-century specific modules "Contemporary Melodies" I and II, "Melodic (Series of 12 tone patterns)," "Melodic Twelve tone Rows [sic]," and "Rhythmic Melodic (Twelve Tone with changing meters)."¹⁰⁵⁰ An attached weekly schedule does show one day spent on "Neo-classicism[,] fourth Chords etc. [sic]" along with five days on unspecified "Contemporary Melodies," one on "12 tone Technique," one on "12 Tone Patterns," and one on "Atonal Melodies."¹⁰⁵¹ This is probably insufficient information from which to determine the overall tenor of the Musicianship course, since the specification of undifferentiated "contemporary" material may or may not imply a difference between this and the atonal material. Of the total weekly schedule

¹⁰⁴⁸ The study scores were, listed in order of appearance, Stravinsky, *Octet*; Hindemith, *Kleine Kammermusik*; Piston, *Quintet for Winds*; Dittersdorf, *Concerto for Oboe in G Major*; Hindemith, *Ploner Musiktag*; unspecified Bach inventions; Mennin, *Canzona*; unspecified Mozart sonatas; Brahms, *Variations on a Theme by Haydn*; Stravinsky, *L'Histoire du soldat*; Ravel, *Piano Concerto in G*; Stravinsky, *Ebony Concerto*; Gershwin, *American in Paris*; Hindemith, *Sonata for Trombone and Piano*; Haydn, "Emperor" Quartet; Bartók, *String Quartet No. 4*; **unspecified "12-tone Study"**; Britten, *The Turn of the Screw*; Schoenberg, *String Quartet*, Op. 10; [Arthur] Shepherd, *Triptych*; Ibert, *Little White Donkey*; Scriabin, *Prometheus*; **Webern, *Three Songs***; Wolf, "Auf ein Altes Bild"; Thompson, *A Solemn Music*; Machaut, *Notre Dame Mass*; **Schoenberg, *String Quartet No. 3* and *String Quartet No. 4***; and Galliard, *Sonata V*. The Ravel and Scriabin examples are not counted above or below.

¹⁰⁴⁹ Vernon Read, "Musicianship Green Sheets," TMs, n.d., CMP Collection.

¹⁰⁵⁰ Vernon Read, "Musicianship Green Sheet Supplement II," TMs, n.d., CMP Collection, 2.

¹⁰⁵¹ Vernon Read, "Musicianship Weekly Schedules," TMs, n.d., CMP Collection.

topics, 2 are tonal, 3 are atonal, and one, the “contemporary” material, is of unknown style. Both the “contemporary” and the neo-classical material came *after* the atonal material in the course timeline, however, which would seem to indicate the absence of a “serial tyranny” agenda, as would use of the balanced Marquis text.

Read included examinations in his packet also. The midterm examination for the fall semester of the theory class features 4 listening questions, of which one pertains to a twentieth-century work, Stravinsky’s *Piano Concerto*.¹⁰⁵² 5 questions follow that concern attached (no longer present) musical examples. From the questions, it is possible to determine that one example was from the twentieth century, taken from a work by Webern. A final question asks students to examine a two-measure example, complete the phrase, add a consequent, and analyze the result. The style of the two measures is consistent with the late nineteenth century. The fall midterm thus features 2 twentieth-century works, split between tonal and atonal.

An unspecified examination from the spring semester has 2 analysis questions based on works from the common practice period (the music is no longer present), one based on a work from an undeterminable period, and one asking students to compose the accompanying part to a given melody, which does not itself define a tonic, but could certainly be harmonized to do so.¹⁰⁵³ Further analysis questions refer to an excerpt from the common practice period and two twentieth-century tonal ones, and a final question asks for a comparison of the previous two examples. Both known twentieth-century examples on this exam, then, are tonal. On the two exams combined, 3 of 4 twentieth-

¹⁰⁵² Vernon Read, “San Jose State College Department of Music, Music 56A IMCE Midterm Examination,” TMs, n.d., CMP Collection.

¹⁰⁵³ [Read], “56B Examination,” TMs, n.d., CMP Collection.

century examples are tonal (75%), one atonal (25%).

For an unknown reason, a tonal-sounding excerpt from Stravinsky's ballet *Agon* and a tonal canon by Schoenberg follow in Read's packet. Perhaps these were used to test students' ability to determine an excerpt's tonality, since the class had likely come to associate both *Agon* and Schoenberg with serial techniques. Also with unknown purpose is what appears to be an outline or lesson plan, "Music Since 1950." This document carries Read's name beneath its title, but could conceivably be a student project instead, since it follows in the archival folder an unsigned essay, "The Character of 'The Rebellion Against Form and Substance' in Art, Literature, Music, and Politics Since 1900," that was almost certainly written by a student.¹⁰⁵⁴ "Music Since 1950" is a rather comprehensive five-page account of the directions in music with atonal pitch materials since its title date.¹⁰⁵⁵ If it is by Read, its inclusion of only 5 tonal pieces among 83 mentioned composers and works,¹⁰⁵⁶ along with an associated run of several photocopied handout sheets with analytical examples from 6 atonal works,¹⁰⁵⁷ would appear to place him firmly in the "serial tyranny" camp. Read's previously discussed materials, however, do not necessarily seem to correspond to that idea; he did, after all, allow students to base their final projects on models by living tonal composers, including Menin and Britten, who still were writing tonal music, and the examples on his exams were mainly tonal.

¹⁰⁵⁴ [anonymous author], "The Character of 'The Rebellion Against Form and Substance' in Art, Literature, Music, and Politics Since 1900," TMs, n.d., CMP Collection.

¹⁰⁵⁵ Vernon Read [attrib.], "Music Since 1950," TMs, n.d., CMP Collection.

¹⁰⁵⁶ Read, "Music Since 1950," 3, 5. The five are Milhaud, *Cocktail aux Clarinettes*; Milhaud, *Etude Postique*; and Milhaud, *Suite de Quatrain*s are presented as examples of aleatory. Ingolf Dahl's *Sinfonietta* is correctly identified as a tonal, though serial, work. Walter Piston's *Partita for Violin, Viola, and Organ* is not so identified.

¹⁰⁵⁷ The works from which these examples are taken are Schuller, *Meditation*; Webern, *Concerto for 9 Instruments*, Op. 24; Schoenberg, *Wind Quintet*, Op. 26, *Four Pieces*, Op. 27, *Three Satires*, Op. 28; and Webern, *Variations for Piano*, Op. 27.

The degree of balance in the San Jose undergraduate program is predicated on whether we read the “Music Since 1950” document as authored by Read and on how seriously we take the student projects as indicative of what was studied in the class. If both the document and the projects are counted, but not the Marquis text, the undergraduate program ends up with a ratio of 34 (26%) tonal mentions to 97 atonal (74%). Adding the Marquis text to this total gives a ratio of 88 tonal (38.4%) to 141 atonal (61.6%). Without “Music Since 1950,” the ratio is 29 tonal mentions (61.7%) to 18 atonal (38.3%) in Read’s materials alone, 83 tonal mentions (57.2%) to 62 (42.8%) atonal with the Marquis text included. Without either “Music Since 1950” or the student project study scores, the ratio is 13 tonal to 14 atonal in Read’s materials, 67 tonal to 58 atonal with the Marquis text added. What can be said for certain about the San Jose undergraduate course is that Read did not prevent his students from studying mainly tonal scores as they prepared their final projects. Overall, the San Jose undergraduate program seems to have been relatively balanced if “Music Since 1950” was not Read’s creation, atonally-biased but not tyrannous if it was.

A second appendix to the San Jose State report is comprised of materials from Wilson Coker’s graduate-level class, Modern Harmony. Coker’s syllabus shows that his required texts were Persichetti’s *Twentieth-Century Harmony* and Salzman’s *Twentieth-Century Music*.¹⁰⁵⁸ Though the Persichetti is a theory text and the Salzman primarily a history text, Coker’s choice shows balance, since Salzman focused on a trajectory based narrative, while Persichetti mainly dealt with extensions to tonality, though he did include atonal examples. Coker’s schedule, however, appears to present a trajectory view, with twentieth-century tonality prior to the midterm exam and exclusively atonal concepts

¹⁰⁵⁸ Wilson Coker, “Music 206, Modern Harmony, Fall Semester, 1967-1968,” TMs, CMP Collection.

thereafter; 5 weeks altogether of the course's 13 were devoted to atonality. It should be noted, of course, that rather than engaging in a purposeful, ideologically-loaded gesture, Coker may have simply organized the course in a way that seemed convenient, with concepts closer to students' previous experience coming first and those farther from it coming later. Twenty-two works are listed in the syllabus as material for study, of which one is by Debussy; of the other 21, 8 are tonal (38.1%) and 13 atonal (61.9%).¹⁰⁵⁹ The sense of trajectory is kept from being *extremely* strong by the inclusion of two tonal works by then-living composers, Schuman and Milhaud, who had not begun to write atonally. Milhaud was already of advanced age, but Schuman would still have been considered an unambiguously current figure. Still, to the trajectory-based character of the syllabus and the low amount, even if present, of living tonal representation must be added the presence in the archive of two detailed true-or-false tests: one, with 25 questions, on the subject of "The 12-Tone System and its Harmonies," and another, featuring 20 questions, on "Prominent Features of Atonality." By far the preponderance of the material from Coker's course thus has atonal content. When Coker's content is considered in conjunction with Read's (aside from student projects), the San Jose program seems quite atonally-oriented, as the almost exact numerical reverse of most others.

¹⁰⁵⁹ The works mentioned on the syllabus are: Debussy, *La Mer*; Schuman, *Symphony* [unspecified]; Bartók, *Piano Concerto No. 2*; Hindemith, *Mathis der Maler*; Cowell, *Tides of Manaunaun*; Ives, *Piano Sonata No. 2*, "Concord"; Messiaen, *Oiseaux Exotiques*; **Schoenberg, *Pierrot Lunaire*** (twice); Honneger, *Symphony No. 5*; Milhaud, *Little Symphony*; Stravinsky, *The Rite of Spring*; **Varèse, *Arcana***; **Schoenberg, *String Quartet No. 4***; **Copland, *Connotations***; **Webern, *Concerto for 9 Instruments, Op. 24***; **Babbitt, *Three Compositions for Piano***; **Rochberg, *Symphony No. 2***; **Haubenstein-Ramati, *Liasons***; and **Bussotti, *Sette Folge***. A separate list of the examples gives most of them identically, but additionally includes **Boulez, *Le Marteau sans maître*** and **Earle Brown, *Hodograph I*** (1959), while excluding the Haubenstein-Ramati and Bussotti examples. Since there is no date on the latter list, it is impossible to know which, if either, of the two accurately reflects what was actually presented in the class, so the numbers above simply count all the works named here. The Debussy work is not included in the figures here.

University of Southern California

The IMCE program at USC consisted of a two-year theory sequence, apparently replacing the university's regular one. It was "devised by [program head Ellis Kohs], but implemented by faculty members Asst. Prof. Anthony Vazzana, and Teaching Assistant Frederick Lesemann."¹⁰⁶⁰

Kohs's report gives the course's objective as having been "the development of rounded musicianship, craftsmanship in listening, analyzing, performing, [and] creating ... with attention to musical literature from [the] middle ages to the present day," and that "[a]lmost all of [the] fourth semester now [was] devoted to [the] 20th century."¹⁰⁶¹ Texts were Kohs, *Music Theory* and Vazzana, *Projects in Musicianship* (which was in preparation), used along with "[n]umerous musical examples a few of which [would] appear in the Lesemann book-record documentation, scheduled for fall-winter 1968 publication."¹⁰⁶² Kohs's book features only common practice period materials.

Lesemann's document is present in the archive; titled "Comprehensive Musicianship Training: A study in the integration of theoretical and functional disciplines in a lower division music theory course," it features treatments of 8 works as "attempt[s] to relate a single work to all areas of musicianship training," and admits that these "constitute only a fraction of the number used over a two-year period."¹⁰⁶³ Two of the book's 8 examples

¹⁰⁶⁰ Ellis B. Kohs, "Final Report of the IMCE Program, Fall 1966 through Spring 1968, at [the] School of Music, University of So. California," TMs, 29 May 1968, CMP Collection, 1-2.

¹⁰⁶¹ Kohs, "Final Report," 2.

¹⁰⁶² Kohs, "Final Report," 4. Kohs's text had been published by Oxford University Press in 1961, and Vazzana's was contracted to USC Press, which had published its first two volumes in 1966.

¹⁰⁶³ Frederick Lesemann, *Comprehensive Musicianship Training: A Study in the Integration of Theoretical and Functional Disciplines in a Lower Division Music Theory Course* (Los Angeles, California: University of Southern California Press, 1969), 4.

are from the twentieth century: Stravinsky, “March” from *Three Easy Pieces for Piano Four-Hands* and Webern, *Cantata No. 2*, Op. 31, fifth movement. Listed as possible “additional assignments” after the Stravinsky piece are “Debussy’s *Preludes*, selections from Bartók’s *Mikrokosmos*, and all of Schoenberg’s *Sechs Kleine Klavierstücke*, Op. 19.”¹⁰⁶⁴ After the Webern piece are suggested simply “other works of Webern or those of Schoenberg and Berg.”¹⁰⁶⁵ Two of the total twentieth-century works mentioned in the book, thus, are tonal, while 2 specific works and 3 vaguer suggestions are atonal. This could be seen as an overall atonal bias, but it must be remembered that the book probably provides a very small sample of what was covered. Of the book’s two main sections on twentieth-century works, one pertains to a tonal piece, the other to an atonal one, so it may be this balance that the USC IMCE staff wished to represent. Indeed, in a statement appended by Kohs to the report, Lesemann reveals:

The fourth and final semester [was] devoted to 20th-century techniques from Debussy to the present. Tonal and atonal procedures receive approximately equal emphasis. The areas covered include bi-modality, bi-tonality, pandiatonicism, expanded tertial harmony, quartal harmony, secundal harmony, sonority as a motivic process, “classical” twelve-tone technique, serialism, aleatory and other improvisational techniques, and spatial-analogue notation and interpretation.¹⁰⁶⁶

If Lesemann’s list of topics is in order, the USC course may have, whether advertently or not, presented a chronologically “evolutionary” approach, suggesting that atonality was somehow more contemporary than the tonal procedures indicated; however, since Lesemann made a point of saying that the two sets of concepts received “approximately equal emphasis,” he most likely presented them as equal in all respects. A letter from

¹⁰⁶⁴ Lesemann, 31.

¹⁰⁶⁵ Lesemann, 35.

¹⁰⁶⁶ Frederick Lesemann, quoted in Kohs, “Final Report,” 5A.

Kohs indicates that student compositions written during the class, which were performed at public recitals on campus, were “written ... in styles that vary from Renaissance and Baroque to avant-garde,” and describes one particular piece, a tape of which he submitted to the Project office, as featuring “impressionistic-type harmony.”¹⁰⁶⁷

An exam given as midterm and IMCE evaluative test combined was administered in November 1967, and featured common practice period examples for “critical listening” and dictation, along with an early Baroque example and a Leon Kirchner example for keyboard skills.¹⁰⁶⁸ A “descriptive listening” example was by Beethoven; one question pertaining to it was a multiple-choice opportunity to name its composer, with one of twelve possibilities being from the twentieth century: Stravinsky.¹⁰⁶⁹ A second listening example was Hindemith’s *Symphonic Metamorphosis on Themes of Carl Maria von Weber*. This time, the 10 possibilities for the multiple-choice composer question included 2 twentieth-century names, with Stravinsky joined by the correct answer. Unknown questions pertained to excerpts presented in a series of appendices to the exam, which appear, respectively, to date from the Baroque and Romantic periods (this one identified as Berlioz), the twentieth century (in a moderately dissonant tonal idiom), the Classic period (Beethoven), and the twentieth century again (also tonal and moderately dissonant). The USC exam thus included one twentieth-century example that was atonal and 3 that were tonal, aligning with the typical 25% rate of atonal representation. When the incorrect Stravinsky choice is added to the total, it becomes one atonal, one primarily

¹⁰⁶⁷ Ellis B. Kohs to “Whom it May Concern,” 12 March 1968, CMP Collection.

¹⁰⁶⁸ [Ellis B. Kohs and Frederick Lesemann?], “University of Southern California School Of Music MuTC 233a (Lesemann) Mid-term Examination and IMCE Test combined,” TMs with interpolated photocopied music excerpts, 2 November 1967, CMP Collection.

¹⁰⁶⁹ Ibid.

tonal, and 3 fully tonal.

IMCE Western Region Summary

Overall, surviving materials from the USC IMCE program feature 13 tonal references and 10 atonal ones, indicating that it was balanced in its subject matter and stylistic content. The IMCE’s Western Region programs thus line up as follows:

| Institution | works mentioned in report, if any ¹⁰⁷⁰ | works on supplementary lists, if any | composers on supplementary lists, if any | works read or performed, if any | composers mentioned in report (if no works mentioned) | concepts in logs, on syllabi, or on tests ¹⁰⁷¹ | total mentions |
|-----------------------------|---|---|--|---------------------------------|---|---|---|
| Arizona State | 1 tonal | 11 tonal (78.6%), 3 atonal (21.4%) | | | | 14 tonal (87.6%), 2 atonal (12.5%) | 26 tonal (83.9%), 5 atonal (16.1%) |
| California State, Hayward | | | | | | 1 tonal, 1 atonal | 1 tonal (50%), 1 atonal (50%) |
| California State, San Diego | | | | | | 2 tonal (66.7%), 1 atonal (33.3%) / 12 tonal (75%), 4 atonal (25%) | 2 tonal (66.7%), 1 atonal (33.3%) / 12 tonal (75%), 4 atonal (25%) |
| California State, San Jose | 9 tonal (39.1%), 14 atonal (60.9%) | 5 tonal (6%), 78 atonal (94%) ¹⁰⁷² | | | | 12 tonal (33.3%), 24 atonal (66.7%) / 26 tonal (29.5%), 62 atonal (70.5%) ¹⁰⁷³ | 26 tonal (13.5%), 166 atonal (86.5%) / 40 tonal (19%), 170 atonal (81%) |
| USC | 2 tonal (28.6%), 5 atonal (71.4%) | | | | | 10 tonal (66.7%), 5 atonal (33.3%) | 12 tonal (54.5%), 10 atonal (45.5%) |

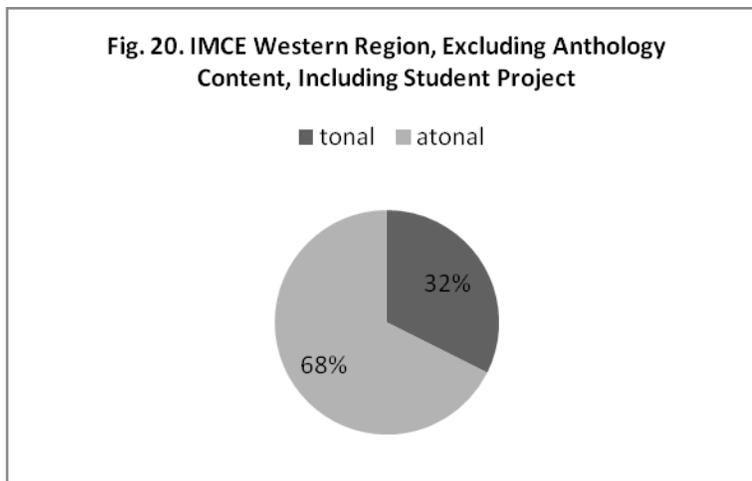
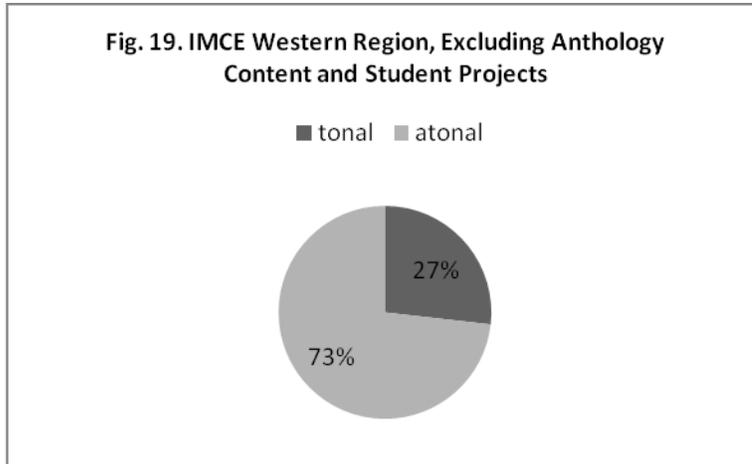
¹⁰⁷⁰ Excludes works listed in other columns, such as “concepts in logs, on syllabi, or on tests”; thus includes mainly works listed on reports.

¹⁰⁷¹ Includes composers or works found on tests.

¹⁰⁷² Based on the assumption that “Music Since 1950” is by Vernon Read, as implied by his name on the document, and was handed out as class material.

¹⁰⁷³ Each test question counted as one individual item.

| | | | | | | | |
|--------|--|--|--|--|--|--|---|
| totals | | | | | | | 67 tonal (26.8%), 183 atonal (73.2%) / 91 tonal (32.4%), 190 atonal (67.8%) |
|--------|--|--|--|--|--|--|---|



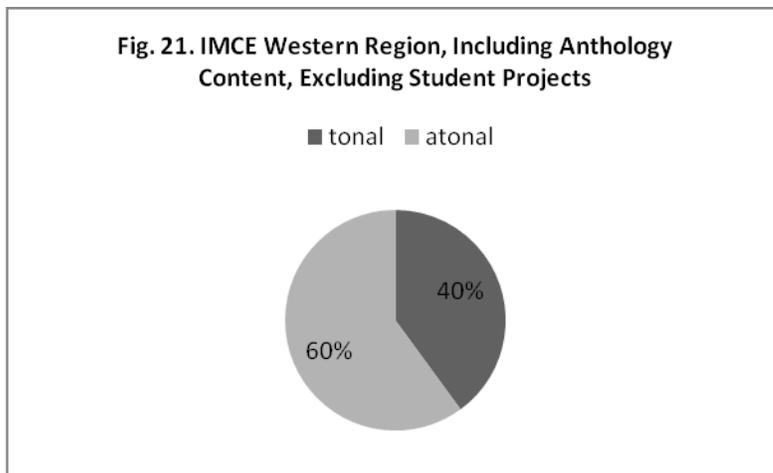
| Institution | works mentioned in report, if any ¹⁰⁷⁴ | works on supplementary lists, if any | composers on supplementary lists, if any | works read or performed, if any | composers mentioned in report (if no works mentioned) | concepts in logs, on syllabi, or on tests ¹⁰⁷⁵ | total mentions |
|---------------|---|--------------------------------------|--|---------------------------------|---|---|------------------------------------|
| Arizona State | 2 tonal, 0 atonal ¹⁰⁷⁶ | 25 tonal (86.2%), 4 atonal (13.8%) | | | | 14 tonal (87.5%), 2 atonal (12.5%) | 41 tonal (87.2%), 6 atonal (12.8%) |

¹⁰⁷⁴ Excludes works listed in other columns, such as “concepts in logs, on syllabi, or on tests”; thus includes mainly works listed on reports.

¹⁰⁷⁵ Includes composers or works found on tests.

¹⁰⁷⁶ Works in the *Scores Omnibus*.

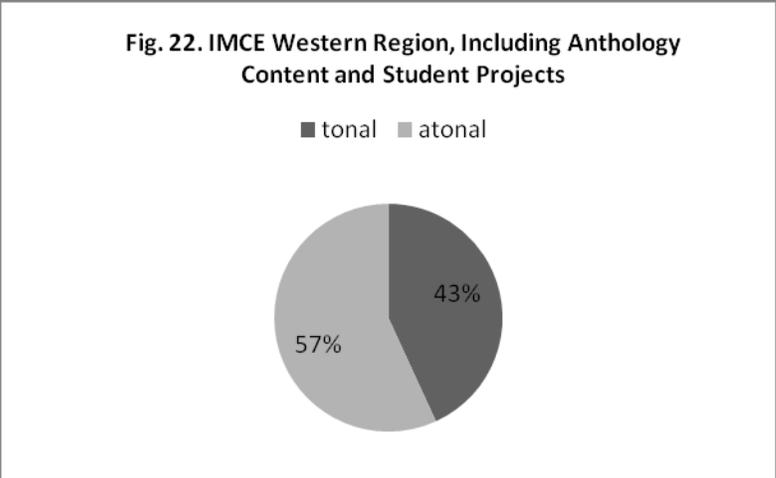
| | | | | | | | |
|-----------------------------|---|--|--|--|--|---|---|
| California State, Hayward | | | | | | 1 tonal, 1 atonal | 1 tonal (50%), 1 atonal (50%) |
| California State, San Diego | | | | | | 18 tonal (85.7%), 3 atonal (14.3%) / 29 tonal (82.9%), 6 atonal (17.1%) | 18 tonal (85.7%), 3 atonal (14.3%) / 29 tonal (82.9%), 6 atonal (17.1%) |
| California State, San Jose | 64 tonal (52.5%), 58 atonal (47.5%) ¹⁰⁷⁷ | 5 tonal (6%), 78 atonal (4%) ¹⁰⁷⁸ | | | | 12 tonal (33.3%), 24 atonal (66.7%) / 28 tonal (31.1%), 62 atonal (68.9%) ¹⁰⁷⁹ | 81 tonal (27.8%), 210 atonal (72.2%) / 97 tonal (31.2%), 214 atonal (68.8%) |
| USC | 2 tonal (28.6%), 5 atonal (71.4%) | | | | | 10 tonal (66.7%), 5 atonal (33.3%) | 12 tonal (54.5%), 10 atonal (45.5%) |
| totals | | | | | | | 153 tonal (39.9%), 230 atonal (60%) / 180 tonal (43.2%), 237 atonal (56.8%) |



¹⁰⁷⁷ Counting the musical examples in Marquis’s text.

¹⁰⁷⁸ Based on the assumption that “Music Since 1950” is by Vernon Read, as implied by his name on the document, and was handed out as class material.

¹⁰⁷⁹ Each test question counted as one individual item.



The Western Region as a whole featured many more atonal mentions than tonal ones. An examination of the tables, however, reveals that this was entirely caused by the San Jose State program's ratio. Not including San Jose State, but including anthologies and texts, the ratio not counting student projects is 72 tonal references (78.3%) to 20 atonal references (21.7%), while counting student projects it is 83 tonal to 23 atonal, coincidentally the same percentages. Excluding anthologies and texts, the figures are, respectively, 41 tonal (70.7%) and 17 atonal (29.3%), and 51 tonal (71.8%) and 20 atonal (28.2%).

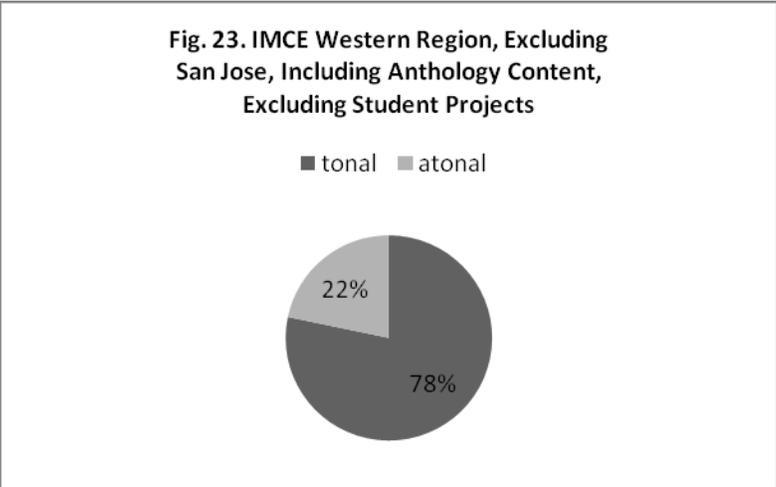


Fig. 24. IMCE Western Region, Excluding San Jose, Excluding Anthology Content, Excluding Student Projects

■ tonal ■ atonal

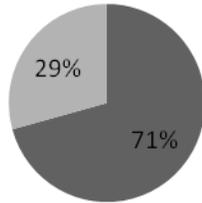


Fig. 25. IMCE Western Region, Excluding San Jose, Excluding Anthology Content, Including Student Projects

■ tonal ■ atonal

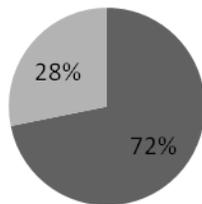
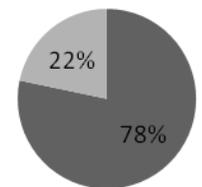


Fig. 26. IMCE Western Region, Excluding San Jose, Including Anthology Content and Student Projects

■ tonal ■ atonal



Overall IMCE Totals

When not counting the contents of anthologies and texts listed in reports as having been used in the programs, atonal references outnumber tonal references in the surviving class materials of 7 IMCE institutions: the University of Illinois, Urbana-Champaign (a

sample of just 4 references); Eastman (by only one reference); Queens College (when excluding a supplementary choral works list); Florida State (by only one reference); George Peabody College (by one reference among just five); Wichita State; and San Jose State. Only Illinois, Queens, and San Jose keep their apparent atonal orientation when anthologies and texts are added to their totals. In total, tonal materials outnumbered atonal materials in IMCE programs by a decisive—and consistent—amount. The IMCE percentage of atonal representation, almost always between 20 and 35%, was the same as that found in previous CMP educational programs.

Chapter 11. Concluding CMP Phase I: 1967-68

The Project Policy Committee met from 18 through 21 January 1967 at the Americana Hotel in New York City to select composers for that fall, the last one in which new CPS appointments would begin.¹⁰⁸⁰ This year's PPC had the following members:

| Table 44: 1967-68 Project Policy Committee | |
|--|--|
| Composers and Theorists | |
| Leslie Bassett | University of Michigan |
| Ingolf Dahl | University of Southern California |
| Allen Forte | Yale |
| Vincent Persichetti | Juilliard |
| George Rochberg | University of Pennsylvania |
| William Thomson | Indiana University |
| Educators | |
| Walter Hendl | Eastman |
| Wiley Housewright | Florida State University |
| Beth Landis | MENC Director of Publications, Riverside, Calif. Public Schools, retired |
| William Mitchell | Mannes College of Music |
| Ole Sand | Director, Center for the Study of Instruction, NEA |
| Jack Schaeffer | Seattle Public Schools |
| Robert Trotter | University of Oregon |
| Louis Wersen | Philadelphia Public Schools |

According to the meeting's agenda, the group that selected the composers was Dello Joio, Bassett, Dahl, Persichetti, Rochberg, and also Hendl. Besides members of the Policy Committee, the IMCE's regional directors were present along with Edward D'Arms; the CMP's administrative staff; Vanett Lawler, Executive Secretary of the MENC; and Joan Gaines, the MENC's Director of Public Information.¹⁰⁸¹ For IMCE purposes the Project had hired Raymond Donnell as a second field representative, but he was not present.¹⁰⁸² This year's activities included the final new composer appointments, development of evaluative procedures for the ongoing IMCE, and establishment of the CMP Library.

¹⁰⁸⁰ "Agenda, Project Policy Committee Meetings, January 18-21, 1967," TMs, CMP Collection.

¹⁰⁸¹ *Ibid.*, 2.

¹⁰⁸² Grant Beglarian, "Current CMP Activities: An Interim Report," TMs, 11 December 1967, CMP Collection, 3.

1967-68 Composers and Residencies

There were fifty-five applicants for the 1967-68 composer residencies, from thirty-eight different schools. Barbara Kolb and Phillip Ramey are notable among the unselected; as in past years, the non-selection of composers who went on to achieve national profiles indicates that the application pool was of high quality.¹⁰⁸³ Composers selected were:

| | Education | Prior Employment | Assigned District | Recommenders and Teachers | Awards and Publications |
|------------------------------------|--|--|---|---|---|
| Stephen Albert 1941-92 | Aspen (1958); Eastman (1958-60); Philadelphia Musical Academy (BM, 1962), University of Pennsylvania (1963) | Host of program on WHY radio, Philadelphia. | Lima, Ohio (51,037) | Joseph Castaldo (Philadelphia Musical Academy); George Rochberg (Univ. of Pennsylvania), Hugo Weisgal (Queens College) Teachers: Elie Siegmeister, Darius Milhaud, Thomas Canning, Louis Mennini, Joseph Castaldo, George Rochberg | BMI (1961), Bearn Prize (1962), Fulbright Travel Grant (1964), MacDowell Colony (1963), Prix de Rome (1964) |
| Louis Angelini b. 1935 | Cornell (1953-55); Ithaca College (BM, 1959); Eastman (MM, 1960; enrolled in PhD program); Tanglewood (1962); Darmstadt (1964) | Assistant Professor, East Texas State University; graduate assistant at Eastman (n.d.) | Lincoln, Nebraska (128,521) | Bernard Rogers (Eastman), Wayne Barlow (Eastman), Witold Lutoslawski Teachers: Rogers, Howard Hanson, Lutoslawski, Lukas Foss, Luigi Nono | Koussevitzky Prize (n.d.); Fulbright Travel Grant (1963-65, to study with Nono) |
| David Bates (second year) | | | Jefferson County, Colorado (Denver metropolitan area) | | |
| Frank Becker (second year) | | | Newton, Kansas | | |
| David Borden (second year) | | | Ithaca, New York | | |
| Norman Dinerstein (second year) | | | Pasadena, California | | |

¹⁰⁸³ “Young Composer Applicants for 1967-1968,” TMs, CMP Collection.

| | | | | | |
|---------------------------------------|--|--|---|---|--|
| Elaine Erickson b. 1941 | Wheaton College (BM, 1964); Drake University (MM, 1967) | private piano teachers; substitute librarian | Broward County, Florida (111,435; Miami-Ft. Lauderdale metropolitan area) | Francis J. Pyle (Drake), Robert Chultz (Drake), Paul J. Jackson (Drake) Teachers: Jack C. Goode, Pyle | awards at Wheaton and Drake |
| John Brodwin Kennedy (second year) | | | Los Alamos, New Mexico | | |
| Donaldson Lawhead b. ? | Indiana University (BM, 1965; enrolled in master's program) | none indicated | Joliet, Illinois (65,780; outer Chicago metropolitan area) | Thomas Beversdorf (Indiana), William Thomson (Indiana), Charles Webb (Indiana) Teachers: Beversdorf, Bernhard Heiden | |
| Robert Myers b. 1941 | Eastman (BM, 1964; MM, 1964); Fontainebleau (1963) | band director, St. John's Academy, Plattsburgh, New York (1964-65) | Midland, Michigan (51,450) | Bernard Rogers (Eastman), Wayne Barlow (Eastman), Nadia Boulanger Teachers: John LaMontaine, Louis Mennini, Rogers, Nadia Boulanger | 1st prize, Blue Ridge Chamber Music Players contest (1962); 2nd prize, West Virginia University Composition Symposium (1961); Fulbright Travel Grant (1965-66, 1966-67) |
| Russell Peck b. 1945 | Eastman (1962-63); University of Michigan (BM, 1966); Tanglewood (n.d.) | none indicated | Herricks (New Hyde Park), Long Island, New York (10,808) | Ross Lee Finney (Michigan); George B. Wilson (Michigan); Gunther Schuller (New England Conservatory) Teachers: Leslie Bassett, Wilson, Schuller, George Rochberg, Ross Lee Finney | Koussevitzky Prize (n.d.); BMI (n.d.) |
| Brent Pierce b. 1940 | Long Beach City College (1962-63); Cal. State Long Beach (BA, 1966) | professional trumpeter; music director for four (unnamed) churches | Bismarck, North Dakota (27,670) | Gerald Strang (CSLB); Leon Dallin (CSLB); Charles Becker (CSLB) Teachers: Morris Ruger, Ingolf Dahl | Southwestern Music Teachers' Award (1963, 1964) |
| Philip Rhodes (second year) | | | Cicero, Illinois | | |
| Walter Skolnik (second year) | | | Shawnee Mission, Kansas | | |
| Leroy Southers (second year) | | | Kenosha, Wisconsin | | |
| Kensey Stewart (third year) | | | Ridgewood, New Jersey | | |

| | | | | | |
|-------------------------|---|--|---|--|-----------------------------|
| Barry Vercoe b. 1937 | Te Awmutu College (1950- 54); University of Auckland (BM, 1959); Teaching Diploma, 1960; BA, 1962); University of Michigan (enrolled in DMA program) | Instructor, Lynfield College; Teaching Assistant, University of Michigan; Research Assistant in Genetics, Michigan; Assistant Professor, Oberlin | Puget Sound Pilot Project (Tacoma, Washington metropolitan area) ¹⁰⁸⁴ | Ross Lee Finney (Michigan), Richard Hoffman (Oberlin), Robert Fountain (Oberlin) Teachers: Ronald Tremain, Finney, Leslie Bassett | Philip Neil Prize (1959) |
|-------------------------|---|--|---|--|-----------------------------|

Selection and Placement, Non-Style Factors

Applications came from every region of the county, and composers were selected from each—several from the east, but also Erickson, Lawhead, and Peck from the midwest and Pierce from the west. That Lawhead, Erickson, and Pierce lacked major awards and scholarships, but at least one rejected applicant, Kolb, had studied at Tanglewood,¹⁰⁸⁵ gives evidence that the selection committee was more interested in submitted scores than résumés, though Pierce did have practical experience as a band musician that might have been considered helpful, and one other composer, Myers, had experience as a high school band director. Several did have significant achievements, such as Koussevitsky Prizes won by Angelini and Peck, Albert’s Prix de Rome, and Myers’s study with Boulanger at Fontainebleau. The 1967-68 group was a relatively young one for the CMP, with at least five of the eight appointees under age thirty (Lawhead’s date of birth is nowhere on his application); this may be why only two, Angelini and Vercoe, had taught in universities. All things considered, it does not appear that any systematic considerations governed the committee’s selections; the composers were apparently reviewed as individuals, mainly

¹⁰⁸⁴ The Puget Sound Pilot Project was a partnership among the Clover Park, Kent, Renton, Olympia, and Tacoma school districts. There is no official 1960 figure for the Clover Park school district, centered in the town of Lakewood; it apparently did not exist yet at that time. The total population of the other four cities in 1960 was 193,722.

¹⁰⁸⁵ David Metzger and Lawrence Starr, “Barbara Kolb,” *Oxford Music Online*, accessed 21 January 2012 <<http://www.oxfordmusiconline.com>>.

on the basis of the music they submitted.

The music they produced for the CMP was as follows:

| Name | orch. (incl. string orch) | band | chorus | chorus with orch. or band | chamber | unknown ensemble | total | style(s) |
|------------|------------------------------------|------|--------|---------------------------------|---------|---------------------|-------|--|
| Albert | 0 | 0 | 0 | 1 | 0 | 0 | 1 | atonal |
| Angelini | 0 | 1 | 2 | 0 | 0 | 0 | 3 | atonal (with aleatory features) |
| Bates | 1 | 3 | 7 | 1 | 0 | 0 | 12 | tonal (2 gray area, 1 atonal) |
| Becker | 5 | 0 | 2 | 1 | 2 | 0 | 10 | tonal |
| Borden | 0 | 1 | 1 | 0 | 0 | 0 | 2 | atonal (with aleatory features) |
| Dinerstein | 0 | 1 | 1 | 0 | 0 | 0 | 2 | tonal (application works atonal) |
| Erickson | 1 | 0 | 2 | 2 | 1 | 0 | 6 | tonal |
| Kennedy | 0 | 1 | 6 | 1 | 0 | 0 | 8 | tonal |
| Lawhead | 1 | 1 | 1 | 0 | 0 | 0 | 3 | 1 tonal, 1 gray area, 1 atonal (with aleatory features) |
| Myers | 2 | 5 | 1 | 0 | 0 | 0 | 8 | atonal to gray area |
| Peck | 1 | 1 | 1 | 0 | 1 | 0 | 4 | atonal (with aleatory features; 1 tonal, 1 fully electronic) ¹⁰⁸⁶ |
| Pierce | 4 | 7 | 3 | 1 | 2 | 0 | 17 | tonal |
| Rhodes | 0 | 1 | 1 | 2 | 1 | 0 | 5 | atonal |
| Skolnik | 2 | 1 | 4 | 0 | 2 | 0 | 9 | tonal |
| Southers | 1 | 2 | 0 | 0 | 0 | 0 | 3 | tonal |
| Stewart | 1 | 1 | 6 | 1 | 1 | 0 | 10 | tonal (1 atonal) |
| Vercoe | 0 | 0 | 2 | 1 | 1 | 0 | 4 | gray area to atonal (with aleatory features); 2 with tape |
| totals | 19 | 26 | 40 | 11 | 11 | 0 | 107 | Counting gray area as atonal: 7 tonal (41.1%), 10 atonal (58.8%). |

Selection and Placement, Style-Related

Five of the 8 new appointees (62.5%) and 8 of the 17 active composers (47%) wrote at least one piece with atonal pitch materials in 1967-68. The figures grow to 6 of 8 and 10 of 17 (75 and 58.8%, respectively) if the gray area is counted as atonal, which is the present study's policy. Atonality did not achieve dominance in this final year of new appointments for the CPS program, but its representation was higher than ever before, and substantially higher than the relatively constant level previously established.

¹⁰⁸⁶ It was described in his report as a "theatre piece" with tape; it is unknown whether there were other musical instruments involved in this work.

Whether the increase was a fluke or a trend remains to be explored, but a significant amount of educational program data from later years does show ratios of tonality and atonality more in line with earlier figures. It is notable that several 1967-68 CPS appointees wrote both tonal and atonal works during their residencies. Stewart, it is fairly clear, wrote his atonal work as a pedagogical exercise; he composed no other atonal music in three years on the Project. The others may have either been experimenting, as young composers can be expected to do, or presenting a variety of styles for educational reasons. Bates continued to write more dissonant works for the senior high school instrumental groups than the other ensembles for which he composed.¹⁰⁸⁷ Owing mainly to their frequency of sonorities resembling triads with added notes, certain works of Bates, Lawhead, Myers, and Vercoe tend toward the gray area between tonality and atonality. For Vercoe, this may have been a technical accommodation to the high school chorus: in his ambitious *Digressions* for chorus, orchestra, and tape, the sung sections are consistently more consonant and step-wise than the solely instrumental portions of the work.

The most recent works that both Lawhead and Myers submitted with their applications—Myers's two most recent—are known to be tonal.¹⁰⁸⁸ Thus, it seems that they may have been expected to write tonal music during their residencies. If they were, the committee would have thought it had selected four tonal composers, rather than only

¹⁰⁸⁷ In his report, he once more indicated whether each work was for junior or senior high. Bates, "Composer's final report for Project year 1967-1968," TMs on printed form, 10 June 1968, CMP Collection, 32.

¹⁰⁸⁸ Lawhead's and one of Myers's were available for examination because they were included in the CMP Library. They were *After You've Suffered* for SATB and organ by Donaldson Lawhead and *Trio '65* for alto saxophone, bassoon, and 'cello by Robert Myers. Myers submitted two works subsequent to *Trio '65*, both from 1966; one, *Quartet* for flute, alto saxophone, bassoon, and violoncello, has been published, so I was also able to examine it.

two, among the eight new appointees. In addition, the committee would have known when renewing Dinerstein that his Project works to date had been tonal; if it classified him as a tonal composer this year, the committee might have considered itself to have selected as many as five tonal composers. If Dinerstein is considered tonal this year but *not* Lawhead or Myers, the numbers become 8 tonal (47%), 9 atonal (52.9%) active residencies. With Lawhead and Myers added to the tonal total, the figures complete their flip to 10 and 7 (58.8% and 41.1%). What all this indicates is that great fluctuation can exist in one year of data, so the overall character of the ten CPS years taken as a whole is far more significant. In the statistics below, maximum atonal numbers are given.

Outcomes of Residencies

At the outset of the 1967-68 school year, the CMP could not be sure of its continued operation past that point. It did continue, and finished off the CPS in 1968-69 by funding second years for Angelini, Myers, Peck, and Pierce. Albert, Erickson, Lawhead, and Vercoe went unrenewed.

The renewed composers' first-year outputs varied significantly, with three works for Angelini, eight for Myers, four for Peck, and seventeen for Pierce, but all four residencies were deemed successful enough for renewal by the Project. Angelini's residency in Lincoln drew positive reviews from Eugene K. Stoll, the music supervisor there. Stoll reported that "Mr. Angelini quite successfully introduced the students to tone clusters, hand symbol direction and was able to free the student's inhibitions as well as limitations

in improvisation.”¹⁰⁸⁹ Stoll indicated that the Lincoln students had previously played works by more conservative contemporary composers, including Giannini and Nelyhbel, and that Angelini was “as close to ‘avant garde’” as they had experienced, apparently meaning this appellation positively.¹⁰⁹⁰ “Gunther Schuller, John Cage, [and] Karlheinz Stockhausen have become familiar to students and teachers as well,” Stoll’s comments continued, though “[t]his awareness sometimes reverted to direct opposition to the tedious boredom of the rehearsing of Mr. Angelini’s music and a natural stronger allegiance to the old Masters[.]”¹⁰⁹¹ Stoll’s own words refer to “tedious boredom,” but they seem otherwise to indicate an openness to the variety of modern music. “The music teachers were disappointed that Mr. Angelini was not able to add to our repertoire more than was possible,”¹⁰⁹² but the Project renewed him despite his small output, indicating that the committee valued what it felt was that output’s quality and its positive effect on the local music program rather than bemoaning its quantity.

With eight works, Myers was the second most productive of the renewed composers, though according to his supervisor, Lawrence W. Guenther, this was “less than [Guenther] had hoped.”¹⁰⁹³ In Guenther’s view, however, Myers “made a considerable contribution to the life of the community as well as the schools.”¹⁰⁹⁴ Guenther felt that the school administration “liked [Myers] personally . . . [and] [a]lthough many professed

¹⁰⁸⁹ Eugene K. Stoll, quoted in “Contemporary Music Project, September 1968, Composers in Public Schools Project Supervisors’ Reports for the Completed School Year 1967-1968,” CMP Collection, 4.

¹⁰⁹⁰ Ibid, 5.

¹⁰⁹¹ Ibid.

¹⁰⁹² Ibid, 8.

¹⁰⁹³ Lawrence W. Guenther, quoted in “Contemporary Music Project, September 1968, Composers in Public Schools Project Supervisors’ Reports for the Completed School Year 1967-1968,” CMP Collection, 9.

¹⁰⁹⁴ Ibid, 5.

not to understand what he was doing they believed that *he* knew” [emphasis original].¹⁰⁹⁵ He thus scored well on public relations, which was clearly important to the CMP except in special cases, and since his output was in line in terms of quantity with Project expectations, Myers’s renewal was to be expected.

Peck was, like Angelini, renewed despite his small output, about which neither composer nor supervisor felt any trepidation. Peck considered his first year “very successful,” and reported that “[t]he students responded very enthusiastically to [his] music,” which he attributed partly to its use of “electronics ... unusual notations, and, in general, [its] exotic and rather colorful qualities[.]”¹⁰⁹⁶ Kathryn K. North, the Herricks, Long Island music supervisor, reported that student interaction with Peck was “very lively as well as on an extremely high intellectual level,” and that his music and explanations thereof had “made many people—some very young—really think. I cannot think of a more complimentary or significant comment.”¹⁰⁹⁷ Clearly both composer and supervisor thought re-appointment to be a good idea, and it must have been an easy decision for the committee.

Brent Pierce was the most prolific 1967-68 composer, and also the most stylistically conservative. Pierce reported “a great deal of interest and enthusiasm throughout the entire state [of North Dakota],” and was enthusiastic about trying to remedy the “overall lack of knowledge and understanding concerning 20th century

¹⁰⁹⁵ Ibid, 18.

¹⁰⁹⁶ Russell Peck, “Composer’s final report for Project year 1967-1968,” TMs on printed form, 27 May 1968, CMP Collection, 3.

¹⁰⁹⁷ Kathryn K. North, quoted in “Contemporary Music Project, September 1968, Composers in Public Schools Project Supervisors’ Reports for the Completed School Year 1967-1968,” CMP Collection, 3.

music.”¹⁰⁹⁸ On the other hand, he felt that “[t]he music supervisor, Mr. [Harold] Van Heuvelen seems to be, after many discussions, completely unaware and uninterested in modern music,” though he had “been friendly and on several occasions quite helpful[.]”¹⁰⁹⁹ Heuvelen’s own remarks are strangely detached in character. He indicated some disquiet about an unspecified aspect of Pierce’s music, opining that “[t]he project would perhaps be enhanced if greater use of singable and playable music were thrust at the students first [sic].”¹¹⁰⁰ He also expressed desire for “more time spent in the classrooms and less time spent composing.”¹¹⁰¹ For the most part, however, the supervisor’s remarks were unenthusiastically positive or noncommittal. The four composers the CMP renewed for 1968-69 could hardly have been more different: Pierce was a prolific conservative; Angelini was a less prolific atonal composer with an aleatory bent; Myers was a prolific atonal composer with a tendency to tonal reference; and Peck was a whimsical eclectic. The Project’s expression of support for all four is further evidence that its administration was primarily concerned with what it deemed success in any form, and based its decisions on some combination of local public relations with the committee’s perception of the ultimate musical worth of the composer’s output—an equation that did not involve style, and which involved quantity only at extremes.

Only one of the unrenewed composers, Stephen Albert, had written strictly atonal music for the Project. As discussed above, Barry Vercoe’s CMP work included aleatory

¹⁰⁹⁸ V. Brent Pierce, “Composer’s final report for Project year 1967-68,” TMs on printed form, n.d., CMP Collection, 3.

¹⁰⁹⁹ Ibid, 4.

¹¹⁰⁰ Harold Van Heuvelen, quoted in “Contemporary Music Project, September 1968, Composers in Public Schools Project Supervisors’ Reports for the Completed School Year 1967-1968,” CMP Collection, 18.

¹¹⁰¹ Ibid.

and electronic elements as well as both atonal and more tonal-leaning pitch material. Comments regarding his residency by Wilber D. Elliott, music supervisor in Clover Park, were generally positive. Elliott called the residency “an extremely worthwhile experience, and “opened up a whole field of contemporary music.”¹¹⁰² He lamented that Vercoe was “not a prolific writer,” but deemed the music he did write “very meaningful[.]”¹¹⁰³ On the other hand, Elliott stated that the residency had had “[n]ot much impact” on the local school music situation “because of lack of any extensive exposure to many students,”¹¹⁰⁴ though his comment was mollified by his observation that “[c]ommunity members having been exposed were highly complimentary and enthusiastic.”¹¹⁰⁵ According to the Project’s previous behavior, Vercoe’s residency had been sufficiently successful for renewal had he asked for it, provided that the committee took a reasonably positive view of his music.

Reading between the lines of Vercoe’s and the Project’s comments, it appears that the composer may not have requested renewal after all, and that his parting from the CMP was amicable. At the January meeting of the Project Policy Committee, the committee had agreed that Vercoe’s residency had been “good,” and his renewal was “to be investigated.”¹¹⁰⁶ Vercoe informed the Project on 10 January 1968 that he was applying

¹¹⁰² Wilber D. Elliott, quoted in “Contemporary Music Project, September 1968, Composers in Public Schools Project Supervisors’ Reports for the Completed School Year 1967-1968,” CMP Collection, 3.

¹¹⁰³ Ibid, 6.

¹¹⁰⁴ Ibid, 13.

¹¹⁰⁵ Ibid, 16.

¹¹⁰⁶ “Outline of PPC Meeting, January 18-19, 1968,” TMs, CMP Collection, 1. The reference to renewal may have been to renewal of the Puget Sound Pilot Project rather than Vercoe specifically, or Beglarian may have been jumping the gun in stating, in his Digest of Proceedings from the same meeting, that “Mr. Barry Vercoe does not wish to renew his fellowship.” (Beglarian, “Digest of Proceedings of the Meetings of CMP Policy Committee,” 29 January, 1968, TMs, CMP Collection, 2.)

for grants from the Guggenheim Foundation, Princeton University, and Brown University, with the aim of focusing on electronic sound synthesis and composition, though he maintained that he “would be delighted to accept a second year in the Project” should these applications not succeed.¹¹⁰⁷ No further correspondence refers to these intentions, but Beglarian stated in his digest of the committee meeting on 18-19 January that “the present composer Mr. Barry Vercoe does not wish to renew his fellowship,”¹¹⁰⁸ and Vercoe indicated in his final report that he would be living in Princeton during 1968-69, “[m]ostly writing music for computer.”¹¹⁰⁹ His fellowship must have come through in the intervening eight days. As detailed below, in the discussion of Donaldson Lawhead, the CMP considered placing another composer in Vercoe’s position for 1968-69, further suggesting that it would have renewed him had he wished.

It was decided at the 18-19 January meeting that “the work of ... Mr. Albert and Miss Erickson, respectively, had not met with CMP expectations and the committee need not renew their fellowships.”¹¹¹⁰ In Albert’s case, non-renewal was clearly the result of quantity rather than style or quality. John Davies had written in his November visitation report that “[t]he major work which [Albert] has planned should cause quite a stir when performed,” and referred to his “potentially great contribution.”¹¹¹¹ Later, in a letter to the composer on 13 February, Beglarian expressed his view that “it would have been

¹¹⁰⁷ Barry Vercoe to [Norman Dello Joio], 10 January 1968, CMP Collection.

¹¹⁰⁸ Grant Beglarian, “Digest of Proceedings of the Meetings of CMP Policy Committee,” 29 January, 1968, TMs, CMP Collection, 2.

¹¹⁰⁹ Barry Vercoe, “Composer’s final report for Project year 1967-1968,” TMs on printed form, 1 June 1968, CMP Collection, 3.

¹¹¹⁰ Grant Beglarian, “Digest of Proceedings of the Meetings of CMP Policy Committee,” 29 January, 1968, TMs, CMP Collection, 2.

¹¹¹¹ John Davies to Ronald W. Richards, 21 November 1967, CMP Collection.

much better if you could have found something less than a very large work to begin your work as resident composer in Lima,” the implication being that Albert had not written enough music for the Project.¹¹¹²

For his part, Albert had decided before the January committee meeting that he did not, in any case, desire to renew the grant, having instead, according to his supervisor, “accepted a teaching position at the Philadelphia Academy.”¹¹¹³ It cannot be stated with certainty, therefore, that under other circumstances the committee would not have renewed him based on his potential; Albert might indeed have been renewed at earlier stages of the CPS program had the Lima situation been thought salvageable, but 1968-69 was to be the final year of the CPS, with no new appointments being made, and it may have been decided that only those residencies requiring minimal administrative maintenance would be continued. Regardless, Albert’s non-renewal was clearly caused by lack of output rather than the style of that output. Albert did go on to become one of the most successful CMP composers, winning the 1985 Pulitzer Prize before his untimely death in 1992.

Erickson’s situation is enigmatic. In a letter to Beglarian on 5 January 1968, Ronald R. Davis, the Broward County music supervisor reported that “her works [had] been well received by the teachers and students,” which would seem to indicate satisfaction, even though it followed Erickson’s request, later rescinded, to be allowed to reside in her home town of Des Moines, Iowa, for the duration of her grant.¹¹¹⁴ The latter saga played out

¹¹¹² Grant Beglarian to Stephen Albert, 13 February 1968, CMP Collection.

¹¹¹³ Ronald W. Richards to John Davies, 11 January 1968, CMP Collection.

¹¹¹⁴ Ronald R. Davis to Grant Beglarian, 5 January 1968, CMP Collection.

during the month of October; Beglarian and Dello Joio agreed to the request in a letter of 23 October,¹¹¹⁵ and Erickson retracted it on 30 October.¹¹¹⁶ According to Beglarian, Erickson had felt that “her creative efforts might be more regular and substantial” in Iowa.¹¹¹⁷ Whatever CMP administration thought of her, they had little choice but to agree to her request, since she was already ensconced in her residency; there was no possibility of appointing a replacement, so the committee most likely thought it prudent to make the best of a situation that could not be reversed.

Erickson’s CMP output was not, at six works, particularly large, but neither was it tiny to the degree of Albert’s single composition, and two composers with smaller first-year output—Angelini with just three works and Peck with only four—were renewed. Erickson’s CMP music is rhythmically and texturally simplistic, which may have been the composer’s response to limited performing capacity in Broward County. Her works were reportedly well received; Davis felt that “the students who have performed her music have benefited.” On the other hand, he also stated that “the majority of [the] teachers [had] been reluctant to use her music,”¹¹¹⁸ and that it was “very limited in scope and in quantity.”¹¹¹⁹ He further intimated that there had been communication problems between the composer and the local teachers.¹¹²⁰ It appears that the downfall of

¹¹¹⁵ Grant Beglarian to Elaine Erickson, 23 October 1967, CMP Collection.

¹¹¹⁶ Elaine Erickson to Grant Beglarian, 30 October 1967, CMP Collection.

¹¹¹⁷ Grant Beglarian to Myron L. Ashmore, 23 October 1967, CMP Collection.

¹¹¹⁸ Ronald R. Davis, quoted in “Contemporary Music Project, September 1968, Composers in Public Schools Project Supervisors’ Reports for the Completed School Year 1967-1968,” CMP Collection, 3. [The document is a compilation of excerpts from that year’s supervisor reports.]

¹¹¹⁹ Davis quoted in “Reports for the Completed School Year 1967-1968,” 6.

¹¹²⁰ Davis quoted in “Reports for the Completed School Year 1967-1968,” 10.

Erickson's residency was caused by a lukewarm local response to her music, the administrative complexity her residency entailed, and the limited quantity of her output in combination with its limited impact. Even so, she may, like Albert, have been renewed at earlier stages of the CPS program had the Broward situation been thought salvageable.

Donaldson Lawhead's residency in Joliet was not listed as unsuccessful in Beglarian's January Digest of Proceedings,¹¹²¹ but as Beglarian had pointed out the previous December in his Interim Report on CMP activities, Joliet was in its second year with a resident composer, so "special arrangements [had] to be made for Mr. Lawhead to either remain in Joliet or move to another community."¹¹²² In the official outline of the January meeting, the only comment for Joliet is "no repeat," which could refer to the school system's lack of further eligibility.¹¹²³ No correspondence from Lawhead survives, so whether he requested or desired renewal is unknown. His final report speaks of a "lack of sincerity" on his supervisor's part, but does not refer to the issue of renewal or non-renewal, and ends by calling his experience "very successful and enjoyable[.]"¹¹²⁴ His supervisor, Bruce H. Houseknecht, had mainly positive things to say. He said that "the students looked forward with anticipation to Mr. Lawhead's visit [and] were not disappointed, since he provided them with a wealth of experience in new ways of scoring

¹¹²¹ Grant Beglarian, "Digest of Proceedings of the Meetings of CMP Policy Committee," 29 January, 1968, TMs, CMP Collection, 2.

¹¹²² Grant Beglarian, "Current CMP Activities: An Interim Report Prepared By Grant Beglarian," 11 December 1967, CMP Collection, 1.

¹¹²³ "Outline of PPC Meeting, January 18-19, 1968," TMs, CMP Collection, 1.

¹¹²⁴ Donaldson Vaughn Lawhead, "Composer's final report for Project year 1967-68," 28 May, 1968, TMs, CMP Collection, 2.

for both voices and instruments,”¹¹²⁵ and referred to Lawhead’s having “expanded the repertoire of chorus, orchestra, and band.”¹¹²⁶ Houseknecht summarized the school system administration’s reaction to the residency as “Very favorable,” and made no other comments to contradict this notion; thus, if the CMP was concerned primarily with local reaction, it seems that it would have been satisfied with Lawhead’s Joliet residency.¹¹²⁷

Despite this, Lawhead does not appear to have been considered for re-appointment. In a letter to the Assistant Superintendent of Clover Park Schools in Washington, dated 3 May 1968, John Davies indicated that the district, part of the Puget Sound Pilot Project that hosted Barry Vercoe, had been considered for a second year, but with Leroy Southers as composer-in-residence. Davies was writing to inform the superintendent that Southers had “elected to pursue his doctorate at USC” instead. The appointment would have given Southers his third CMP year, while Lawhead had had only one.¹¹²⁸ That Southers was considered for a third year before Lawhead was considered for a second might be telling. Davies suggested in the same letter that he was “trying to find another of [the CMP’s] composers who might be available,” and that “the one other than Southers who [Davies] felt would be most desirable [would] possibly stay in the community next year under local auspices.”¹¹²⁹ Two composers were retained for the following year at community expense, but neither one was Lawhead; they were Robert Jones, who received a second

¹¹²⁵ Bruce H. Houseknecht, quoted in “Contemporary Music Project, September 1968, Composers in Public Schools Project Supervisors’ Reports for the Completed School Year 1967-1968,” CMP Collection, 4.

¹¹²⁶ *Ibid.*, 8.

¹¹²⁷ *Ibid.*, 17.

¹¹²⁸ John Davies to Renwick W. Taylor, 3 May 1968, CMP Collection.

¹¹²⁹ *Ibid.*

school-funded year in West Hartford, and David Bates, who remained in Jefferson County.¹¹³⁰ The CMP does not appear to have considered Lawhead “available” for the Clover Park residency, though it is not clear whether this was their decision or whether Lawhead declined renewal. What is clear is that in 1967-68 the CMP renewed and proposed to renew (in the case of Southers) both tonal and atonal composers, giving every indication that it still did not play favorites with regard to style.

1967-68: Educational Activities

Symposium on “Evaluative Criteria For Music Education”

This symposium, conducted between 25 and 28 May 1967 at the Airlie House conference center in Warrenton, Virginia, was directly related to the IMCE but focused on the prospect of evaluating its success rather than on its planning or content. As Grant Beglarian put it, the symposium’s main purpose was “to determine the desirability and feasibility of devising evaluative criteria for assessing the instructional programs of our [IMCE].”¹¹³¹ It was “attended by the six regional IMCE directors, selected program heads and instructors in each institute, members of [the] CMP Policy Committee and staff, and a number of high-level experts in music and relevant disciplines.”¹¹³² The

¹¹³⁰ Grant Beglarian, “Interim Report July 1, 1967 – June 30, 1968,” TMs, 12 August 1968, CMP Collection, 3.

¹¹³¹ Grant Beglarian, “A Narrative of the Symposium on ‘Evaluative Criteria for Music in Education’ and Recommendations Formulated at the Symposium,” TMs, 12 June 1967, CMP Collection, 1.

¹¹³² Ibid. The attendees of the conference, listed in the CMP publication “Procedures for Evaluation of Institutes for Music in Contemporary Education,” 9, were Samuel Adler, Jeanne Bamberger, Leslie Bassett, Stefan Bauer-Mengelberg, Warren Benson, Charles Bestor, Eunice Boardman, John B. Carroll (Senior Research Psychologist, Educational Testing Service, Princeton), Daniel Chazanoff (Rochester, New York Public Schools), Robert Cogan, Norman Dello Joio, Nat Frazer (Athens, Georgia high school teacher), Sidney Gelber (Director, Regional Planning in Fine Arts and Humanities, State University of New York, Stony Brook), Eloise A. Haldeman (public schools, Beverly Hills, California), Brent Heisinger, Walter Hendl, Wiley Housewright, Ellis Kohs, Beth Landis, Vanett Lawler, Paul Lehman,

proceedings of the symposium will not be discussed in detail here, because the present dissertation is concerned not with the effectiveness or impact of CMP programs, but only with their content and the Project's management thereof. It produced a finished document, however, "Procedures for Evaluation of Institutes for Music in Contemporary Education," which outlined the competencies on which IMCE program students were to be tested, in the areas of Descriptive Competence, Performing Competence, Creative Competence, and Attitude, the last category being the subject of self-evaluation.¹¹³³ Student assessments were henceforth ostensibly based on this document, but it contains no stylistic criteria, instead discussing only such broadly-applicable concerns as "Harmonic factors," "Rhythmic factors," "structural design," etc., though materials were supposed to cover "various periods including the contemporary" as well as, in the creative area, "various styles."¹¹³⁴

The subjects of tonal and atonal music were raised both directly and indirectly in the discussions leading up to the quoted document. Stefan Bauer-Mengelberg, in discussing the CMP's need to know what it was trying to evaluate before trying to evaluate it, brought up the difficulty of gauging understanding of even superficially simple concepts:

Martin Mailman, William Mitchell, Philip Nelson (Chairman of Music Department, Harpur College, SUNY Binghamton), Arrand Parsons, Everett Pittman, Barbara Reeder (Seattle Public Schools), Monica Rogers (Lincolnwood, Ill. Public Schools), Ole Sand, Jack Schaeffer, John D. Schneider (Wichita, Kansas Public Schools), William Thomson, Robert Trotter, Monte Tubb, Ralph W. Tyler (Director, Center for Advanced Study in the Behavioral Sciences, Stanford University), David Ward-Steinman, and Louis Wersen.

¹¹³³ Contemporary Music Project, "Procedures for Evaluation of Institutes for Music in Contemporary Education" (Washington, D.C.: Music Educators National Conference, 1967), 6-8. Though their evaluative criteria are not style-specific, the members of symposium subgroups that created the criteria for each competency category are listed here for the sake of completeness: Descriptive Competence: Trotter, Bamberger, Mitchell, Reeder. Performing Competence: Bauer-Mangelberg, Adler, Boardman. Creative Competence: Mailman, Benson, Bestor, Carroll, Cogan, Pittman, Schneider, Ward-Steinman. Attitudes: Gelber, Bassett, Frazer, Haldeman.

¹¹³⁴ Ibid.

... There are certain compositions that we clearly recognize as being tonal, and there are certain compositions that we clearly recognize as being not tonal. There are, also, other compositions which are very difficult to determine one way or the other. What would one do in such a case?¹¹³⁵

This thread was not picked up, and whether Bauer-Mengelberg was referring to contemporary compositions when saying “tonal” cannot be known. Robert Cogan talked explicitly of his concept of the “contemporary,” reporting that he had “just concluded a seminar with graduate students who [were] theory and composition majors, who devoted a year to the study of the techniques of Carter, Babbitt, Boulez, Stockhausen, Xanakis [sic], Messiaen—people like this.”¹¹³⁶

The techniques Cogan mentioned as contemporary, while representing only music with essentially atonal pitch content, would admittedly have been farther from the typical student’s experience than the tonal music of the time, by composers such as Dello Joio, Mailman, and Benson, who were present in the room. From this comment, then, it is impossible to say whether Cogan meant to exclude contemporary tonal music from his own reckoning of the contemporary or simply wished to emphasize the need to challenge students with the avant-garde, whatever else might be presented to them. Very little information survives about what Cogan taught in his own IMCE class at the New England Conservatory; his 1965 *Syllabus in Compositional Techniques* features no examples by living composers whose current style was tonal, though it represented the twentieth century mainly by tonal works. His IMCE evaluation test, written after the conversation in question, featured an atonal Stravinsky work as its one twentieth-century example. No one took issue with Cogan’s definition of the contemporary, but the matter

¹¹³⁵ [Probably prepared by Browning Cramer], “Tuesday Night” [transcript of discussion among attendees of Conference on Evaluative Criteria], TMs, n.d., CMP Collection, 43.

¹¹³⁶ Ibid, 32.

was not discussed further at all, so silence cannot be taken as complicity, especially given the orientation of most IMCE programs toward twentieth-century tonal music.

The next day, the issue was raised of whether the desire of an institution to use programmed materials might artificially limit the subjects presented in its IMCE course. Everett Pittman of Florida State University said that, although he was using a set of such materials (“the Carlsen programmed materials”), “this [did] not mean that [it restricted itself] to the limited field that Carlsen covers. As a matter of fact we are developing our own nontonal materials in the program, as well; we hope to be happy both with the nontonal and tonal approach.”¹¹³⁷ Paul Lehman of the University of Kentucky opined that “whether [the evaluative standards] would include nontonal music would depend whether this would be considered by the group to be necessary to comprehensive musicianship.” He did not “think this sort of detail ... quite as crucial as it [seemed] ... because the range, the scope, of the skills and knowledge to be sampled here would be so great that there would not be any large number of items that dealt with that, so there might be perhaps one dictation exercise of a nontonal nature.”¹¹³⁸ Robert Cogan responded to this by arguing that “if we say that there are roughly 200 to 225 years in the period of tonal music, and roughly 50 years in the period [of] nontonal music, then this would be about one-quarter of the total test.”¹¹³⁹ Grant Beglarian’s response to Cogan’s suggestion was to change the subject, which suggests that he did not take it very seriously. The evaluative criteria arrived at by the symposium were not style-specific,

¹¹³⁷ [Probably prepared by Browning Cramer], “Wednesday” [transcript of discussion among attendees of Conference on Evaluative Criteria], TMs, n.d., CMP Collection, 38. The transcriber types “nontonal” as one word; someone has added hyphens to some instances, but not all; therefore what is typed is rendered here.

¹¹³⁸ Ibid, 51.

¹¹³⁹ Ibid.

and the contents of IMCE courses remained what we have seen them to have been. Cogan's deflected proposal represents the only push at the Airlie Symposium for the CMP to establish an official position on contemporary style. The symposium transcript thus provides further evidence of the Project's resolute refusal to take such a position, which allowed the broader tendencies of the academic community to be reflected in its actions.

The Contemporary Music Project Library

Planning for the CMP Library was underway by January 1967, but since it was slated for release in the fall, it is discussed as a 1967-68 activity.¹¹⁴⁰ On 10 May 1967, Grant Beglarian reported to the Project's legal counsel that

CMP has contacted all Project composers and asked them to submit ten works to the CMP library. The works may be published or in manuscript form and they represent the best works the composer feels representative of his repertoire suitable for school use. Of the ten, no more than two works can be written outside the composer's residence under Project auspices.¹¹⁴¹

On 7 August, Grant Beglarian signed the Project to a contract with University Microfilms Library Services, a division of Xerox Corporation, to publish CMP-supplied camera-ready copy on an on-demand basis.¹¹⁴² By October, Vera Brodsky Lawrence had been

¹¹⁴⁰ Vera Lawrence, "A Report for Grant Beglarian on the CMP Library Program," TMs, 5 October 1967, CMP Collection, 3. Richard Wexler, who was employed as an editor on the CMP Library project, recalls in personal communication with the author that catalog preparation began as early as 1965-66.

¹¹⁴¹ Grant Beglarian to William B. Beebe, 10 May 1967, CMP Collection.

¹¹⁴² "Agreement [Between CMP and UMI,]" typed contract signed by Steven Rice, Director of Editorial

retained to oversee the CMP Library as editor, begun to plan the CMP Library Catalog, and received 420 submissions—108 to be listed in the catalog with the publishers from which they could be ordered, and 314 in manuscript, to be published on-demand by UMI.¹¹⁴³ The catalog was first advertised in the September 1967 issue of *Music Educators Journal*¹¹⁴⁴ and received a supplement in October 1969.¹¹⁴⁵

The CMP did not adhere to its initial stipulation that only three non-CPS works by each composer could be included; in the end, it included three or more by Herbert Bielawa, John Davison, Norman Dinerstein, Frederick Fox, Charles Fussell, Gregory Kurtz, John David Lamb, Richard Lane, Dexter Morrill, Peter Schickele, and Dennis Riley. In all, 85 works written either before or after their composers' residencies were included in the CMPL, 16% of its 528 catalog items. In total, the CMPL contained less than half the total output of CPS composers, though Lawrence's October report makes it clear that no submitted pieces were turned away. Indeed, since composers chose the works that would represent themselves in the catalog, and presumably chose works that they themselves were happy with, an analysis of the catalog's stylistic representation would not reveal CMP biases. Still, broader biases could be indicated: composers whose music was more stylistically in vogue might have been emboldened to submit more of their pieces for inclusion, and if there was widespread pressure to adopt atonality, earlier CPS composers might have done so since their residencies. Among the 85 non-CPS works in the CMPL, 60 were written pre-residency, 25 post-residency. Of the former, 46

Services for UMI (11 August 1967), and Grant Beglarian (7 August 1967), CMP Collection.

¹¹⁴³ Lawrence, "Report ... on the CMP Library Program," 1.

¹¹⁴⁴ *Music Educators Journal* 54, No. 1 (September 1967): 92.

¹¹⁴⁵ [unsigned], "The CMP Library: A Collection of Contemporary Music for Use in the Schools," *Music Educators Journal* 56, No. 1 (September 1969): 87.

(76.7%) are tonal and 14 (23.3%) atonal, while of the latter, 17 (68%) are tonal, 8 (32%) atonal. Though the post-residency CMPL works show a higher ratio of atonality than pre-residency works or CPS works as whole, the ratio is still more or less in line with ratios from other CMP programs and reflects a solid tonal majority.

Functionally, promotion and supply-chain problems plagued the CMP Library, fueled by what were probably misunderstandings at both UMI and CMP headquarters regarding the other party's conception of what the undertaking would and should entail. In particular, UMI appears not to have promoted or supported the CMP product, to the chagrin of Project administration, which consequently could not, among other things, deliver on promises it had made to university libraries.¹¹⁴⁶ When the termination of the CMP Library service was announced, to take effect on 31 December 1971, the reason given was "that the cost of providing this service has been rising at a rate higher than the revenue obtained from the sale of this music[.]"¹¹⁴⁷

The CMPL and the United States Information Agency

The CMP Library figured in the CMP's dealings with the United States Information Agency, which started with a request by Daryl Dayton, the Chief of its Music Division, to Grant Beglarian for his (the Project's) recommendations for additions to a "list of recordings of contemporary American music which we will forward to each of our more than one hundred posts abroad."¹¹⁴⁸ The CMP's response to this request unfortunately

¹¹⁴⁶ Robert Werner to Robert Asleson [of UMI, 8 January 1970, CMP Collection.

¹¹⁴⁷ "Draft—letter for University Microfilms over John Weikert's signature," n.d., CMP Collection. Weikert was UMI's Vice President for Educational Products; this draft had presumably been submitted to the CMP office for approval, with something similar to it sent to the composers involved.

¹¹⁴⁸ Daryl D. Dayton to Grant Beglarian, 24 February 1967, CMP Collection.

does not survive, though Dayton's reply to it indicates that it included works by "such well-established composers as Barber, Copland, and Dello Joio."¹¹⁴⁹

By June 1969, Dayton had apparently made not only the CMP but also the CMP Library known to the "one hundred posts abroad" he mentioned, because several ensembles outside the United States had ordered works from it. These were, along with Vera Lawrence's opinion of each order's overall difficulty and style, which she included in the list of them she sent to Robert Werner (atonal in **bold**):

Lisbon Band: Beglarian, *First Portrait for Band*; Jenni, *Music for Band*; Lamb, *Serenade for band* ("difficult, conservative")

Posnan Boys Choir: Dinerstein, *Cricket Songs*; Kroeger, *3 Children's Songs*; Keyes, *Night and Morn* ("conservative")

Bucharest Chamber Soloists: Glass, *Divertimento* (flute, clarinet, bassoon); **Kurtz, 2 Studies** (flute, clarinet, bassoon); Briccetti, *Partita for Winds* (oboe, clarinet, bassoon); Erb, *Conversation for Flute and Oboe*; **Fox, Sequence** (horn and piano); Miller, *Sonatina* (woodwind quintet); Davison, *Suite* (flute, violin, piano); Korte, *Quintet* (oboe and strings); Tubb, *Song* (cello and piano); Tubb, *5 Haiku for Soprano and String Quartet*; Jenkins, *3 Carols from the Quiet Wars* (soprano, string quartet, and piano) (difficult)

Suggested as additions to Bucharest's order: **Erb, Hexagon** (flute, alto saxophone, trumpet, trombone, cello, piano); **Fussell, Dance Suite** (flute, trumpet, two percussion); **Riley, 3 Scenes from Euripides's Bacchae** (flute, bass clarinet, alto saxophone, violin, three percussion); **Dinnerstein, Serenade** (oboe, a clarinet, harp, violin, cello); Southers,

¹¹⁴⁹ Daryl D. Dayton to Grant Beglarian, 28 March 1967, CMP Collection.

Concert Piece (string quintet, woodwind quintet, harp, percussion)

Miss Hilda Jerea—Ars Nova: Bielawa, *Sonata* (clarinet and piano); **Kosteck**, *Variations* (clarinet and piano); Mofsensson, *Sonata* (clarinet and piano); Thomson, *Fantasia and Dance* (clarinet and piano); Bates, *Fantasy* (violin and piano); **Fussell**, *Trio* (violin, cello, and piano); Jenni, *Amicorum Musices* (violin, viola, cello); Keyes, *Hardinsburg Quartet* (string quartet); Kroeger, *Serenade* (string quartet); Tubb, *Song for Cello and Piano*; **Wernick**, *String Quartet*; Becker, *Sonata* (violin and piano) (difficult)

Mr. Cherstovic—Professor of Violin: Bates, *Fantasy* (violin and piano); Becker, *Music for Violin Quartet*; Becker, *Sonata for Violin Quartet*; Lane, *Suite for Violin Quartet*; Newman, *3 Violin Duets*; “perhaps to add:” Bates, *Elegy* (violin and string orchestra); **Valente**, *Concert Music* (violin, cello, string orch.) (no comment)

Constant Inescu: Bates, *Fantasy*; Becker, *Sonata*; Lane, *Suite* (violin and piano) (no comment)

Bucharest Conservatory: Bielawa, *Trumpet Duo*; Davison, *Suite for 8 Brass Instruments*; Glass, *Fantasy* (flute); Miller, *Sonatina* (woodwind quintet); **Schickele**, *A Small World* (2 flutes); **Erb**, *Conversation* (flute and oboe); Keyes, *Trio* (trumpet, horn, tenor trombone); Zupko, *4 Preludes* (brass quartet); Becker, *Music for Violin Quartet*; Jenni, *Amicorum Musices* (string trio); Jones, *Sonatina* (cello quartet); Keyes, *Hardinsburg Quartet* (string quartet); Korte, *Quintet* (oboe, strings); Kroeger, *Serenade* (string quartet); Beglarian, *Nurses Song* (SATB and piano); Jones, *Hist Whist* (SATB and percussion); Lamb, *5 Shakespearean Madrigals* (soprano, tenor, 2 recorders) (difficult)

Cui Conservatory: “Same as Bucharest Conservatory”

Rumanian Radio Orchestra: Briccetti, *Eclogue No. 2* (trombone and strings); Fox, *Serenade* (oboe and chamber orch.); Jarrett, *Serenade* (chamber orch.); Jenkins, *Sinfonia Two* (2 horns, string orch.); Jenni, *Music Serious and Gay* (chamber orch.); Jones, *A Song for the Strings* (orchestra); Miller, *Prelude and Baroque Fugue* (string orchestra); Newman, *Psalm* (string orchestra); Riley, *Concertino* (piano and chamber orchestra); Susa, *Eulogy* (string orchestra); Tcimpidis, *Fantasia on a Fugal Subject* (chamber orch.) (conservative)

Central State Library, Bucharest: Dinerstein, *The Answered Question* (band); **Fussell**, *Fantasy Sonatas* (winds); **Kurtz**, *2 Studies* (flute, clarinet, bassoon); **Lombardo**, *Three Haiku for Band*; Tubb, *Three Variations on a Short Tune* (winds); **Bates**, *Six Pieces for Orchestra*; Bielawa, *Abstractions for Strings*; **Borden**, *Le Tombeau de Josquin* (2 chamber groups); **Dinerstein**, *Cassation* (chamber orch.); **Dinerstein**, *Serenade* (oboe, a clarinet, harp, violin, cello); Erb, *Bakersfield Pieces* (orchestra); **Erb**, *Concertante* (harpsichord, string orchestra); Fussell, *Sweelinck Liedvariationen* (orchestra); **Fussell**, *Symphony in One Movement* (orchestra); **Johnston**, *Nocturne* (chamber orch.); Korte, *Quintet* (oboe and strings); **Rhodes**, *Four Movements for Chamber Orchestra*; Schickele, *Fantasy* (string orch.); Southers, *Concerto for String Bass and Orchestra*; Tubb, *Discourse in Two Moods* (string orch.); **Valente**, *Sinfonia Concertante*; **Wernick**, *Aevia* (orchestra); **Wernick**, *Hexagrams* (chamber orch.); **Zupko**, *Transluents* (string orch.); Brazinski, *Names in Uphill Letters* (unaccompanied baritone); Briccetti, *The*

Definitive Journey (SATB); Chorbajian, *The Wife* (soprano, chamber orch.); Dinerstein, *Psalm 23* (SATB); Fussell, *Poems for Chamber Orchestra and Voices After Hart Crane*; Johnston, *Three Psalm Fragments* (SATB, organ); Jones, *Fantasy* (piano with SATB); **Kurtz, *Three Mass Sections*** (SSA); Lombardo, *Two Lyric Poems* (SATB, clarinet); Rhodes, *Three French Songs* (SATB); **Riley, *Three Little Commentaries*** (SAB, strings); Tubb, *Five Haiku* (soprano, string quartet); **Valente, *The Passionate Shepherd to his Love***; **Valente, *Song for Soprano and String Orchestra***; **Wernick, *Whit If a Much of a Which of a Wind*** (SATB, prepared piano, four hands); White, *I'm With You in Rockland* (SATB); Zupko, *This is the Garden* (SATB, winds, strings, percussion) (“difficult, avant-garde; reference scores”; a further note says “Some only avant-gardish!”)

Delhi Music School: Jones, *Tower Sonate*; Maves, *Duet for Diverse Instruments* (woodwind duet); Maves, *Fugue for Percussion*; Becker, *Music for Violin Quartet*; Fox, *Variations for Beginning String Orchestra*; Lane, *Suite for Violin and Piano*; Stewart, *Five Pieces for String Quartet*; Jenni, *Death Be Not Proud* (SATB, piano, chimes); Jones, *Hist Whist* (SATB, percussion); Kosteck, *Refrains and Canons* (SSAA, piano); Susa, *Two Ballads* (girls and boys chorus, piano) (“simple, undemanding”)

New Delhi Symphony Orchestra: Bates, *Elegy for Violin or Bb Clarinet and String Orchestra*; Brazinski, *Toccata with Trio* (string orchestra and solo violin); Jarrett, *Serenade* (small orchestra); Jenni, *Music Serious and Gay* (small orchestra); Jones, *A Song for the Strings* (orchestra); Riley, *Allegro for Strings* (string orchestra) (“not too demanding”)¹¹⁵⁰

¹¹⁵⁰ Vera Lawrence, “CMP Library Scores for Mr. Daryl Dayton – Sent June 1, 1969[,]” TMs, [June 1969],

It is interesting to note Lawrence's opinions, which, while hers alone, may (or may not) reflect to some degree those current in the CMP office: All requested atonal works were contained in orders that Lawrence considered characterized by "difficult" or "avant-garde" works. Five of 7 works suggested by Lawrence to fill out orders were atonal, which may imply that she, or someone at the CMP office, wanted to promote the atonal music generated by the Project. On the other hand, Lawrence suggested all but one of the atonal works to the Bucharest Chamber Soloists, who had ordered two atonal works and whose available instrumental forces also had to be taken into account; Lawrence was drawing her recommendations from a restricted pool of works. Overall, of 123 works specifically ordered (not counting Lawrence's recommendations) from the CMPL by organizations outside the U.S. through May 1969, 32 were atonal—26%—with 73.9% tonal. These figures are amazingly in line with those observed in educational aspects of the CMP.

In October 1969, New Zealand's "National Adviser on School Music," W.H. Walden-Mills, ordered Nelson Keyes, *All in Green Went My Love Riding*; Richard Lane, *A Hymn to the Night*; Martin Mailman, *Hosanna*; Peter Schickele, *Two Prayers*; Kensey Stewart, *Alleluia*; Arthur Frackenpohl, *Scherzo*; Lane, *String Song*; David Bates, *Elegy for Violin*; and Jack Jarrett, *Serenade for Small Orchestra*.¹¹⁵¹ All these works are tonal, and if added to Lawrence's figures, the latter become 32 atonal (24.4%) of 131 total.

National MENC Conference

In March 1968, the CMP presented several sessions at the Biennial MENC

CMP Collection.

¹¹⁵¹ Robert Werner to Daryl Dayton, 22 October 1969, CMP Collection.

Conference, held that year in Seattle. Four sessions were discussions and forums for CMP participants and personnel, which featured updates on and future projections for the CPS program, the IMCE program, and the Project as a whole.¹¹⁵² The Project also staged sessions open to all conference participants. On 14 March were “The Composers in Public Schools Program and its extensions,” including The Creative Music Project of Flint Hills Schools, Kansas (a locally-funded program that used the CMP as a model), presented by Michael Hennagin and “The work of one composer during the program and afterwards,” presented by Wilson Coker, along with presentations on the IMCE by Robert Trotter and a panel of PPC members, the CMP Library by John Davies and Vera Brodsky Lawrence, and “A Look at the Future: An Outline of Possibilities” by Louis Wersen.¹¹⁵³ No information about the detailed content of these presentations is present in the archive, but their titles are self-explanatory. Coker was most likely chosen to give his presentation because he had worked as a resident composer, been involved in planning a possible pilot project in Philadelphia, and finally served on the faculty of an IMCE participant institution, thereby having had a hand in most CMP activities to date.

On 15 March, following a talk by Dello Joio entitled “Standards, Creativity, and Music Education,” were presented “Composers in Public Schools: four case histories.” In these presentations, Jack Jarrett, Phillip Rhodes, Karl Kroeger, and Jack Johnston discussed their residencies with members of the music staffs of their respective school systems.¹¹⁵⁴ Only one of these four composers wrote atonally during his residence, but

¹¹⁵² “Detailed outline of CMP sessions at the MENC convention in Seattle,” TMs, 17 January 1968, CMP Collection.

¹¹⁵³ *Ibid*, 2.

¹¹⁵⁴ *Ibid*, 3.

notwithstanding the fact that this represents the Project's typical 20% ratio, the four were presumably selected because of, as noted in the summary text of their listings in the planning document, "the impact of the program on the community" in Jarrett's case (Oshkosh, Wisconsin), "the impact of the program beyond the community" in Rhodes's case (Cicero, Illinois), and in the cases of Kroeger and Johnston, because the composers were retained in their school systems at local expense following their Project residencies.¹¹⁵⁵

On 15 March, Jack Schaeffer of Seattle's public schools presided over a demonstration of "The program in action in the CMP Puget Sound Pilot Projects," as students from Barry Vercoe's district performed *Digressions for Voices, Instruments and Computed Sounds*, with Vercoe present to discuss the work.¹¹⁵⁶ A session on 16 March presented aspects of Comprehensive Musicianship, including a demonstration of Barbara Reeder's work in the Seattle Public Schools, affiliated with the IMCE.¹¹⁵⁷ The same day, Ellis Kohs presided over a "demonstration conducted by Robert M. Trotter and students from selected institutions in the Western and Northwestern 'Institutes for Music in Contemporary Education[,]'" which featured students from the IMCE programs at San Jose State, Oregon, USC, the University of Washington, and Willamette University.¹¹⁵⁸ The San Jose program had presented a large majority of atonal music and concepts, while USC, in a much smaller sample, was stylistically even, and the Northwestern Region programs seem to have provided insufficient information to the CMP by which to judge

¹¹⁵⁵ Ibid.

¹¹⁵⁶ Ibid.

¹¹⁵⁷ Ibid, 4.

¹¹⁵⁸ Ibid, 5.

their content. It is unlikely, however, that these programs were chosen for the demonstration because of their stylistic content or even their particular effectiveness; since the MENC conference took place in Seattle, it presumably was simply cheaper and more convenient to send delegations from the more westerly regions of the country.

The seventeenth was devoted to the IMCE as well, with talks by Samuel Adler, director of the Eastern Region and Charles Bestor, from the faculty of Willamette University, along with a roundtable on “the central issues raised by the theory underlying the CMP program” that featured all the Regional directors.¹¹⁵⁹ Adler’s talk, which carries the underlying message that educators must be given the tools necessary to cope with modern music in the classroom, survives; in it, he suggested, as a means of curricular energy infusion, that far-reaching aspects of musical history might be integrated both by “explor[ing] ... the basic pythagorean system [of “Greek modes”] underlying our whole modern tonal organization” and “[relating] the whole art of 12 tone practice ... to the trope of the Old Testament where little fragments were utilized in different permutations to form an entire cantillation.”¹¹⁶⁰ He further spoke of the need for objective evaluatory principles to be applied to “music that is to be judged for its novelty where no criteria have yet been firmly established,” railing here against “[c]harlatans of both the avant-garde as well as the conservative and reactionary musical right, [who] cry slogans and utter important sounding postulates to which the uninitiated student falls easy prey.”¹¹⁶¹

In these two excerpts, Adler clearly intended to take a middle ground; while the first

¹¹⁵⁹ “Detailed outline of CMP sessions at the MENC convention in Seattle,” TMs, 17 January 1968, CMP Collection, 6.

¹¹⁶⁰ Samuel Adler, “The CMP Institutes and the Coming Change in the Curriculum,” TMs, n.d., CMP Collection, 2.

¹¹⁶¹ *Ibid*, 3.

could be read as equating serial with contemporary, he warned against excess in any ideological direction. Later, as a group of contemporary composers he listed Copland, Piston, Dello Joio, and Cage, an assortment in which tonality predominates.¹¹⁶² If any “official CMP message” was being promulgated in Adler’s speech, it was one of moderation.

On 18 March, Edward F. D’Arms spoke on “Music and Contemporary Education,” followed by a discussion among “individuals closely associated with various CMP programs” titled “Where Do We Go From Here?”¹¹⁶³ These individuals included two former CPS composers, Richard Felciano and William Thomson, one of whom wrote atonal music and one of whom wrote tonal music. Thomson was also present to discuss his other CMP duties, but his stint as a composer-in-residence is listed in the document. Also included were two music supervisors who had been present for CPS residencies, Howard Halgedahl (also a former PPC member) and Edwin E. Heilakka, who had overseen, respectively, Ronald LoPresti in Winfield, Kansas, and Wilson Coker in Philadelphia.¹¹⁶⁴ Both of those composers had written tonal music while in residence, so that of four residencies to which the list of panelists makes reference, three involved tonal composers and one an atonal composer—though the sample is small, the latter figure represents only 25% of the featured residencies.

Finally, on 19 March, a “presentation of the evaluative framework outlined by the CMP Symposium on Evaluative Criteria for Music in Education, May 1967” was given,

¹¹⁶² Ibid, 6.

¹¹⁶³ Ibid, 7.

¹¹⁶⁴ Ibid.

featuring faculty members from IMCE institutions.¹¹⁶⁵ It can be seen that precious little information survives about what was actually presented in any of these sessions, but as far as can be told, the public face presented by the Project at the conference was for the most part balanced, and otherwise oriented toward the same percentages of representation that were found in the CPS, CMP workshops, and IMCE.

Presentation to NASM

On 25 November 1967, at the National Meeting of the National Association of Schools of Music (NASM) in Chicago, the CMP presented a general session devoted to the activities of the IMCE. It included an address by Samuel Adler, “Re-examining Comprehensive Musicianship,” a demonstration by members of Midwestern Region IMCE faculties—Arrand Parsons, Arthur Corra, Vernon Kliewer, and Alan Stout—with students, and a summary in which Grant Beglarian introduced the report of each Regional Director, who were all present. Adler’s address does not seem to survive, and the reports’ contents have been dealt with elsewhere. Beglarian thought that NASM “may wish to be informed about the evaluative procedures [the Project had] developed”¹¹⁶⁶ at the symposium on Evaluative Criteria for Music in Education. Later, the Project funded a “Think-Tank” for members of the NASM Commission on Undergraduate Studies and other “experts,” 19-21 May 1972.¹¹⁶⁷

¹¹⁶⁵ Ibid, 8.

¹¹⁶⁶ Grant Beglarian to David Ledet [Executive Secretary, National Association of Schools of Music], 30 August 1967, CMP Collection.

¹¹⁶⁷ Werner Imig [Chairman, NASM Commission on Undergraduate Studies] to “Think-Tank” Participants,” 26 April 1972, CMP Collection.

Summary of CMP Phase I

In Their Own Words

As it neared its end, and plans were made for its next iteration, those associated with CMP Phase I summarized the Project in their own words. Edward D'Arms was paraphrased by a secretary as observing that “[t]he unusual aspect of CMP has been that in it an attempt has been made to incorporate activities in the arts with educational enterprises on several levels,”¹¹⁶⁸ and Grant Beglarian had earlier made clear the Project’s official position by this time that “[i]f, as a result of [the IMCE], institutions of higher learning could devise curricula and content by pooling their own various interests into a common goal, then CMP will have discharged its major responsibility.”¹¹⁶⁹ Indeed, by the end of Phase I, the Composers in Public Schools program was regarded by Project administration as just one aspect of a major educational undertaking, though that which had inspired the rest.

An article summary in *Music Educators Journal*, authored by members of the CMP staff, devotes 12 of its 29 pages to the CPS.¹¹⁷⁰ Here the authors (probably Beglarian in this case) reported with pride that “[f]ormer [CPS] participants have gone on to function significantly in many directions in professional and educational careers [and t]o a great extent, their current point-of-view and commitment may be traced to their work in the

¹¹⁶⁸ [Browning Cramer?], “Outline of PPC Meeting, January 18-19, 1968, Washington, D.C.,” TMs, n.d., CMP Collection, 5.

¹¹⁶⁹ Grant Beglarian, “Interim Report, July 1, 1966 – June 30, 1967,” TMs, 2 June 1967, CMP Collection, 18.

¹¹⁷⁰ Norman Dello Joio, Martin Mailman, Howard Halgedahl, Gary Fletcher, Grant Beglarian, and Louis G. Wersen, “The Contemporary Music Project for Creativity in Music Education,” *Music Educators Journal* 54, No. 7 (March 1968): 41-72 (of the 21-page range given here, one is an internal cover for the article and another is a full-page advertisement for CMP publications).

special environment fostered by CMP for a synthesis of the various components in the musical experience,” and suggested that “[a]side from the music created in the Program, the striving for this synthesis is perhaps the Project’s most important residual effect on our contemporary musical life.”¹¹⁷¹ It was further emphasized that “a far-out composer on the Policy Committee might argue the case for a conservative candidate, and vice versa[.]”¹¹⁷² The article does print Howard Halgedahl’s statement that his students in Winfield Kansas learned from Ronald LoPresti’s music “that modern music need not mean grinding dissonance, incoherent melody, or a cacophony of ear-splitting sound[.]” which expresses sentiments interpretable only as antagonistic to certain contemporary repertoire. Halgedahl was, however, a small-town music director who had been particularly pleased with his composer, whose work was tonal; the Project was in turn so pleased with this outcome that it invited Halgedahl to serve on its policy committee, presumably as an advisor on the relationship among composer, director, and community. His testimony, most likely included for these reasons rather than the stylistic views it expressed, was clearly presented as his own opinion and not the Project’s official one. In any event, its inclusion certainly argues against any explicit pro-atonal agenda on the part of the CMP.

In the Spring 1970 edition of the *CMP Newsletter*, Assistant Director John Davies gave “A Brief Assessment” of the CPS program through 1969, which can be seen as embodying the Project’s official position at the time. Davies acknowledged the program’s variety of stylistic representation, stating that “[in] 1967-68 ... the seventeen

¹¹⁷¹ Ibid, 46.

¹¹⁷² Ibid, 47.

participating composers wrote music in *virtually all* current styles, including works which incorporated aleatoric and electronic techniques [emphasis introduced].”¹¹⁷³ Davies claimed an “evolution from a basically traditional tonal framework[,]” characterized by “increasing complexity[.]”¹¹⁷⁴ It is true that only tonal music was written for the CPS at first, but afterward there was atonal music written, an increasing amount of which was texturally oriented or aleatory; thus, there was an increase in those types of music as the program went along. It is not likely that Davies was trying to obfuscate the fact that tonal and atonal music were represented in relatively consistent ratios for most of the CPS; instead, he probably wanted to emphasize that the CPS *did* generate atonal music, and consequently to highlight the educational value of the variety the program included. There is no reason to think he was being disingenuous when he said that “virtually all current styles” were in use by 1967-68 composers, and since that group included tonal ones, he acknowledged that their styles were current by his choice of words. Regardless of his choice of the term “traditional” in referring to the “tonal framework,” Davies would certainly have felt that tonal music could be current—as the music supervisor in Elkhart, Indiana, he had overseen the residencies of Robert Washburn, William Thomson, and Lewis Miller, all tonal composers.

Further underscoring the CPS’s educational utility, Davies wrote that “the program affirms that student musicians are quite capable of appreciating serious mid-Twentieth Century music,” that “a majority of both students and directors . . . developed a marked enthusiasm for the works and a high respect for the unique qualities of the composer’s

¹¹⁷³ John Davies, “The Composers in Public Schools Program—A Brief Assessment,” *CMP Newsletter* Vol. 1, No. 3 (Spring 1970): 2.

¹¹⁷⁴ *Ibid.*

style,” and that “[a] majority of the teachers ... began to show a marked and expanded interest in contemporary music per se.”¹¹⁷⁵ By calling the CPS’s contribution “serious,” Davies implied that all, or at least most, of the music it generated was serious, including the tonal music, and anyone familiar with its composers’ output would have had no choice but to perceive this implication. Finally, Davies noted that “a uniquely contemporary repertoire for school performing organizations [had now] made a significant contribution to the literature for band, orchestra and chorus,” with “many of the composers ... now nationally known for their continuing contributions to this repertoire.” Since the largest part of the CMP’s contribution to this repertoire was of the more conservative sort, Davies by his commentary anointed that music as significant according to his standards. While Davies and the CMP certainly had a vested interest in the repertory of music they had helped create, and in trumpeting their program’s effect as significant and positive, their statements on the matter contributed to—and would also have reflected—the overall stylistic environment: one in which tonality was not considered obsolete.

About the CMP’s educational programs to date, the *MEJ* article stated that “all levels of music education, from elementary grades to post-graduate studies [had] been incorporated within the Contemporary Music Project,” with the aim of “bring[ing] together professionals for the improvement of music education in schools and universities,” and characterized the CPS as “an invaluable laboratory for the realization of this aim.”¹¹⁷⁶ The article’s account of the Project’s educational activities did not

¹¹⁷⁵ Ibid.

¹¹⁷⁶ Dello Joio, et al, 48.

however, highlight any particular concepts or repertoires, presenting instead a series of more general descriptions of programs and statements from staff participants. Thus, the CMP appears to have taken pains in its public statements to be even handed.

The Data: The Composers in Public Schools Program

The foregoing has established that the Project seems to have selected composers primarily on the basis of their application portfolios, and backed them in their residencies as long as they were productive, carried themselves well, and faced no logistical obstacles. The CPS consistently included atonal composers-in-residence from 1962-63 onward; the following charts break down the program’s representation of atonality:

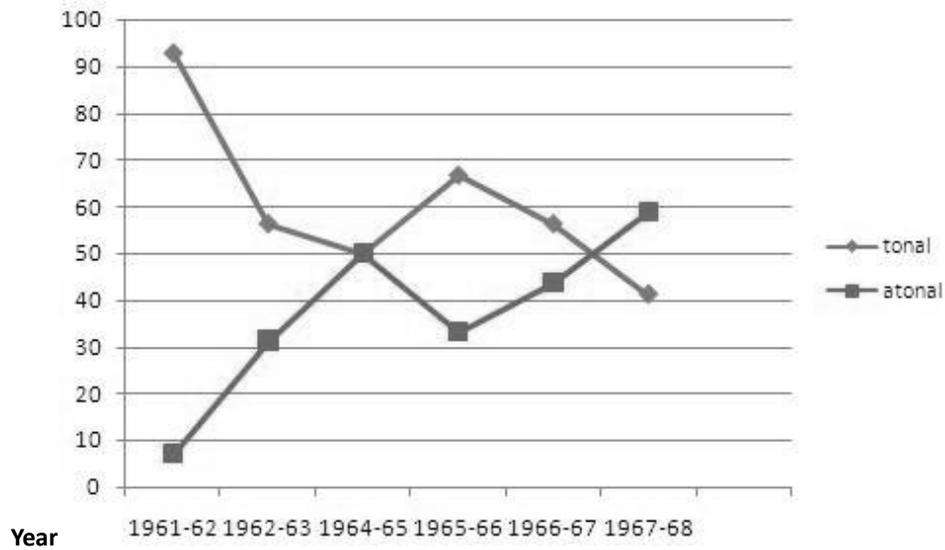
| Year | Active Tonal | Active Atonal | New Tonal | New Atonal |
|-----------------------|--------------|---------------------------|------------|-------------------------|
| 61-62 | 13 (92.9%) | 1 (7.1%) | 10 (90.9%) | 1 (9.1%) |
| 62-63 | 9 (56.3%) | 5 (31.3%) ¹¹⁷⁷ | 3 (37.5%) | 4 (50%) ¹¹⁷⁸ |
| 64-65 | 5(50%) | 5 (50%) | same | same |
| 65-66 | 10 (66.7%) | 5 (33.3%) | 6 (75%) | 2 (25%) |
| 66-67 | 9 (56.3%) | 7 (43.7%) | 4 (44.5%) | 5(55.5%) |
| 67-68 | 7 (41.2%) | 10 (58.8%) | 2 (25%) | 6 (75%) |
| 68-69 ¹¹⁷⁹ | 1 (25%) | 3 (75%) | none | none |

¹¹⁷⁷ There were sixteen active composers in 1962-63, but the output of two (Bruce Burkley and Joseph Penna) is unknown.

¹¹⁷⁸ There were eight new composers in 1962-63, but the output of one (Bruce Burkley) is unknown.

¹¹⁷⁹ 1968-69 composers included because they were not new appointees.

Fig. 27. CPS Composers By Percentage Per



The above table and graph (Fig. 27) are based on the labeling as atonal of (1) all composers whose application portfolios are known to have included atonal works, regardless of what they wrote for the CPS program, and (2) all composers who wrote at least one atonal work in the service of the Project.¹¹⁸⁰ This procedure sought to maximize atonal numbers. For four years, the representation of active atonal composers ranged from 31.1% to 50%, with no particular trend discernible. Atonal representation then seems to have leapt upward suddenly in 1967-68, fueled by the selection of six new atonal composers and only two new tonal ones. Had things truly changed, or was the leap a fluke? The Project Policy Committee had not changed, in this instance, from one year to the next, and among nine renewed composers the rate was five tonal to four atonal—still 55% to 44%. Furthermore, two 1967-68 selectees counted as atonal are known to have submitted tonal works with their applications (Lawhead and Myers), so the committee might have thought it was selecting a more even group than it wound up

¹¹⁸⁰ All except Kensey Stewart, whose single atonal effort was clearly not in his “true” style. “Atonal” here includes works in the gray area. 1968-69 is left out of the graph because of the small sample of only four composers active in the program that year.

with. If Norman Dinerstein was now considered tonal on the basis of his previous year's work, tonality would gain still more expected share. More significant than a single year's small sample of representation percentages is the total period illustrated by the chart, which encompasses a much more significant seven CPS installments and shows 54 residency years held by tonal composers (60%), 36 by atonal composers (40%). If there was a trend toward increased atonal prominence, it did not come close to obliterating tonality's significance in the CPS; there were several tonal composers-in-residence even in the program's final year.

If there *was* a trend, what was it? Joseph Straus's 1999 data showed a percentage change in some areas at around the same moment as the CPS spike. His tally of reviews in *Notes*, for example, shows that 45 of 85 between 1960 and 1964 were of tonal works (52.9%), while 49 of 116 between 1965 and 1969 were (42.2%). Only half the difference is accounted for by Straus's "serial" or "atonal" categories, whose combined share moved from 37.6% to 42.2%, an increase of about 4.5 points. More of it came from "experimental" music, which climbed from 9.4% to 15.5% of works reviewed, an increase of over 6 points.¹¹⁸¹ A similar trend is seen in Straus's investigation of recordings. In 1964, 45 of 72 recorded works were tonal (62.5%), while in 1969, just five years later, only 28 of 59 were (47.5%). There had been no significant increase in serial or other more traditional atonal music (33.3%, then 35.6%); the increase in atonality came again from an increase in "experimental" music: "experimental" music jumped fourfold from 4.2% to 16.9%.¹¹⁸² Straus defined this category as characterized by, among other possibilities, elements of chance or indeterminacy. In this light, it is

¹¹⁸¹ Straus, "The Myth of Serial 'Tyranny,'" 313.

¹¹⁸² *Ibid.*, 317.

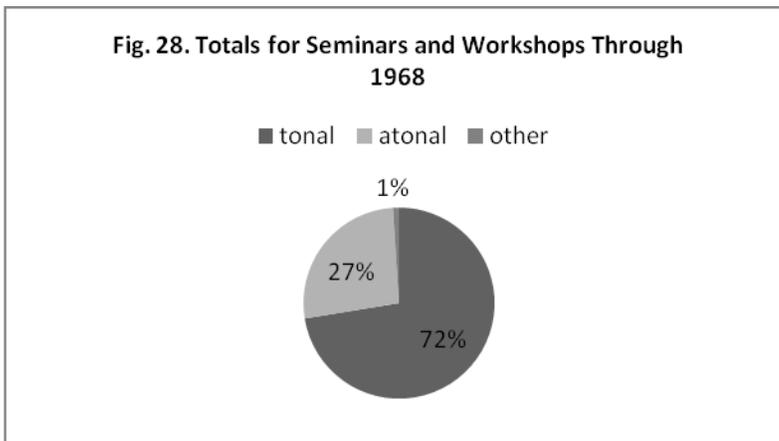
significant that six of the Project's 1967-68 atonal composers, including four of the new appointees, used aleatory and other experimental techniques in their works. It appears that if there was a major change in the musical environment between 1960 and 1970, it was an increased interest in experimental techniques, which would naturally have decreased the representation of more traditional approaches. The splintering of the atonal realm into fully-notated and experimental types gave the CMP more and more variety from which to choose, and as the selection committee attempted to represent every major stream in composition, this may have cut into tonality as well as traditional atonality. The 1967-68 selection of several composers expected to write tonal music indicates that the Project still considered such music to constitute a major stream; the implication is furthered by its attempt to extend Leroy Southers for a third year.

In sum, the figures here presented indicate neither serial tyranny nor any other kind of atonal dominance, whether among young composers or among the members of the CMP's selection committee. Indeed, because the stylistic makeup of the committee varied through the years, the generally consistent level of atonal representation among composers-in-residence seems even more significant, since it indicates a lack of stylistic favoritism not only among committee members but among young composers of the 1960s as a group. The spike in 1967-68 could serve, as suggested above, to indicate a trend toward increased diversity, but it could also be a fluke or a coincidence suggesting a complete lack of concern with style on the part of the selection committee. Fortunately, there is more information on which to base conclusions. Data from the CMP's educational programs shows ratios similar to those among composers-in-residence, albeit with somewhat less atonality; overall, the Project-wide consistency is striking.

The Data: Seminars and Workshops

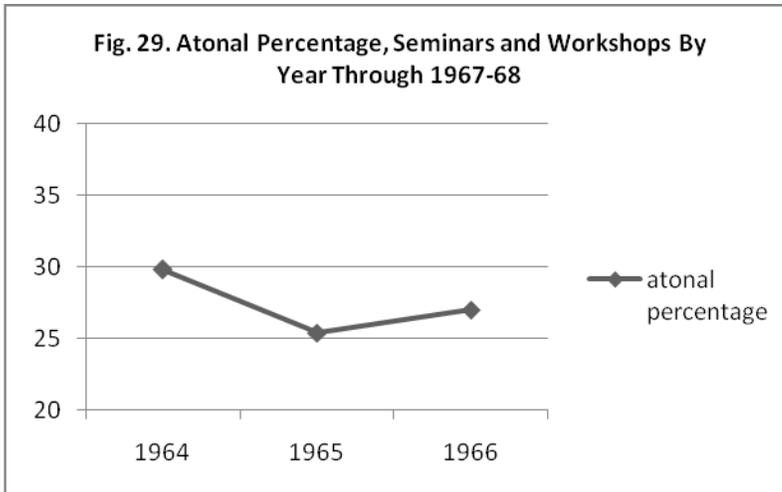
Through 1967-68, the CMP sponsored 21 seminars, workshops, and pilot projects (all included in the totals below) at 19 different venues and institutions in all regions of the country. None were held in 1967 or 1968. Table 48 summarizes the twentieth-century tonal and atonal mentions—i.e., musical examples, lecture topics, course units, etc.—in the surviving materials from each CMP seminar and workshop to date.

| Year | Tonal Mentions | Atonal Mentions | Other |
|--------|----------------|-----------------|-------------------------------|
| 1964 | 188 (69.6%) | 78 (28.9%) | 4 unknown or unpitched (1.5%) |
| 1965 | 477 (74%) | 164 (25.4%) | 4 unknown (6.2%) |
| 1966 | 183 (71.5%) | 69 (27%) | 4 unknown (1.6%) |
| Totals | 848 (72.4%) | 311 (26.6%) | 12 (1.02%) |



Here it can be seen easily that an average of just over 25% of course content in the seminars and workshops was atonal, making slightly less than 75% of contemporary content tonal.¹¹⁸³ The rate was quite consistent:

¹¹⁸³ It will be recalled that nearly all content in these courses was from the twentieth century and touted as contemporary.

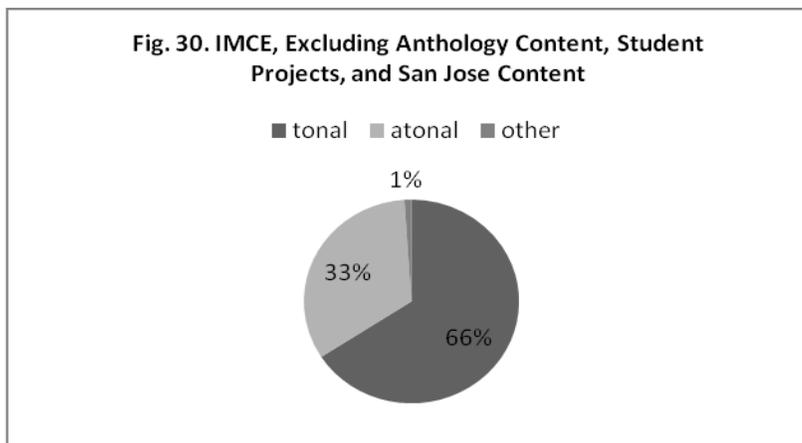


The Data: The IMCE

The IMCE encompassed experimental courses at 36 universities. To review, while experimental in teaching method, the courses are a repository of data on what their instructors would presumably have presented as twentieth-century concepts and repertory if and when they had occasion to do so under normal circumstances. Most IMCE courses dealt with the music of all periods, though some were devoted only to the twentieth century and a few featured no twentieth-century content. The statistics given in Table 49 refer to the twentieth-century materials covered, and include only the courses for which there is data.

| Region | Not Counting Anthologies and Texts (not including / including student projects) | Counting Anthologies and Texts (not including / including student projects) |
|--------------|---|---|
| Northwestern | 15 tonal (60%), 6 atonal (24%), 4 nonspecific (16%) / 18 tonal (64.3%), 6 atonal (21.4%), 4 nonspecific (14.3%) | 44 tonal (62.9%), 22 atonal (31.4%), 4 nonspecific (5.7%) / 64 tonal (69.6%), 24 atonal (26.1%), 4 nonspecific (4.3%) |
| Midwestern | 114 tonal (71.7%), 45 atonal (28.3%) | 229 tonal (74.4%), 79 atonal (25.6%) |
| Eastern | 141 tonal (61.6%), 88 atonal (38.4%) / 157 tonal (63.8%), 89 atonal (36.2%) | 239 tonal (68.6%), 109 atonal (31.2%) / 223 tonal (67.3%), 108 atonal (32.6%) |
| Southern | 38 tonal (58.5%), 25 atonal (38.5%), 2 other (3%) / 70 tonal (67.3%), 32 atonal (30.8%), 2 other (1.9%) | 529 tonal (84.4%), 96 atonal (15.3%), 2 other (.32%) / 536 tonal (84%), 99 atonal (15.5%), 2 other (.31%) |

| | | |
|--|--|--|
| Southwestern | 212 tonal ¹¹⁸⁴ (67), 101 atonal (32%), 1 no pitch (.32%), 2 unknown (.63%) / 236 tonal (68.4%), 106 atonal (30.7%), 1 no pitch (.28%), 2 unknown (.57%) | 235 tonal (68.3%), ¹¹⁸⁵ 106 atonal (30.8%), 2 unknown (.58%), 1 unpitched (.29) / 259 tonal (69.4%), 111 atonal (29.8), 2 unknown (.54), 1 unpitched (.27%) |
| Western | 67 tonal (26.8%), 183 atonal (73.2%) / 91 tonal (32.4%), 190 atonal (67.8%) | 153 tonal (39.9%), 230 atonal (60%) / 180 tonal (43.1%), 237 atonal (56.8%) |
| Western not including San Jose ¹¹⁸⁶ | 41 tonal (70.7%), 17 atonal (29.3%) / 51 tonal (71.8%), 20 atonal (28.1%) | 72 tonal (78.3%), 20 atonal (21.7%) / 83 tonal (78.3%), 23 atonal (21.7%) |
| Totals | 587 tonal (56.2%), 448 atonal (42.9%), 9 other (.77%) / 686 tonal (59%), 468 atonal (40.2%), 9 other (.77%) | 1429 tonal (68.7%), 642 atonal (30.9%), 9 other (.43%) / 1491 tonal (69.1%), 658 atonal (30.5%), 9 other (.42%) |
| Totals not including San Jose | 561 tonal (65.8%), 282 atonal (33.1%), 9 other (1.1%) / 646 tonal (67.8%), 298 atonal (31.3%), 9 other (.94%) | 1348 tonal (75.3%), 432 atonal (24.1%), 9 other (.5%) / 1394 tonal (75.5%), 444 atonal (24%), 9 other (.49%) |



¹¹⁸⁴ Counting only Units IX and X of New Mexico State.

¹¹⁸⁵ Counting only Units IX and X from New Mexico State.

¹¹⁸⁶ San Jose's having been such an outlier makes it important to present figures both with and without it included.

Fig. 31. IMCE, Excluding San Jose Content and Student Projects, Including Anthology Content

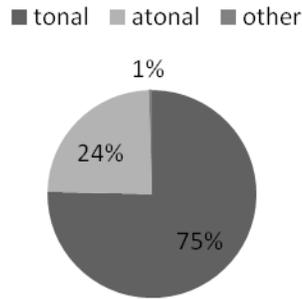


Fig. 32. IMCE, Including San Jose Content, Excluding Student Projects and Anthology Content

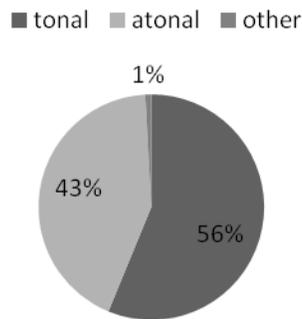
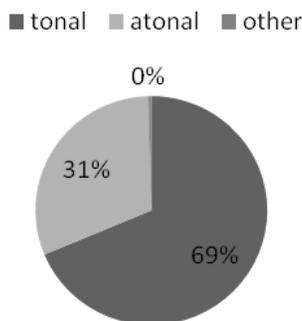


Fig. 33. IMCE, Including San Jose Content and Anthology Content, Excluding Student Projects



Most individual IMCE courses presented a view of contemporary music that included between 65% and 80% tonal repertoire, and thus between 20% and 35% atonal—essentially the same range found in the workshops and seminars, and somewhat less than

found in the composer residencies. There were a handful of outliers, particularly the course at San Jose State College, but even in most of these, the proportion approached balance rather than atonal dominance. Similarly, the 1967-68 CPS data show a balance between tonality and atonality rather than dominance of the latter, and as discussed above there are a number of factors diluting the significance of even this deviation from the more usual proportions. In CMP Phase I, atonality's representation varied from place to place and program to program, but it almost never outstripped twentieth-century tonality within the Project's construction of "contemporary" music.

Chapter 12. Ending Phase I, Planning Phase II: 1968-69

Planning the Project's Continuation

The Ford Foundation's 1963 grant for the continuation of the Composers in Public Schools Project as the CMP, while announced as being for six years, was really meant "for a period of five years plus a six-month terminal period for preparing the final report of the Project activities."¹¹⁸⁷ Toward the end of 1967, Beglarian reported:

The Project Policy Committee recommended that, during the remaining two years of this program, certain experimental projects may be undertaken to give the program a broader base and a possibility for continuation. It was the hope of the Committee that, once the current program is completed, various school systems or organizations might continue the program through their own efforts and resources.¹¹⁸⁸

Beglarian also stated, however, that "no new major programs [were] anticipated during the year," and indeed there were none. He verified that "adequate funds [had] been allocated" for the purpose of renewing composer residencies for 1968-69.¹¹⁸⁹

At the Project Policy Committee meeting on 18-19 January 1968, the prospects for CMP continuation were discussed seriously. The Project's administration had by this point concluded that the IMCE had produced "no pattern curriculum that could be adopted anywhere"; in fact, Dello Joio opined that "[m]any lousy things [were] going on under IMCE auspices."¹¹⁹⁰ In the ensuing discussion of what might be attempted next, John Davies expressed the view that "there [were] music educators who [taught]

¹¹⁸⁷ Grant Beglarian, "Music Educators National Conference Contemporary Music Project for Creativity in Music Education Interim Report, July 1, 1967 – June 20, 1968," TMs, 12 August 1968, CMP Collection, 1.

¹¹⁸⁸ Grant Beglarian, "Interim Report July 1, 1966 – June 30, 1967," TMs, 2 June 1967, CMP Collection, 5.

¹¹⁸⁹ *Ibid.*, 16.

¹¹⁹⁰ [Browning Cramer?], "Outline of PPC Meeting, January 18-19, 1968, Washington, D.C.," TMs, n.d., CMP Collection, 3.

comprehensively,” and they should be identified, so they could help other teachers implement their methods.¹¹⁹¹ A system of individual teacher grants would indeed be part of the 1969-73 CMP. According to the outline report of the January meeting, committee members in attendance were presented with a proposal for continuation produced and backed by the MENC.¹¹⁹² It advocated “the continuation to some degree of the Young Composers Project in schools” as well as “summer Institutes involving the retraining of teachers, if not in actual teaching methods, then in concept.”¹¹⁹³ This second proposal was implemented as the series of summer workshops for teachers that replaced the IMCE beginning in 1969, just as the IMCE had replaced the earlier series of workshops.

At the January meeting, Edward D’Arms stated that while “[the CMP’s] entry into formal educational activities” had been “foreseen and encouraged on an experimental or demonstration basis,” the Project would have to have its funding “supplemented significantly from other sources” if it was to pursue primarily educational projects in the future.¹¹⁹⁴ With Professionals-in-Residence operating alongside the Program II workshops and teacher grants, the 1969-73 Project would ultimately feature the same ratio of activity types it had for the previous several years, and while some funding for the CMP’s final incarnation did come from the MENC, the Ford Foundation still provided its bulk. Though nothing was finalized at the January meeting, the Policy Committee seems to have been quite confident, for the digest of its proceedings states

¹¹⁹¹ Ibid, 4.

¹¹⁹² Ibid.

¹¹⁹³ “Proposed Outline for Continuation of Contemporary Music Project for Creativity in Music Education,” TMs, n.d., CMP Collection, 10.

¹¹⁹⁴ “Outline,” 5.

that “it was hoped that the preliminary announcement [of the new Project] could be made sufficiently early enough to permit activities to be planned for the Fall 1968.”¹¹⁹⁵

By August, “successful negotiations between the [Ford] Foundation and MENC [had] led to the renewal of CMP for another five years beginning on July 1, 1968.”¹¹⁹⁶ The Ford Foundation granted \$1,340,000 for the Project’s continuation, with the MENC contributing \$50,000 for the first year.¹¹⁹⁷ “The main difference between the new structure and the current one,” Beglarian reported at that time, “is that in the new CMP both the Foundation and the MENC [would be] contributing funds for CMP activities.”¹¹⁹⁸ The new programs were also to “rely to a greater extent on local financial support and initiative.”¹¹⁹⁹ In July, Robert Werner was hired as the new CMP Director,¹²⁰⁰ Grant Beglarian having accepted a deanship at the University of Southern California.¹²⁰¹ In late September, a planning meeting was held for the purpose of setting out the structure and programs of the new Project before the January 1969 Project Policy Committee meeting.¹²⁰²

¹¹⁹⁵ “Outline,” 8.

¹¹⁹⁶ Grant Beglarian, “Interim Report, July 1, 1967 – June 30, 1968,” TMs, 12 August 1968, CMP Collection, 1.

¹¹⁹⁷ Charles L. Gary [MENC Associate Executive Secretary] to Paul Van Bodegraven [MENC President], 3 May 1968, CMP Collection.

¹¹⁹⁸ Grant Beglarian, “Interim Report, July 1, 1967 – June 30, 1968,” TMs, 12 August 1968, 2.

¹¹⁹⁹ Ibid.

¹²⁰⁰ Norman Dello Joio to Robert J. Werner, 1 July 1968, CMP Collection.

¹²⁰¹ “The Changing Scene,” *Music Educators Journal* 55, No. 2 (October 1968): 11. (“Grant Beglarian, current director of MENC’s Contemporary Music Project, will become dean of the School of Performing Arts at the University of Southern California, Los Angeles, effective September 1, 1969.”)

¹²⁰² “Digest of Proceedings, Preliminary Planning Meeting for New Contemporary Music Project, New York City, September 27-28, 1968,” TMs, n.d., CMP Collection.

September 1968 Planning Meeting

On 27 and 28 September 1968, “a group of individuals closely associated with the Contemporary Music Project” met to discuss the new CMP’s projected activities.¹²⁰³ Two main programs were outlined. Program I, here called the “Program for Resident Professionals,” would replace the composer-in-residence in a school system with the placement in a community, through liaison with various local organizations, not limited to educational ones, of a “comprehensive musician, in the sense that he would have to possess more than one specialized talent.”¹²⁰⁴ This “comprehensive musician” is described in the Digest of Proceedings from the September meeting as “a ‘hybrid’ with a specialty among the three areas of composing, performing, and scholarship but with some competence in all.”¹²⁰⁵ It was decided that “in most cases the ideal candidate would be a young person with some years of professional experience.”¹²⁰⁶ The writer of the Digest reports that to the assembled committee, “the role of the composer seemed fairly clear-cut, [but] those of the performer and the scholar more problematic.”¹²⁰⁷ This was discussed, but the CMP ultimately selected no scholars and only one exclusive performer for the Professionals-in-Residence program; all others who served as Professionals-in-Residence were composers.

¹²⁰³ Ibid. The participants in the meeting were Norman Dello Joio, Samuel Adler, Warren Benson, Ingolf Dahl, Edward F. D’Arms, Charles Gary, Wiley Housewright, William Mitchell, Arrand Parsons, Vincent Persichetti, Richard Sheldon (of the Ford Foundation), Robert Trotter, Louis Wersen, Grant Beglarian (now the outgoing CMP Director), John Davies, Robert Werner (the new CMP Director), and Browning Cramer.

¹²⁰⁴ Ibid, 3.

¹²⁰⁵ Ibid.

¹²⁰⁶ Ibid.

¹²⁰⁷ Ibid.

Program II was a “[p]rogram for the identification and support of unusually competent and creative teachers at all level of education.” Two types of grants were projected: “Three or four . . . up to \$10,000 and supplemented by institutional funds, to increase the influence in the profession of mature, established teachers,” and “[a] number of smaller awards in recognition of outstanding teaching, to enable a teacher to do research or otherwise to increase his competence.”¹²⁰⁸

In January 1969, the new Project Policy Committee met to discuss these tentative plans in further detail.

| Composers and Theorists | |
|-------------------------|--|
| Samuel Adler | Eastman |
| Grant Beglarian | University of Southern California |
| Richard Felciano | University of California, Berkeley |
| Arrand Parsons | Northwestern University |
| Vincent Persichetti | Juilliard |
| Others | |
| Stefan Bauer-Mengelberg | Mannes College of Music |
| Edward F. D’Arms | Ford Foundation |
| John Davies | George Peabody College for Teachers |
| Sidney Foster | Indiana University |
| Robert Klotman | Detroit Public Schools |
| Beth Landis | MENC Director of Publications, Riverside, Calif. Public Schools, retired |
| Jan LaRue | New York University |
| Charles Leonhard | University of Illinois |
| William Mitchell | Columbia University |
| Russell Sanjek | Vice President of Public Relations, BMI |
| Gale Sperry | University of South Florida |
| Robert Trotter | University of Oregon |
| Louis Wersen | Philadelphia Public Schools |

1968-69 Composers and Residencies

Four composers-in-residence—Angelini, Myers, Peck, and Pierce—were renewed for second years in 1968-69, which would have finished out the second Ford Foundation grant if there had not been a third.

¹²⁰⁸ Ibid, 4.

| Name | orch. (incl. string orch) | band | chorus | chorus with orch. or band | chamber | unknown ensemble | total | style(s) |
|----------|------------------------------------|------|--------|------------------------------------|---------|---------------------|-------|--|
| Angelini | 1 | 1 | 0 | 0 | 0 | 0 | 2 | atonal |
| Myers | 1 | 2 | 0 | 0 | 4 | 0 | 7 | atonal (1 with tape part) |
| Peck | 1 | 0 | 1 | 0 | 1 | 0 | 3 | tonal (one with extensive aleatory) |
| Pierce | 4 | 1 | 2 | 0 | 4 | 0 | 11 | tonal |
| totals | 6 | 3 | 3 | 0 | 9 | 0 | 21 | 2 tonal, 2 atonal; based on previous year, 1 tonal, 3 atonal |

CMP Workshop in the Teaching of Comprehensive Musicianship at the College

Level

Held at the Eastman School from 10 through 20 June 1969, this workshop was the final activity officially funded by the Ford Foundation's second grant. Chaired by Grant Beglarian and Samuel Adler, the Eastman Workshop had the following objectives:

To review and summarize the pedagogy of comprehensive musicianship evolving from the activities of the last several years of the Contemporary Music Project and its Institutes for Music in Contemporary Education . . . carried out by the participation of all in the writing of music, as well as in the analysis and performance of a broad selection of works from the past and present.¹²⁰⁹

Enrollment in the Eastman Workshop was limited to 300, who, as the workshop's title implies, were faculty members of various colleges. The workshop's schedule consisted of 3.5 hours per day of "Writing skills and analysis" sessions and 1.5 hours per day of "Performance," with further sessions of more flexible nature in the evenings.¹²¹⁰

The Workshop faculty were divided into 3 areas—"Writing Skills," "Analysis," and "Performance"—as follows:

¹²⁰⁹ "Contemporary Music Project Workshop in the Teaching of Comprehensive Musicianship at the College Level, Eastman School of Music, University of Rochester," TMs, n.d., CMP Collection.

¹²¹⁰ Ibid.

| Writing Skills | Analysis | Performance |
|-----------------------------|------------------------------|---------------------------------------|
| Warren Benson (coordinator) | Robert Trotter (coordinator) | Stefan Bauer-Mengelberg (coordinator) |
| Robert Gauldin | Arrand Parsons | Ingolf Dahl |
| Allen Stout | William Mitchell | Calvin M. Bower |
| David Ward-Steinman | William Thomson | |
| Monte Tubb | Allen Forte | |
| Donal Michalsky | Jan LaRue | |
| Martin Mailman | Vernon Klierer | |

5 of the 7 instructors assigned to Writing Skills are composers with known styles, all tonal, while the 2 composers assigned to other areas (Thomson and Dahl) were also both tonally-oriented.

At the performance sessions, 61 works were read by workshop participants, of which 18 are from the twentieth-century.¹²¹¹ Of these, 13 are tonal, 3 are atonal, and 2 are of unknown style. On the list of “Works to be Analysed” are 12 works, of which 6 are from the twentieth century, 4 of them tonal and only 2 atonal.¹²¹² Thus, of the 24 twentieth-century works known to have been either played or analyzed by the Eastman participants, 17 are tonal (70.8%), 5 atonal (20.8%), and 2 unknown (8.3%). In the seemingly unlikely event that the unknown works are atonal, the representation of atonality in the Eastman workshop would still be under 30%, putting its ratios well in line with what was already established.

The Eastman workshop spawned a follow-up session in conjunction with the MENC’s

¹²¹¹ “List of Works to be Read,” TMs, n.d., CMP Collection. The twentieth-century works are Stravinsky, *Dances Concertante*; Stravinsky, *Mass*; Bartók, *Concerto for Orchestra*; Hindemith, *Kammermusik für Bläser*; Hindemith, *Mathis der Maler*; Hindemith, *Mass*; Ives, *Unanswered Question*; Copland, *In the Beginning*; **Penderecki, *Pittsburg Overture***; **Schuller, *Meditation***; Persichetti, *Divertimento*; Milhaud, *Suite française*; Harold Budd, *Analogies from Roethko*; Lou Harrison, *Mass*; David Carney, *Three Antiphons*; Hank McCarty, *Scherzo for Band*; Wilson Coker, *Polyphonic Ode*; and Frank Campo, *Music from Agamemnon*; **Webern, *Symphony, Op. 21***.

¹²¹² “Works to be analysed,” TMs, n.d., CMP Collection. The twentieth-century works are Stravinsky, “Baba’s Song” from *The Rake’s Progress*; Hindemith, *Mathis der Maler* Symphony; Ives, *The Unanswered Question*; **Penderecki, *Stabat Mater***; Copland, *Piano Variations*; and **Webern, *Variations for Piano, Op. 27***.

1970 annual convention in Chicago, at which participants discussed their experiences with Comprehensive Musicianship-oriented teaching during the 1969-70 academic year.¹²¹³ Workshop faculty members were on hand to consult and to answer general questions.¹²¹⁴ No information survives as to the exact content of this session, however.

¹²¹³ Robert Werner, "Memorandum to Participants in CMP Workshop at Eastman Re: Final Plans for Review Workshop at the Conrad Hilton Hotel, Chicago, Thursday, March 5, 1970," TMs, 4 February 1970, CMP Collection.

¹²¹⁴ *Ibid.*, 2.

**Part Four: Experiments and New Directions: CMP Phase II,
1969-73**

Chapter 13. The Last Stage of the CMP Begins: 1969-70

On 29-30 January 1969, the Project Policy Committee convened to plan in more detail the implementation of the new programs they had discussed in September. The committee was as follows:

| Composers and Theorists | |
|-------------------------|--|
| Samuel Adler | Eastman |
| Grant Beglarian | University of Southern California |
| Richard Felciano | University of California, Berkeley |
| Arrand Parsons | Northwestern University |
| Vincent Persichetti | Juilliard |
| Others | |
| Frances Andrews | Pennsylvania State University, University Park |
| Stefan Bauer-Mengelberg | Mannes College Music |
| Edward F. D'Arms | Ford Foundation |
| John Davies | George Peabody College for Teachers |
| Sidney Foster | Indiana University |
| Charles L. Gary | MENC Executive Secretary |
| Wiley L. Housewright | Florida State University |
| Robert Klotman | Indiana University |
| Beth Landis | MENC Director of Publications, Riverside, Calif. Public Schools, retired |
| Jan LaRue | New York University |
| Charles Leonhard | University of Illinois |
| William Mitchell | Columbia University; SUNY Binghamton |
| Russell Sanjek | Vice President, Public Relations, BMI |
| Robert Trotter | University of Oregon |
| Louis G. Wersen | Philadelphia Public Schools |

In the discussion of Professionals-in-Residence, “it was pointed out that in all cases the impetus for assigning [one] would come from a committee set up within the community itself, which also would outline the possible functions the professional might perform, and what type of professional would best serve its needs.”¹²¹⁵ Given this method of selection, the CMP’s eventual appointment of six composers and only one non-composer as Professionals seems to have primarily resulted from local committees’ desires, and may not indicate as much about what composers were doing stylistically, or what the

¹²¹⁵ Browning Cramer, “Contemporary Music Project, Digest of Proceedings of Policy Committee Meeting, January 29-30, 1969, Washington, D.C.,” TMs, 10 February 1969, CMP Collection, 3.

CMP wanted to promulgate, as Composers in Public Schools selections do. Nevertheless, the Professionals and their activities are discussed here. This year saw the apparent presence of more atonal music in CMP workshops than previously, a development that is not, however, corroborated by later data as heralding a new normalcy.

Program I: Professionals-in-Residence

At the January meeting, the committee decided on the Professionals-in-Residence (Program I) application procedures for both individuals and for communities. Individuals were told that as Professionals they would be “available to serve impartially all the artistic or educational institutions that are able to make use of him,” in “functions ... as varied as the cultural resources of the community.”¹²¹⁶ Applicants were to list pertinent personal information, such as degrees earned, names of teachers, professional positions, awards, commissions, and other experience, and also submit, along with representative scores and recordings, “[a]n essay explicating the objectives you might have in providing your professional services to a community as a whole, and your reasons for interest in this type of cooperative undertaking.”¹²¹⁷ This implies the committee’s intention of choosing applicants at least in part by perceived readiness and fitness for the job. Analysis of Professionals’ applications will help determine the extent to which the selection committee was truly interested in extra-musical factors.

Communities, meanwhile, were to apply through “a committee ... of representatives of a wide variety of educational and cultural institutions,” which would also “serve as a

¹²¹⁶ “Procedures for Application for a Fellowship as Professional-in-Residence,” TMs, n.d., CMP Collection.

¹²¹⁷ Ibid.

guide to the professional in planning his activities.”¹²¹⁸ A community’s application was to “define the geographical limits of the area to be served,” describe its “artistic and educational resources,” and request the type of professional desired: composer, performer, or scholar.¹²¹⁹ The CMP would pay the professional’s salary in the amount of up to \$10,000 for the first year of a minimum two-year residency; in the second year, the community would have to assume “one quarter of the . . . salary.” The committee was also to establish some local institution as an “administrative base” for the professional.¹²²⁰ Finally, the community application assures the local committee that “[p]rospective recipient professionals [would] be chosen on the basis of their professional competence, experience, and imagination, as well as on their suitability for a cooperative undertaking of this kind.”¹²²¹

Three Professionals—two composers and one pianist—were selected for 1969-70: Robert Jones, placed in Plymouth, Michigan; Phillip Rhodes, placed in Louisville, Kentucky; and Marc Taslitt, a pianist, placed in Wichita, Kansas.¹²²² Residencies, regardless of duration, each receive one heading here, under their initial year.

Robert Jones, Livonia, Michigan

Jones had served as CPS composer-in-residence in West Hartford, Connecticut, from 1965 through 1967, and been retained thereafter at the school district’s initiative and

¹²¹⁸ “Procedures for Community Application for a Professional in Residence,” TMs, n.d., CMP Collection.

¹²¹⁹ Ibid.

¹²²⁰ Ibid, 2.

¹²²¹ Ibid.

¹²²² “Contemporary Music Project Program Summary, July 1968 – January 1972,” TMs, n.d., CMP Collection, 3.

expense.¹²²³ The Project might have been motivated by this success to try Jones in its new program, as well as by his practical experience as an organist and choir director.¹²²⁴

In Jones's statement of objectives, submitted with his application, he outlined a specific plan of action:

[I will p]ut myself at the disposal of the community musical organizations, learn their capabilities and direct them toward an appreciation of contemporary trends in creativity ... [write] compositions for the worship service[s of local churches] making use of contemporary devices ... [and] make myself available as a lecturer to any and all groups who would listen to the story of contemporary music.¹²²⁵

Jones went on to remind the committee that “[w]hile CMP resident composer ... for the past four years, [he had] engaged in all of the above-mentioned activities[.]”¹²²⁶ He even listed performing organizations in West Hartford with which he might work if granted an appointment there. The selection committee would have been impressed and re-assured by this, since it showed that Jones understood what the job would entail. Here is likely a case of the CMP selecting the person as much as the composer; since previous Project experience played a role, the two are hard to separate.

The local committee in Livonia made Schoolcraft (Junior) College Jones's base of operations; Wayne Dunlap, a member of its music staff, was the coordinator of the committee and thus Jones's supervisor. In Livonia, Jones composed twenty-eight works, collaborating with Schoolcraft ensembles and faculty members, local church choirs, local

¹²²³ Robert W. Jones, “Composers-in-Residence Project Composer’s final report for Project year 1966-1967,” TMs, 27 May 1967, CMP Collection, 3.

¹²²⁴ “Robert W. Jones – Biographical Release,” TMs, n.d., CMP Collection.

¹²²⁵ Robert W. Jones, “Robert W. Jones – Statement of Objectives,” TMs, n.d., CMP Collection.

¹²²⁶ Ibid.

high schools, other local colleges, and the Plymouth Symphony.¹²²⁷ The CMP archive contains none of Jones's Livonia output, and only three works from it have been published: *Declamation and Dance* for trombone and band, published by Shawnee Press; *The Coming of Wisdom with Time*, published by Elkan Vogel, and *Sonata for Worship No. 6* for organ and tape, also published by Shawnee. These are out of print. The last uses apparently atonal pitch materials, though these tend toward simultaneities based on fourths and accompany a tape part of unknown content.

In his report, Jones mentions "areas of free improvisation" in one work (*Nocturne* for flute, strings, and percussion), but also "a purely tonal couple of phrases" in the same.¹²²⁸ Another work, *Sonata No. 2* for 'cello, used "an old-fashioned tone row" in one movement, but Jones saw its other three movements as "nearly conventional," with "elements [of] polka, ragtime and bar-room piano."¹²²⁹ These are the report's only substantive remarks about Jones's style, and are consistent with his earlier works, which sometimes included aleatory passages but featured a prevailing language that was usually modal, with mainly tertian and quartal harmony. Based on what we know about his music, then, Jones's use of the phrase "purely tonal" may refer to unadorned triads or functional progressions. Given what Project administration would have known about his style, it likely selected Jones as a tonal composer; he may have composed predominantly atonal music in Livonia, though it is difficult to say based on the evidence at hand.

¹²²⁷ Robert W. Jones, "Final Report for Period 1 July 1969 thru 30 June 1972," TMs, n.d., CMP Collection, 1-7.

¹²²⁸ Ibid, 4.

¹²²⁹ Ibid, 5.

Phillip Rhodes, Louisville, Kentucky

Since his CPS residency in Cicero, Illinois, Phillip Rhodes had joined the faculty of Amherst College in Amherst, Massachusetts, and received a Fromm Foundation commission.¹²³⁰ Based on his CPS output, the selection committee would have considered him an atonal composer. In Louisville, Rhodes was attached to a local committee “under the direction of the publisher of the *Courier Journal*,”¹²³¹ and produced works for the Louisville Orchestra (two works, one in 1969-70 and one in 1971-72), Louisville Civic Ballet (1969-70), Louisville-Jefferson County Youth Orchestra (1970-71), and the Kentucky Chamber Orchestra (1970-71).¹²³² In addition, he lectured on “contemporary choral music” before the American Choral Directors Association at their February 1970 meeting in Louisville, writing “some short choral pieces ... demonstrating ‘serial’ techniques” just for that purpose,¹²³³ and was guest lecturer for the CMP Workshop at the University of Louisville in June (discussed further below).¹²³⁴ In the last year of his three-year appointment, Rhodes gave lectures on behalf of the Kentucky Health Association—because the première of *From “Paradise Lost”* was scheduled on their annual benefit concert by the Louisville Orchestra—and for the

¹²³⁰ Phillip Rhodes, “Application for Professionals-in-Residence Grant,” TMs, n.d., CMP Collection, 2.

¹²³¹ “Interim Report of CMP Activities,” TMs, January 1969, CMP Collection, 2.

¹²³² Phillip Rhodes, “Final Report to the Contemporary Music Project (1969-1970), TMs, n.d.; “Final Report (1970-71), TMs, n.d.; “Final Report (1969-1972), TMs, n.d., CMP Collection. The works were *The Lament of Michal* (soprano and orchestra, 1969-70); *About Faces*, for orchestra (the ballet, 1970); *Three “B’s”* (Youth Orchestra, 1971); *Divertimento for Small Orchestra* (1971) and *From “Paradise Lost”* for orchestra, soloists, chorus, and narrator (1971-72).

¹²³³ Rhodes, “Final Report (1970-71), 2. He does not give the exact date.

¹²³⁴ *Ibid*, 4.

orchestra itself, as part of a program “concentrated largely on schools and colleges.”¹²³⁵

The Project clearly thought well of Rhodes; it tapped him to serve on the Project Policy Committee for 1970-71, while he was still in Louisville.

Rhodes told reviewer “P.L.M.” of the *American Record Guide*, in reference to *The Lament of Michal* [sic], that his style was “predominantly ‘atonal.’”¹²³⁶ The score of *About Faces* is present in the archive, and reveals it to be atonal also. *Three “B’s,”* however, is based on quotations, and while it takes them far afield in development, it remains tonal throughout. Rhodes also included tonal passages in *The Lament of Michal*,¹²³⁷ and in his subsequent career has written tonal music, but at the time of his Louisville residency, he was writing atonal music except for the occasional exception. Meanwhile, the fact that he occasionally made exceptions but did *not* do so in several Cicero works is additional evidence of how seriously the CPS composers took the directive not to compromise in terms of style.

Marc Taslitt, Wichita, Kansas

As a non-composer, Marc Taslitt turned out to be unique among Professionals-in-Residence. By the time of the Project’s 1969 Interim Report, it had decided to pursue the placement of a performer in Wichita, though it was still “in the process of securing local support. . . . [and] currently exploring the possibility of assigning the professional to the

¹²³⁵ Rhodes, “Final Report (1969-1972), 2.

¹²³⁶ P.L.M., Review of Louisville First Edition Stereo LS-704, *The American Record Guide*, March 1971, 423.

¹²³⁷ “Here I transformed some material from the first movement . . . into completely tonal material, all perfectly predictable,” Rhodes is quoted as telling F.W. Woolsey of the *Courier Journal*. (Woolsey, “Occupation: Composer,” *The Courier-Journal & Times Magazine*, 29 March 1970, 12.)

public schools under Arthur Harrell [possibly the music supervisor].”¹²³⁸ The report thus indicates that, for an unknown reason, the CMP had decided on Wichita without a local committee’s application, and on a performer without a committee’s request for one. An article from the *Wichita Eagle* identifies Harrell as “local director of the Contemporary Music Project,”¹²³⁹ but the final report on Taslitt’s residency in Wichita is on letterhead of the “Kansas Cultural Arts Commission” and signed by its Executive Director, Maurice Coates.¹²⁴⁰ The letterhead lists several board members, none of whom is Harrell, so it is possible that changes were made to the local committee, to the Kansas Cultural Arts Commission (which may have been formed as the local committee), or to both during Taslitt’s residency. No further information on the matter appears to survive, however.

Taslitt’s letter of interest in the Project expresses typical ideas about his interest in education and public outreach, stating that he wanted to participate in a venture “educational both for myself and those with whom I would work,” and that he was “extremely concerned with contemporary educational and cultural development as relates both to higher education and the enlightenment and awareness of the majority of the population.”¹²⁴¹ The letter fails to mention specific styles; Taslitt does say that he would perform works “by young, contemporary artists,” but opines that it is important “not to

¹²³⁸ “Interim Report of CMP Activities, January 1969,” TMs, n.d., CMP Collection, 2.

¹²³⁹ Barry Paris, “No Beards Allowed in Winfield Schools, Pianist Told,” *Wichita Eagle*, n.d., 6A. The article deals, incidentally, with an amusing but strange story: Taslitt, who had a beard, was for this reason denied permission to perform at Winfield High School. “I was told I wouldn’t be allowed into any Winfield public school building while wearing a beard,” the article quotes Taslitt as saying. Howard Halgedahl, director of music in Winfield, and former member of the CMP Project Policy Committee, is quoted as saying “We don’t allow beards in our schools or moustaches or anything like that[.]” The principal and superintendent are quoted as saying that they had never heard of Taslitt, and had played no role in the decision. Soon after this, Taslitt did play at Winfield High School, sans beard.

¹²⁴⁰ Maurice D. Coates to Robert J. Werner, 16 July 1971, CMP Collection.

¹²⁴¹ Marc Taslitt to Robert J. Werner, 17 February 1969, CMP Collection.

overload a community which has had little contemporary art with many new phases and trends of cultural expression within a short time.”¹²⁴²

Whatever the Policy Committee thought of these remarks, it would have taken Taslitt seriously as a pianist, since he had studied with Arthur Loesser at the Cleveland Institute of Music and was pursuing a performance doctorate at Indiana University.¹²⁴³ His letter included “several representative programs,” but these do not survive—unfortunately, since they may have contributed to his selection.

Since Taslitt was assigned to Wichita as a performer, he presumably gave many concerts during his residency. In his reports, however, he mentions concerts and little repertoire: only Beethoven’s Piano Concerto No. 5 (with the Newton Civic Orchestra);¹²⁴⁴ Strauss’s *Burleska* (with “one high school orchestra”); and Mozart’s Piano Concerto, K. 491 (with the Newton Mid-Kansas Orchestra).¹²⁴⁵ Beyond the text of his reports, he did include programs from several concerts. On 13 November 1969, Taslitt presented a program titled “Rhythm, Color, and Texture: Musical Constants” at an unidentified school, in association with the Jewish Students Association and the Student Activities Committee. This performance featured ten twentieth-century selections (among thirteen total), of which two, both by Schoenberg, are atonal.¹²⁴⁶ On a joint program with a clarinetist, Taslitt performed Martinů, *Sonata for Clarinet and Piano*;

¹²⁴² Ibid.

¹²⁴³ [Taslitt,] “Biographical Material—Marc S. Taslitt,” TMs, n.d., CMP Collection.

¹²⁴⁴ [Taslitt,] “Year-End Report, June, 1970,” TMs, n.d., CMP Collection.

¹²⁴⁵ Taslitt, “Final Report, June 1971,” TMs, n.d., CMP Collection.

¹²⁴⁶ The twentieth-century selections were **Schoenberg, Op. 19, Nos. 2 and 4**; Prokofiev, *Visions Fugitives*, Nos. 3, 5, 6, and 7; Poulenc, *Toccata*; Bartók, *Dance No. 2 in Bulgarian Rhythm*; and Gershwin, *Preludes* Nos. 1 and 3. “Jewish Students Association and the Student Activities Committee is pleased to present Mr. Marc Taslitt, in concert, November 13, 1969: ‘Rhythm, Color, and Texture: Musical Constants,’” TMs, 13 November 1969, CMP Collection.

Poulenc, *Sonata for Clarinet and Piano*; Victor Babin, *Hillandale Waltzes*; and Bernstein, *Sonata for Clarinet and Piano*, all tonal works.¹²⁴⁷ In addition to the works already mentioned, a list of performed repertoire that Taslitt submitted in June of 1971 included twelve further twentieth-century pieces,¹²⁴⁸ all tonal.¹²⁴⁹ In total, Taslitt's performance of 26 twentieth-century recital items is recorded, of which only two were atonal (7.6%).

In sum, the Professionals-in-Residence appointed for the 1969-70 year of operations were an unknown or atonal composer, a definitely atonal composer, and a pianist whose twentieth-century repertoire was mainly tonal.

Program II: Individual Teacher Grants

At the January meeting, "it was the consensus of the Committee that while open applications would be solicited and considered" for Program II, the individual teacher grants, "a major source of names would be nominations by members of the Committee, MENC, and others already aware of the aims of the program in the teaching of comprehensive musicianship."¹²⁵⁰ It was also decided that, "regarding the educational level" on which the program would focus, "the primary emphasis [would] be ... on the

¹²⁴⁷ "The Wichita Art Museum presents Recital I of the 1969-1970 Musical Series: Music of the 20th Century for Clarinet and Piano: W. James Jones, Clarinet [and] Marc Taslitt, Piano," TMs, n.d., CMP Collection.

¹²⁴⁸ Excluding pre-1920 tonal works.

¹²⁴⁹ The works were Poulenc, *Toccata and Pastorale*; Hovhaness, *Three Haiku*; Dello Joio, *Piano Sonata No. 3*; Dello Joio, *Variations*; John Biggs, *Invention for Piano and Tape*; Biggs, *Dialogue and Fugue*; Shostakovich, *4 Preludes*; Britten, *Canticle of Abraham and Isaac*; Hindemith, *Sonata for Bassoon and Piano*; Hindemith, *Trauermusik* (double bass and piano); Wayne Barlow, *The Winter's Past*; Ernst Bloch, *Three Nocturnes*.

¹²⁵⁰ Browning Cramer, "Contemporary Music Project, Digest of Proceedings of Policy Committee Meeting, January 29-30, 1969, Washington, D.C.," TMs, 10 February 1969, CMP Collection, 4.

first two years of college undergraduate basic musicianship studies,”¹²⁵¹ though this emphasis would not exclude the possibility of funding projects at other levels.

The application for Program II grants stated that “normally the award is used for released time to plan a course of study, develop materials, or engage in research,” and that the committee would “give special consideration to teachers whose applications demonstrate the involvement of their home institutions in the goals of the project.”¹²⁵² It also outlined, for perhaps the first time as a model for pedagogical exploration, an approach to Comprehensive Musicianship based on study of what it asserted were “the elements common to music of all times and places”:

A. Sound, divisible into

1. Pitch

a. horizontal (“melody”)

b. vertical (“harmony”)

2. Duration (rhythm)

3. Quality

a. timbre

b. dynamics

c. texture

B. These sound elements are used to articulate shape, or form (including the possibility of lack of established form).

C. Every musical work must be viewed in its context, including stylistic, historical, cultural, and other considerations.¹²⁵³

The Program II grant recipients for 1969-70 were:

Margery Enix (University of South Florida)

Brent Heisinger (San Jose State College)

Martin Mailman (North Texas State University)

John Paynter (Northwestern University)

¹²⁵¹ Ibid.

¹²⁵² “Contemporary Music Project Program II – The Teaching of Comprehensive Musicianship: Application Procedures for Teaching Awards,” n.d., CMP Collection, 2.

¹²⁵³ Ibid.

Barbara Reeder (Seattle Public Schools)
James Standifer (Temple University/Philadelphia Public Schools)
Thayne Tolle (Wichita Public Schools)
David Willoughby (Elizabethtown College)

Margery Enix

The grant officially awarded in the name of Margery Enix at the University of South Florida was originally applied for by Charles Kent, another member of the same faculty. Since FSU music department chairman Gale Sperry wrote to Robert Werner after the application was filed, to change the potential recipient from Kent to Enix, it seems that Sperry must have been responsible in some measure for initiating the application process and for the application's content.¹²⁵⁴ The application expressed an intention to develop a three-year Comprehensive Musicianship Program for the University of South Florida. The school used a quarter system, and to judge from the proposed outline, only the third quarter of the third year was devoted to "Music from 1918 to the present." This quarter's content appears to have consisted primarily of atonal music, since the course outline lists as pitch-specific topics only "20th century harmonic techniques," "Serial techniques," "Electronically produced music," "Music produced through the use of tape manipulation," and "20th century melodies," while suggesting that students would listen to "string quartets by Bartók, serial works by Schoenberg, Berg and Webern, and electronic music."¹²⁵⁵

Sperry filed the final report on the USF grant, giving no indication of what was actually covered in the courses, though he did describe "Music Forum," "[a] series of

¹²⁵⁴ Gale Sperry to Robert J. Werner, 22 April 1969, CMP Collection.

¹²⁵⁵ Charles S. Kent, attrib., "Program I—Professional-in-Residence [application]," TMs, n.d., CMP Collection, 15.

weekly meetings of all music students and faculty” that Enix founded as part of the curriculum initiative.¹²⁵⁶ The complete list of composers featured at Music Forum meetings in 1969-70 comprised Virgil Thomson, Carlisle Floyd, Dello Joio, Adler, David Ward-Steinman, and John Cage, thus 3 of 6 composers tonal (Thomson, Floyd, and Dello Joio; Adler had begun to write atonal music by this time) and one, Ward-Steinman, an eclectic.¹²⁵⁷ Since the composers no doubt discussed the enterprise of composition, it is clear that tonal music was presented as alive and breathing by USF. Altogether, 4 of 11 references to composers and style-specific concepts in Enix’s materials are to tonal ones (36.3%), 7 of 11 atonal (63.6%). While atonality was in the majority, students received a healthy dose of active, contemporary tonality.

Brent Heisinger

Brent Heisinger’s grant was for “a pilot study integrating elementary classroom teaching with the development of comprehensive musicianship.”¹²⁵⁸ The study was carried out at San Jose State College in a class of music education undergraduates, who also practice-taught at various levels in the San Jose Unified School District. Heisinger’s report referred to 10 20th-century works, of which 4 used tonal pitch materials, 5 atonal,

¹²⁵⁶ Gale Sperry, “[Report on] CMP Grant to Margery Enix (1970-71),” TMs, 9 June 1971, CMP Collection. [The CMP apparently gave two years of funding to USF; Sperry had stated in his letter of 22 April that the curricular restructuring could be effected in one year, but it is unclear how many years of funding he was initially requesting.]

¹²⁵⁷ “Music Forum, Selected materials from programs during Quarter I and Quarter II, 1969-70,” TMs, n.d., CMP Collection. Cage had occasionally used explicit tonality, as in *Living Room Music*.

¹²⁵⁸ Brent Heisinger, “Contemporary Music Project Program II Report: A Pilot Study Integrating Elementary Classroom Teaching with the Development of Comprehensive Musicianship,” TMs, n.d., CMP Collection.

and one (Cowell's *The Banshee*) too few pitches to say.¹²⁵⁹ The atonal works were aleatory with only one exception. Strict, structured atonality was hardly represented, and modern tonality received healthy representation.

Martin Mailman

Martin Mailman's individual grant was for a project to create and implement Comprehensive Musicianship courses at junior colleges in the region of North Texas State University. Administered by Mailman, the grant funded an IMCE-like program in which Mountainview Junior College, Tarrant County Junior College, El Centro Junior College, and Tarrant County Junior College took part, along with the Dallas Independent School District.¹²⁶⁰ The "Materials" section of Mailman's report listed 52 distinct twentieth-century classical examples, 40 tonal (76.9%), 9 atonal (17.3%), 2 with no or very little pitch (3.8%), and one with unknown pitch content (1.9%).¹²⁶¹ This atonality

¹²⁵⁹ Ibid, 2. The twentieth-century works are Stravinsky, *Mass for Mixed Chorus and Wind Quintet*; **Cage, Notations**; **Oliveros, Sound Patterns**; **Robert Ashley, She Was A Visitor**; Henry Cowell, *The Banshee*; **Cage, Concerto for Prepared Piano and Orchestra**; Webb, *MacArthur Park* (popular song—omitted from count); Stravinsky, *Concerto for Piano and Wind Orchestra*; Simon and Garfunkel, *Bridge over Troubled Water* (popular song—omitted from count); Schuman, *George Washington Bridge*; Bartók, *Concerto for Orchestra*; **Schuller, Meditation**.

¹²⁶⁰ Martin Mailman, Russell Benzamin, Frances DeShong, Leonard McCormick, Francis Osentowski, Jerry Wallace, and Larry Willcoxon, "CM Presents CM in the JC: A Report," TMs, n.d., CMP Collection.

¹²⁶¹ Ibid, 54-67. The twentieth-century works are Barber, *Symphony No. 1*; Bartók, *Concerto for Orchestra* (three times); Bartók, *Mikrokosmos*, No. 61 [volume not given], No. 28 [volume not given]; Bartók, *Mikrokosmos Vol. I*; Bartók, *Mikrokosmos Vol. II*, Nos. 39, 46, and 87; Bartók, *Mikrokosmos Vol. III*, Nos. 27, 70, 71, 73, 75, and 78; Bartók, *Mikrokosmos Vol. IV*, Nos. 131 and 132; Bartók, *Mikrokosmos Vol. VI*, No. 153 (twice); Bartók, *44 Violin Duets*; Blood, Sweat, and Tears, *Blues*, Pt. II (excluded from count); Chávez, *Toccata for Percussion*; Cowell, *Seven Paragraphs for String Trio*; Debussy, *Prelude Book I*, No. 2 (excluded from count); Diamond, *Alone at the Piano*, Book II, No. 5 (twice); Ellington, *Golden Broom and Green Apple* (excluded from count); Frackenpohl, *Air and Cakewalk*; Hindemith, *Piano Sonata*; Hindemith, *The Swan*; Hindemith, *Un Cygne* [I think these last two are the same, but they are listed separately]; Ives, *Cage*; Ives, *90th Psalm*; Milhaud, "The Cat"; Milhaud, *The Household Muse*, No. 5; Milhaud, *Organum Studies*; Orff, *Carmina Burana*; **Penderecki, Stabat Mater (three times)**; Persichetti, *Hymns and Responses*; **Reynolds, Troces**; Self, *Choral Compositions for Young Players*; **Schoenberg, Sommermüd (three times)**; Paul Simon, "Kathy's Song" (excluded from count);

percentage was slightly below normal for CMP educational programs.

John Paynter

John Paynter, Director of Bands at Northwestern University, was awarded a Program II grant to plan and publicize a two-day seminar for “selected public school band directors to consider the development of comprehensive musicianship through the ensemble rehearsal.”¹²⁶² No information survives about what was discussed in the seminar, however.

Barbara Reeder

Barbara Reeder was Assistant Director of Music for the Seattle Public Schools. Her project was to teach Comprehensive Musicianship in public schools by means of reference to “Sub-Saharan African Music” as she understood it.¹²⁶³ While the CMP maintained interest in her project after its completion, bringing her to the MENC’s national convention in 1970 to demonstrate her teaching not only of African music but also of Javanese Gamelan music, works by Ligeti and Riley, a selection of popular music and jazz, and Mexican folk music, Reeder’s Program II work in the Seattle schools was not related to Western classical music; her MENC session will be included in the discussion below of 1969-70’s CMP-sponsored conference sessions.¹²⁶⁴

Stravinsky, *The Firebird Suite*; Stravinsky, *The Rite of Spring*; Stravinsky, *Symphony of Psalms*; Toch, *Geographical Fugue*; Monte Tubb, “Voice Chants”; Ussachevsky, *Underwater Waltz*; Ussachevsky, *Music Concrete* [album]; Varèse, *Ionisation*; Vaughan Williams, *Fantasia on a Theme of Thomas Tallis*; **Webern, *Cantata No. 1, Op. 29*; Webern, “Wie Bin Ich Froh!”**

¹²⁶² Robert Werner to John Paynter, 6 June 1969, CMP Collection.

¹²⁶³ Barbara Reeder, “Proposal: Sub-Saharan African Music in the Public Schools,” TMs, n.d., CMP Collection.

¹²⁶⁴ Barbara Reeder, “Sound and Time Approached Through Participation in Three Musical Processes,”

James Standifer

James Standifer's experimental course took place in Philadelphia. The archival file on the course contains the "Sample Plan" he presumably submitted with his Program II application, which proposed to teach students to "recognize, differentiate between, and react to duple, triple, and shifting meters in music." It lists as musical examples primarily popular music, but also Stravinsky's *The Rite of Spring* and *Symphony of Psalms*.¹²⁶⁵ These two works represent a tiny sample, but are both tonal.

Thayne Tolle

Thayne Tolle was on the music faculty of the Wichita public schools. He sought to "develop a prototype course in comprehensive musicianship including a wide range of supporting materials" by means of "a pilot class at Wichita High School Southeast."¹²⁶⁶ Tolle's course outline divided his exploration of music's properties into sections on the parameters of pitch, duration, timbre, and dynamic. He separated his treatment of the "Parameter of Pitch" into "The Tonal Idea" and "The Serial Idea," with "The Tonal Idea" including atonality except for serialism, and defining it as "deliberate avoidance of tonal suggestions." Also within "The Tonal Idea" Tolle counted "Modality," "free and/or shifting tonality," and "use of more than one tonic at a time" as well as "[the] developed tonal 'system'."¹²⁶⁷ Thus, he seems to run the gamut of non-serial possibilities for pitch

TMs, March 1970 [handout for presentation at MENC National Conference, Chicago, 10 March 1970], CMP Collection.

¹²⁶⁵ [James Standifer], "Sample Plan," TMs, n.d., CMP Collection.

¹²⁶⁶ Thayne Tolle, "Contemporary Music Project Program II—The Teaching of Comprehensive Musicianship, Application for Grant and Assistance," TMs, n.d., CMP Collection, 2.

¹²⁶⁷ *Ibid*, 5.

organization, though his materials do not indicate how much time he proposed to spend on each concept.

For sonorities, as well, Tolle indicated wide-ranging treatment, separating his section on “Types of Organization that apply chiefly to Simultaneous Pitches” into that “based on a Consonance/Dissonance Distinction” and that “by Sonority-Type,” with bullets under the latter for “emphasis of a particular harmonic interval,” “emphasis of tertian sonorities,” “emphasis of secundal or cluster sonorities,” “emphasis of quartal sonorities,” and “emphasis of polychords and miscellaneous complex sonorities.”¹²⁶⁸ Except for “miscellaneous complex sonorities,” these are counted as tonal in my summarizing table. Again, there is no indication of how much class time Tolle proposed to spend on each, nor is there a list of musical examples or assignments. All that is indicated by Tolle’s surviving Program II materials is that he endeavored to present a degree of balance rather than allowing tonality or atonality to dominate. Project administration was apparently pleased with him and his Program II activities, because it later hired him as a field representative.

David Willoughby

David Willoughby’s Program II project was to gather data for his dissertation in Music Education at the Eastman School, “Institutes for Music in Contemporary Education: Their Implications for the Improvement of Teacher Education.”¹²⁶⁹ This aim is corroborated by a letter from Robert Werner to IMCE Regional Directors and Program

¹²⁶⁸ Ibid, 6.

¹²⁶⁹ David Willoughby, “Institutes for Music in Contemporary Education: Their Implications for the Improvement of Teacher Education, Proposal of Thesis Submitted to the Graduate Committee for Approval,” TMs, 31 July 1968, CMP Collection.

Heads, which reads in part:

The enclosed material from David Willoughby [probably questionnaires] is part of a project being funded by CMP for the coming year to ascertain the effects of IMCE in the various institutions where it was held ... All of us in the Project feel that this is a particularly worthwhile topic, and we would appreciate your cooperation with Mr. Willoughby[.]¹²⁷⁰

Its past tense reference to the IMCE implies that the letter dates from 1969, the year in which Willoughby was awarded his Program II grant. After he completed his dissertation, Willoughby was hired by the CMP as an administrative assistant.

Program II Totals, 1969-70

| Individual | Institution | References in Surviving Materials |
|------------------|---|--|
| Margery Enix | University of South Florida | 4 tonal, 7 atonal |
| Brent Heisinger | San Jose State College/San Jose Unified School District | 4 tonal, 5 atonal, 1 other |
| Martin Mailman | community colleges associated with North Texas State University | 40 tonal (76.9%), 9 atonal (17.3%), 2 unpitched (3.8%), 1 unknown (1.9%) |
| John Paynter | Northwestern University | no information |
| Barbara Reeder | Seattle Public Schools | not Western |
| James Standifer | Philadelphia Public Schools | 2 tonal |
| Thayne Tolle | Wichita Public Schools | 6 tonal (66.7%), 3 atonal (33.3%) |
| David Willoughby | Eastman | not applicable |
| totals | | 56 tonal (66.7%), 24 atonal (28.6%), 2 unpitched (2.4%), 2 unknown or other (2.4%) |

The 1969-70 Program II totals show a distribution of atonality similar to that seen previously in the CMP.

¹²⁷⁰Robert Werner, "Memorandum to IMCE Regional Directors and Program Heads, Re: Research – David Willoughby," TMs, n.d., CMP Collection.

Program III: Seminars and Workshops

Activities sponsored at institutions, such as seminars and workshops, were grouped as Program III under the new Project. In summer 1970, there were three workshops “designed to acquaint elementary and secondary music teachers with the principles of comprehensive musicianship and to provide them means for applying these principles in classroom situations” and five “Graduate Courses in Comprehensive Musicianship for College Teachers.”¹²⁷¹ Unfortunately, no substantive record of the Graduate Courses survives, except that they were held at Case Western Reserve University, the Eastman School of Music, North Texas State University, the University of South Florida, and the University of Southern California. Each school’s faculty included CMP operatives or former grantees: respectively, William Thomson; Samuel Adler; Martin Mailman; Margery Enix and Gale Sperry; Ellis Kohs, Ingolf Dahl,¹²⁷² and Grant Beglarian. It can be assumed that their presence motivated the location and influenced the content of the courses, which presumably resembled that of prior courses under their control.

The workshops, held at Wichita State University, George Peabody College, and San Jose State College, are better documented. In 1970, the CMP experimented with the prospect of building its workshops around particular prescribed pieces, a policy it did not repeat in subsequent years. Twentieth-century works among those pieces chosen to “form the basis of study during the analysis sessions” were George Rochberg’s *Twelve Bagatelles for Piano*, Mario Davidovsky’s *Electronic Study No. 2*, and the less

¹²⁷¹“Contemporary Music Project Program Summary, July 1968 – January 1972,” TMs, n.d., CMP Collection, 8.

¹²⁷²Dahl died on 6 August 1970, but may have been involved in planning the 1970 USC course.

immediately contemporary Symphony No. 5 by Arthur Honegger.¹²⁷³ So as not to obscure the data on what pieces the instructors included of their own accord, the table at the end of this section presents figures for each workshop with the prescribed works counted once each, as well as with each counted for every time it was discussed.

Wichita State University

The Wichita Workshop in Comprehensive Musicianship for School Music Teachers was held from 6 through 17 July 1970.¹²⁷⁴ Eunice Boardman was director of the following workshop staff:

Writing Skills: Karl Korte (SUNY Binghamton), Ronald LoPresti (Arizona State University), Nelson Keyes (University of Louisville), Michael Hennagin (Emporia State University [Kansas]), and Richard Felciano (University of California, but gave address in New York); and

Analysis: Vernon Kliever (Indiana University), David Childs (Wichita State University); Janet McGaughey (University of Texas); Thom Mason (Eastern Michigan University); Leo Kraft (Queens College).¹²⁷⁵

Additional faculty members were Gary Fletcher (Instrumental, Newton, Kansas public schools), Robert Oliveira (Vocal, Bakersfield College), Eunice Boardman (General, Wichita State); Richard Davis (Senior High, Parma, Ohio public schools), Barbara Reeder (Junior High, Seattle public schools); and Jackie Boswell (Elementary, Wichita

¹²⁷³ Eunice Boardman to "Workshop Participants," 23 April 1970, CMP Collection. This letter was sent to participants in the Wichita workshop, but materials from all the workshops include more references to these pieces than any others, indicating that the policy Boardman expressed was in effect across the Project in 1970.

¹²⁷⁴ "Workshop in Comprehensive Musicianship for School Music Teachers, Wichita State University[, Wichita, Kansas, July 6-17, 1970, Faculty, TMs, n.d., CMP Collection.

¹²⁷⁵ Ibid.

State). It is noted on one copy of the faculty list that Felciano did not actually take part, though he was scheduled to do so. Most of the scheduled staff had been associated with previous CMP activities, and all 5 members of the Writing Skills faculty had been CPS composers-in-residence. Of the 5, 2 were writing atonal music at the time (Korte and Felciano), so of the 4 who actually participated, one (20%) was an atonal composer.

Workshop students were given “A Selected Bibliography of Twentieth Century Materials,” which lists 26 books about twentieth-century music, 8 of them (30.8%) explicitly about music with atonal pitch materials. Six of these are about music of the more experimental sort).¹²⁷⁶

Karl Korte’s “Syllabus for Workshops in Comprehensive Musicianship Writing Skills” is associated in the archive with the George Peabody workshop, but most likely also represents what Korte covered at Wichita. It listed 7 “Twentieth Century Melodic Practices,” none connected explicitly or exclusively to atonal or tonal music; 5 “Twentieth Century Rhythmic Practices”; 3 “Other Considerations,” also not style-related; and a “Brief consideration of serial techniques.” The latter was so brief, in fact, that it occasioned only one of 6 composition exercises; the composition exercises are not, however, couched as pertaining necessarily to contemporary idioms.

The twentieth-century works listed in the information packet feature traditional atonality (Rochberg), twentieth-century tonality (Honegger), and an atonal electronic composition with comparatively few pitches (Davidovsky). Evening sessions during the

¹²⁷⁶ “A Selected Bibliography of Twentieth Century Materials,” TMs, n.d., CMP Collection. The explicitly atonal and/or experimental books are Reginald Brindle, *Serial Composition*; Cage, *Silence*; Brian Dennis, *Experimental Music in Schools—Towards a New World of Sound*; L.A. Hiller, *Experimental Music*; George Perle, *Serial Composition and Atonality*; Murray Schaefer, *Ear Cleaning, New Soundscapes*; and George Self, *New Sounds in Class*.

workshop, as listed in the packet, included an “Ethnic Music Presentation,” an “Electronic Music Demonstration,” and a “Folk, Rock, Jazz Night.”¹²⁷⁷ Meanwhile, logs filed by several of the workshop’s instructors show what materials they covered in their sessions. In the logs taken as a whole are 45 references to twentieth-century works besides those listed in the packet.¹²⁷⁸ Among these are 17 tonal examples, 26 atonal, and 2 with no indicated type of pitch material. With the prescribed works added, the totals

¹²⁷⁷ [Eunice Boardman,] “Workshop Schedule,” TMs, n.d., CMP Collection.

¹²⁷⁸ Twentieth-century works and concepts listed in the logs are:
 Fletcher: **Schuller, *Meditation***; **Schoenberg, *String Quartet No. 4***; Electronic Music (album); Ives, *The Unanswered Question*; Childs, unidentified song;
 Boardman: **Stravinsky, *In Memoriam, Dylan Thomas, Agon***
 J. Boswell: Varèse, *Poème électronique* ; “Those [examples] brought to class by members (graphic notation)” ; **Webern, *String Quartet, Op. 28***; Vaughan Williams, *Symphony No. 4*; “class created a composition on pitches Bb A C B using serial techniques, analyzed it and how other composers had used same pitches”; Stravinsky, *L’Histoire du soldat*; “Tape ‘collage’”; **Webern, *Six Pieces for Orchestra, Op. 6***; Villa-Lobos, *Bachianas Brasileiras*;
 Reeder: Bartók, *Concerto for Orchestra*; “Graphic Notation – Board”;
 Childs: Honegger, *Symphony No. 5, i*; Stravinsky, *The Rite of Spring*; “Ussachevsky’s ‘Improvisation’”; **Davidovsky, *Electronic Study No. 2***; Colgrass, *As Quiet As*; **Rochberg, *Twelve Bagatelles, vi***; Stravinsky, *Ave Maria*;
 Oliveria: Kodály, *Evening Song*; Hindemith, “La Biche,” “Puisque Tout Passe”; Schoenberg, *Dreimal Tausend Jahre*; Stravinsky, *Ave Maria*; “An arrangement of Charles Ives ‘The Unanswered Question’”; Kraft, *Let me Laugh*; Hennagin, *The Unknown*; Keyes, *Give you a Lantern*; Childs, *Christ our Passover*; Korte, *My Silks and Fine Array*;
 Hennagin: “Montage Tape – 20th Century Music;” **Oliveros, *Sound Patterns***; “Etude & Pattern – Brock McElheran”; **John Cage, *Aria***; **Elliott Carter, *Eight Etudes and a Fantasy for Woodwind Quartet***; Hennagin, *Children’s Songs*; **Penderecki, *Threnody for the Victims of Hiroshima***; **Feldman, *Christian Wolf in Cambridge***; **Cage, *Imaginary Landscape No. 4***;
 Thom Mason: Honegger, *Symphony No. 5*; Ives, *The Unanswered Question*; **Davidovsky, *Electronic Study No. 2***; **Penderecki, *Threnody for the Victims of Hiroshima***; **Rochberg, *Twelve Bagatelles, i and vi***; **Schuller, *Meditation***; **Davidovsky, *Electronic Study No. 2***; “Serial composition prepared by class member for Writing Skills class”; Schoenberg, *Dreimal Tausend Jahre*;
 L. Kraft: Honegger, *Symphony No. 5, i*; Schoenberg, *Five Orchestral Pieces, Op. 16, nos. 1 and 3*; Sibelius, *Symphony No. 4*; **Rochberg, *Twelve Bagatelles, vi***; **Davidovsky, *Electronic Study No. 2***; Bartók, *String Quartet No. 4, ii*; Stravinsky, *Symphony of Psalms, ii*; Stravinsky, *Ave Maria*;
 Korte: “visually serialized piece by Babbitt”; “Modal Melodies performance and criticism”; “improvising on modes – analysis of melody”; “modes – “set” theory”;
 Kliewer: **Schoenberg, *Three Songs, Op. 48, No 1***; **Webern, *Symphony, Op. 21***; “Analysis of serial composition without reference to the set and with reference to the set”; Schoenberg, *Dreimal Tausend Jahre*; **Davidovsky and Gaburo, *Antiphony IV***; **Rochberg, *Twelve Bagatelles, vi***; **Webern, *Cantata No. 2, Op. 31, v***.
 Not counting those listed in Boardman’s introductory letter (Rochberg, Davidovsky, and Honegger), there are forty-five listings here, including those covered by more than one instructor. Duplicates are counted in the total because instructors did not know what one another were covering.

come to 21 (4 Honegger), 35 (5 Rochberg and 4 Davidovsky), and 2, respectively, percentages of 36.2, 60.3, and 3.4. Atonality thus had majority representation at the Wichita workshop, but a number of works by living and active tonal composers, including faculty members Hennagin and Keyes, ensured tonality a noticeable presence.

George Peabody College for Teachers

The workshop at George Peabody College for Teachers in Nashville, Tennessee, was held from 20 through 31 July 1970. Its co-directors were Del Sawyer and Charles Ball of the Peabody faculty, and its instructors in Writing Skills were Korte, LoPresti, Keyes, Hennagin, and Martin Mailman. Analysis instructors were Vernon Kliever, Janet McGaughey, Gregory Woolf, James Searl, and Everett Pittman.¹²⁷⁹ Among composers on the Writing Skills faculty, one of 5—Korte—was writing atonal music at the time. According to the official workshop report, “additional sessions on the use of electronic music in the classroom were held by Gilbert Trythall,” who wrote tonal music.

The information from Korte’s syllabus, detailed under the Wichita heading, applied to the George Peabody workshop as well, and indicates that atonality was presented as a comparatively small aspect of twentieth-century music. Position papers by the faculty members avoid sweeping statements about style, but they do occasionally mention twentieth-century works by way of example or illustration. Between them, the papers of Jeanne Bamberger (general music) and Dennis M. Williams (vocal) list 8 twentieth-century works and the name of one additional composer; all are tonal except the

¹²⁷⁹ “Workshop in Comprehensive Musicianship for School Music Teachers, George Peabody College for Teachers, Nashville, Tennessee, July 20-31, 1970,” TMs, n.d., CMP Collection.

composer for whom no work was mentioned, Webern.¹²⁸⁰

Presentations on electronic music and “folk, rock, and jazz” were given at George Peabody, just as they were at Wichita.¹²⁸¹ Surviving logs provide an account of the course’s main content. The materials mentioned in the Wichita introductory packet are also prominent in the George Peabody logs, indicating that they were standard for the 1970 courses. Aside from these items, the logs referred to 54 additional works, of which 28 are atonal, 7 have unspecified or no pitch material, and the remaining 19 are tonal.¹²⁸²

¹²⁸⁰ The works and composers mentioned in the position papers are Stravinsky, *The Rite of Spring*; Webern (Jeanne Bamberger); Stravinsky, *Anthem* (“The Dove Descending”); Ives, *Sixty-seventh Psalm*; Britten, *Peter Grimes*; Lloyd Pfautch, *A Day for Dancing*; Menotti, *The Unicorn, the Gorgon, and the Manticore*; Copland, *Las Agachadas*; and Jean Langlais, *Missa ‘in simplicitate’* (Dennis M. Williams). “Workshop in Comprehensive Musicianship for School Music Teachers, July 20-31, 1970, School of Music, George Peabody College for Teachers, Nashville, Tennessee,” n.d., CMP Collection.

¹²⁸¹ John F. Sawyer to Thayne Tolle, 6 May 1970, CMP Collection.

¹²⁸² Mailman 7-20: “discussed Time and Sound as basic elements of music. Assigned class to write short (15-30 seconds) piece using only two sounds and two durations.”
Bamberger 7-21: Stravinsky, *Etude for Orchestra No. 1*
Gertrude Barker 7-21: “**Oliveros I of IV** (Electronic Music)”
Emma Hayden 7-21: **Concert Percussion** (album); Cowell, *Ostinato Pianissimo*
Hennagin 7-21: **Oliveros, Sound Patterns**; “Montage Tape (20th Century Music)”
Hennagin 7-22: **Cage, Fontana Mix; Aria**; – McElheren, *Patterns in Sound* (a book)
Kliewer 7-22: Honegger, *Symphony No. 5*
McGaughey 7-22: Honegger, *Symphony No. 5*, i
Pittman 7-22: Honegger, *Symphony No. 5*, i
Searl 7-22: Honegger, *Symphony No. 5*
Williams 7-22: Brock McElheran “Patterns in Sound” (a book); “acquainting class with an Avant Garde Choral Work”
Bamberger 7-23: **Webern, Six Pieces for Orchestra, Op. 6**; Stravinsky *Four Etudes*, ii
Hennagin 7-23: “Instruction in electronic music. Gilbert Trythall.”
Kliewer 7-23: Honegger, *Symphony No. 5*; **Schoenberg, Three Songs, Op. 48, no. 1**
McGaughey 7-23: Honegger, *Symphony No. 5*
Pittman 7-23: Honegger, *Symphony No. 5*, i
Searl 7-23: Honegger, *Symphony No. 5*; **Davidovsky, Electronic Study No. 2**
Williams 7-23: Ives, *Sixty-seventh Psalm*; Ives, “Serenity”
Kliewer 7-24: **Schoenberg, “Mondstrunken,” from Pierrot Lunaire, Op. 21**; Ives, “Serenity”
Korte 7-24: Serialized rhythm – rhythmic drill – metric modulation
D.C. McCormick 7-24: Trythal, “Parallax”
McGaughey 7-24: Ives, “Serenity”; **Davidovsky, Electronic Study No. 2**
Pittman 7-24: **Davidovsky, Electronic Study No. 2**
Searl 7-24: “Bartók & Bach melodies”
Williams 7-24: Ives, “Serenity”; McElheran, *Patterns in Sound*; “Extended Voices – Odyssey [album] specifically **Pauline Oliveros’ Sound Patterns.**”
Hennagin 7-25: **Stockhausen, Electronic Study No. 2**

Adding the prescribed items brings the numbers to 45 (11 Rochberg and 6 Davidovsky), 7, and 28 (9 Honegger), respectively—56.3%, 8.8%, and 35%. This presents a picture of atonal majority but solid tonal minority in the George Peabody workshop, with works by Britten and Schuman presenting tonality as neither obsolete nor exclusively the province of very elderly composers.

Keyes 7-25: “Student assignment #3 a – diatonic (white-note) “horizontal-pitch” pieces”
 Keyes 7-26: “Student assignment #3b – “chromatic” melodies (using any of all 12 tones freely)”
 Kliewer 7-25: “Examples of graphic score”; **Davidovsky, *Electronic Study No. 2***
 McGaughey 7-25: Ives, *Sixty-seventh Psalm*; **Davidovsky, *Electronic Study No. 2***
 Pittman 7-25: **Rochberg, *Twelve Bagatelles*, vi**
 Hennagin 7-27: **12 tone technique**
 Kliewer 7-27: **Rochberg, *Twelve Bagatelles*, vi; Schoenberg, *Three Songs*, Op 48, no. 1**
 LoPresti 7-27: Schumann, *A 3 Score Set*
 D.C. McCormick 7-27: **Felciano, *First Chance***; “class improvisation”
 McGaughey 7-27: **Rochberg, *Twelve Bagatelles*, i and vi**; “Recommended for independent study: **Berg[,] *Violin Concerto*; introducing the principles of serial technique.**”
 Williams 7-27: Britten, “Old Joe Has Gone Fishing” [from *Peter Grimes*]; Toch, *Geographical Fugue*; “Stravinsky”
 Bamberger 7-28: **Schoenberg, *Six Little Piano Pieces*, Op. 19. No. 4**
 Gertrude Barker 7-28: “applying techniques of electronic music for Jr. High. How to use serial writing – aleatoric etc ... gimmicks for teaching composition (serial, whole tone, aleatoric etc were shown.”
 Hennagin 7-28: **Foss, *Phorion***
 D.C. McCormick 7-28: “Aleatoric game; performance according to graphic outline of composition”
 Pittman 7-28: Honegger, *Symphony No. 5*, i
 Searl 7-28: **Rochberg, *Twelve Bagatelles***; “CMP Tape”; “Introduction of serial composition”
 Williams 7-28: Britten “Old Joe Has Gone Fishing”; **Stravinsky, “The Dove Descending”**; “relating **Rochberg’s 12-tone technique studied in morning classes to Stravinsky’s 12-tone method**”
 Bamberger 7-29: **Schoenberg, *Five Orchestral Pieces*, Op. 19, No. 4; Webern, *Six Pieces for Orchestra*, Op. 6, No. 1**
 Kliewer 7-29: **Webern, *Cantata No. 2*, Op. 31, i and v; Schoenberg, *Three Songs*, Op. 48, No. 1; Webern, *Symphony*, Op. 21, i**; “The Relation of Structural Analysis to Performance”
 McGaughey 7-29-70: “class met at electronic studio”
 Pittman 7-29: **Rochberg, *Twelve Bagatelles*, vi**; “discussion of 12-tone techniques”
 Searl 7-29: **Rochberg, *Twelve Bagatelles*, vi; Webern, *Symphony*, Op. 21, i**; CMP tape; “discussion of the two works aside from the row technique”
 Williams 7-29: Toch, *Geographical Fugue*; **Felciano, *Double Alleluia for Pentecost Sunday***, for unison Male choir, organ, and tape
 Woolf 7-29: **Rochberg, *Twelve Bagatelles***
 McGaughey 7-30: **Rochberg, *Twelve Bagatelles*, vi**; Stravinsky, *Greeting Prelude*
 Pittman 7-30: **Davidovsky, *Electronic Study No. 2***; “analysis of Rochberg – (Texture rhythm timbre)”
 Searl 7-30: **Webern, *Symphony*, Op. 21**; “CMP tape”
 Woolf 7-30: **Rochberg, *Twelve Bagatelles***
 These logs made fifty-four references to works, composers, and concepts beyond those listed in Eunice Boardman’s introduction to the Wichita workshop. The number of references to the latter—Rochberg, Davidovsky, and Honegger—indicates that they were standard examples in all the 1970 workshops. Among the former 54 references, 28 (51.8%) are to items with atonal pitch materials, seven (25%) to items with no or no necessary pitch materials, and the rest (35.1%) to items with tonal pitch materials.

San Jose State College

The workshop at San Jose, directed by Brent Heisinger, was held from 10 through 21 August 1970. On the faculty were, for Writing Skills, Monte Tubb (University of Oregon), Ronald LoPresti (Arizona State), David Ward-Steinman (San Diego State), Samuel Adler (Eastman), and Warren Benson (Eastman); for Analysis, Vernon Klierer (Indiana), William Thomson (Case Western), Robert Gauldin (Eastman), Vernon Read (San Jose State), and Grant Beglarian (USC); and in other capacities, John McManus (University of Oregon, Instrumental), Harry Carter (California State College at Hayward, Vocal), Beth Landis (General), Leon Burton (University of Hawaii, Senior High specialist), Kurt Miller (University of Montana, Junior High specialist), and Barbara Andress (Elementary specialist).¹²⁸³

Several position statements and syllabi survive from the San Jose workshop, but only two writers referred specifically to style. David Ward-Steinman's syllabus indicates two classes spent on horizontal pitch organization and two spent on vertical.¹²⁸⁴ As the only examples of the former that imply either tonality or atonality, Ward-Steinman listed "scales—pentatonic, modal, synthetic[.]"¹²⁸⁵ As the only such examples of the latter, he listed "Polyharmony, polytonality, atonality, contextuality[.]"¹²⁸⁶ Triads are conspicuously absent from this list, but of 7 total items that relate to specific techniques of pitch organization, only one—"atonality"—was not a tonal technique. Beth Landis's

¹²⁸³ "Workshop in Comprehensive Musicianship for School Music Teachers, San Jose State College, San Jose, California, August 10-21, 1970, Faculty," TMs, n.d., CMP Collection.

¹²⁸⁴ David Ward-Steinman, "Class Topics for CMP Workshop, San Jose," TMs, n.d., CMP Collection.

¹²⁸⁵ Ibid.

¹²⁸⁶ Ibid.

statement mentioned 2 twentieth-century works: Stravinsky, *Double Canon* and Toch, *Rondelay*.¹²⁸⁷ The first of these is atonal, the second tonal. Landis also discussed the possibility of having students perform Britten's *Noye's Fludde*.¹²⁸⁸ Of the works and concepts mentioned by Ward-Steinman and Landis, 8 are tonal (80%) and 2 atonal (20%).

An unidentified author's "Index for Aural and Visual Analysis" was associated with the San Jose materials. It lists "tonal" and "atonal" as potential "Qualities of Pitch Movement[,] " and as qualities of "melody" it lists "chromatic, diatonic: modal, major, minor; pentatonic, whole tone, synthetic, microtone, [and] 12-tone[.]"¹²⁸⁹ For "harmony," the index lists "secundal," "tertian," "quartal," "quintal," and "combination[.]"¹²⁹⁰ Among its explicit references to style, then, it refers to atonality only twice, while 8 references are to terms (tonal, modal, major, minor, pentatonic, tertian, quartal, and quintal) associated with tonal music.

"An Evening of American Chamber Music," was presented in conjunction with the San Jose workshop, which featured only tonal works.¹²⁹¹ A brochure lists other events not documented by further written matter: "Special Workshop Programs" were "An Evening of Medieval and Renaissance Music," conducted by Vernon Read; a presentation

¹²⁸⁷ Beth Landis, "Plans for Content and Procedures, San Jose Workshop," TMs, n.d., CMP Collection.

¹²⁸⁸ Beth Landis, "The Contemporary Music Project and Goals for Teacher Education," TMs, n.d., CMP Collection, 5.

¹²⁸⁹ "Index for Aural and Visual Analysis," TMs, n.d., CMP Collection.

¹²⁹⁰ Ibid.

¹²⁹¹ "Contemporary Music Project Workshop in Comprehensive Musicianship presents An Evening of American Chamber Music [with] San Jose State College Faculty Ensembles," printed program, CMP Collection. The works performed on this concert were, according to the program, Aaron Copland, *Vitebsk*; Alvin Etler, *Sonata for Bassoon and Piano*; Henry Cowell, *Toccanta* [sic] for soprano, flute, cello, and piano; and Joseph Ott, *Martix IV* for piano trio. The latter is described in the program note as featuring "a fundamental role given the minor third within a polytonal texture."

titled “Improvisation-Inter Media/Environmental/Jazz/Structural-Free—for School Music Programs,” given by Dwight Cannon; a presentation by Allen Strange on “Real-Time Electronic Music and the School Music Program”; a “Reading Session of Choral Music Composed by Faculty Members”; and a presentation by Lou Harrison on “Music of Non-Western Cultures.”¹²⁹² This brochure covers a wide range of musical activity, none of which was necessarily atonal or tonal in orientation. At a whimsically-named “Disorientation Session” that began the workshop, excerpts of 25 recordings were played, including common-practice-period music, non-Western music, popular music, and twentieth-century music as follows: Berio, *Sinfonia*; Walton, *Belshazzar’s Feast*; Schuller, *Music for Brass Quintet*; Partch, *Cloud Chamber Music*; Nancarrow, *Study #7*; “Improvisations by the New York Philharmonic Orchestra”; and Foss, *Time Cycle*. Only one of these selections is traditionally tonal, and only one more is tonal in any sense (Partch, though Berio could have been, depending on what excerpt was played), but they were most likely chosen to sound as different from one another as possible, and as immediately arresting, since they are not in similar styles. Neither are they counted in the table below.

A better view of the workshop’s daily routine is provided by the surviving logs. Not counting the officially prescribed works, the logs include 74 references to twentieth-century works and concepts, of which 39 are to atonal works or concepts (52.7%), 3 to works with little or no pitch material (4.1%), 6 to works with unknown pitch material (8.1%), and the remaining 26 to tonal works or concepts (35.1%).¹²⁹³ Adding the

¹²⁹² “CMP Workshop in Comprehensive Musicianship, San Jose State College, August 10-21, 1970,” printed pamphlet, n.d., CMP Collection.

¹²⁹³ Twentieth-century works and concepts listed in the logs:

Ward-Steinman 8-19: *Childs Play*; Self, *New Sounds in Chaos*; Barney Childs, *Take 5*; “Introduction of chance music.”

Read 8-12: **Rochberg, *Twelve Bagatelles*** ... “Stravinsky; Hindemith Root Progression”

LoPresti 8-29: [had students compose for SATB; examples present are all attempts at modern tonal style.]

Read 8-30: **Karel Husa, *Music for Prague, 1968***

Landis 8-13: Kabalevsky, *Dance of the Comedians*; Stravinsky, *Suite No. 2 for Small Orchestra*; Chávez, *Toccata for Percussion*

Read 8-19: **Rochberg, *Twelve Bagatelles***; Schoenberg, *Wind Quintet, Op. 26*; Webern, *Variations [unspecified]*

Kliwer 8-19: **Rochberg, *Twelve Bagatelles*, vi**; Webern, *Symphony, Op. 21*

Kliwer 8-18: Schoenberg, *Three Songs, Op. 48*; Schoenberg, *Three Piano Pieces, Op. 11, No. 1*; Stravinsky, *Septet, i*

Kliwer 8-17: Webern, *Symphony, Op. 21*; Stravinsky, *Septet, iii*; Schoenberg, *Three Songs, Op. 48*

Gauldin 8-18: “**student 12-tone sets**; students were asked to write a set according to specifications, set down by Monte [Tubb]”

Benson 8-19: **Berg, *Lyric Suite, vi***

McManus 8-18: Grainger, *Lincolnshire Posy*; Dennis Atkinson, “S.F.I.X.”; Felciano, “**First Chance**”; Ligeti, “**Atmospheres**”

McManus 8-18: Don Ellis, “Open Beauty”; Hugh Lecaine, “Dripsody”; “electronic music techniques for JR. HI. classroom”

McManus 8-17: Lecaine, “Dripsody”; Wuorinen, *Time’s Encomium*

LoPresti 8-18: Schuman, *A Three Score Set*

Ward-Steinman 8-18: “student works, Revilli – Songs of Praise”

K. Miller 8-17: LoPresti, *Sketch for Percussion*; Mitchell, *Kentucky Portraits*

Gauldin 8-17: **Babbitt, *Play on Notes***; **Rochberg, *Twelve Bagatelles***

Thomson 8-17: **Rochberg, *Twelve Bagatelles***

Read 8-15: **Webern, *Variations for Piano, Op. 27***

Gauldin 8-15: “assignment made on **Rochberg & Babbitt (Play on Notes)**”

Kliwer 8-15: **Rochberg, *Twelve Bagatelles, vi***

Thomson [8-15]: **Rochberg, *Twelve Bagatelles, vi***

Adler 8-15: “Discussion of melodic cells brought us to a **discussion of 12 tone techniques**”

Ward-Steinman 8-15: **Self, *New Sounds in Chaos***

Benson 8-15: “Warren B. Presents Perc. ‘Variations on a Handmade Theme’”

H. Carter 8-14: Stravinsky *Mass*, Sanctus

Andress 8-14: Grainger, *Lincolnshire Posey*, “Rufford Park Poachers; Stravinsky, “**The Owl & The Pussy Cat**”; Stravinsky, *Fanfare for a New Theater*; Stravinsky, “Greeting Prelude”

Read 8-14: **Webern, *Variations*** [unspecified]

Kliwer 8-14: **Davidovsky, *Electronic Study No. 2***

Burton 8-13: **Stravinsky, *Fanfare for A New Theater***; [Hale] Smith, *Somersault*; “**2 ‘In Memoriam’ pieces - Stravinsky**”

McManus 8-13: **Stravinsky, *Fanfare for a New Theater***; Stravinsky, *Epitaphium*; Hale Smith, *Somersault*; Foss, *Time Cycle, iv*; Berg, *Five Orchestral Songs, v*

H. Carter 8-13: Copland, *Simple Gifts*, Persichetti, *Sam was a Man*

Read 8-13: Stravinsky, *Mass*

Thomson 8-13: **Davidovsky, *Electronic Study No. 2***

Ward-Steinman 8-13: Honneger, *Symphony No. 5, i*

H. Carter 8-12: Schoenberg, “Now May Has Come with Gladness”

K. Miller 8-12: **Stockhausen, *Momente***

Read 8-12: Stravinsky, *L’Histoire du soldat*; Stravinsky, *Mass*

Gauldin 8-12: Honneger, *Symphony No. 5, i*

Thomson 8-12: Honneger, *Symphony No. 5, i*

Ward-Steinman 8-12: Bartók, *Concerto for Orchestra*; Bartók, *Music for Strings, Percussion, and Celesta*; Benson, *Helix*.

prescribed works makes the numbers 30 tonal (4 Honegger), 49 atonal (8 Rochberg and 2 Davidovsky), and 9 unpitched or unknown, rates of 34.1%, 55.7%, and 10.2%, respectively. San Jose was no exception among the 1970 workshops, with tonality representing just over one-third of the music discussed.

Program III Totals, 1970

| Table 54: 1970 Program III Summary | | | |
|------------------------------------|-----------------------------|---|---|
| Institution | Director | Total References, 1 instance of each standard item | Total References, each instance of each item |
| Wichita State University | Eunice Boardman | 18 tonal (37.5%), 28 atonal (58.3%), 2 unpitched or unknown (4.2%) | 21 tonal (36.2%), 35 atonal (60.3%), 2 unpitched or unknown (3.4%) |
| George Peabody College | Del Sawyer and Charles Ball | 19 tonal (33.9%), 30 atonal (53.6%), 7 unpitched or unknown (12.5%) | 28 tonal (35%), 45 atonal (56.3%), 7 unpitched or unknown (8.75%) |
| San Jose State College | Brent Heisinger | 27 tonal (35.1%), 41 atonal (53.2%), 9 unpitched or unknown (11.7%) | 30 tonal (34.1%), 49 atonal (55.7%), 9 unpitched or unknown (10.2%) |
| totals | | 64 tonal (35.4%), 99 atonal (54.7%), 18 unpitched/unknown (9.9%) | 79 tonal (35%), 129 atonal (57.1%), 18 unknown (8%) |

While not dominance, with atonality still only representing slightly more than half the references, the atonal majority seen in the 1970 summer workshops signals a departure from the existing pattern. The single year since the conclusion of the IMCE seems hardly long enough for a sea change to have taken place, either in the CMP or in the musical world at large. The Project *was* under new management, with Robert Werner having taken over as director, but many of the 1970 workshop instructors had participated in earlier CMP educational activities, and their participation had under those circumstances contributed to a different distribution of material. It will be necessary to examine the

McManus 8-11: Carter, *Eight Etudes and a Fantasy*; Sydeman, *Quintet No. 2*; Nelhýbel, "Opening of" *Chorale for Band*
 H. Carter 8-11: Stravinsky, *Mass*, Kyrie
 Thomson 8-11: Honegger, *Symphony No. 5*, i
 Ward-Steinman 8-11: **Schuller, Abstraction; Krenek, Sestina**; Harrison, Suite [unidentified];
Kupferman, "Live Fantasy," Poulenc "Gloria & Mass excerpts," Stravinsky, *Symphony of Psalms*, ii
 Read 8-10: Heinz Lay, *Pacem in Terris*

CMP's final three years of workshops before anything substantive can be said about 1970's suddenly increased ratio of atonality. Was it a blip, or a sign of something different?

Additional Activities

MENC-GO Project

In 1969, the MENC instituted its "G[goals and]O[bjectives] Project" under the presidency of Wiley Housewright, who had long been a member of the CMP's Project Policy Committee. The GO Project's purpose was to generate reports, by each of eighteen subcommittees, that could be "synthesized into a tentative statement of goals and objectives by Paul Lehman [chairman of the MENC's National Commission on Instruction] and then submitted for revision to the presidents of federated and associated organizations and the chairpersons of the national committees [. . . after which] in October 1970 the MENC National Executive Board officially adopted two goals for MENC, four for the profession, and thirty-five objectives."¹²⁹⁴

Though the GO project is mainly tangential to the present study, the CMP became involved when Housewright asked Werner to chair a subcommittee on "Comprehensive Musicianship: A Key to Improving Music Study in the Senior High School."¹²⁹⁵ Werner agreed, and the resulting report was part of the GO project. "It should be understood," the subcommittee specified, "that comprehensive musicianship is not a specific course content or syllabus; it is rather an attitude with which to approach the building of a

¹²⁹⁴ Michael L. Mark, "The GO Project: Retrospective of a Decade," *Music Educators Journal* 67, No. 4 (December 1980): 43.

¹²⁹⁵ Wiley Housewright to Norman Dello Joio, 12 November 1969, CMP Collection.

curriculum based on cognitive and aesthetic, as well as psycho-motor, experiences with music.”¹²⁹⁶ It recommended that “comprehensive musicianship become a central part of MENC’s philosophy,”¹²⁹⁷ based on the “‘common elements’ approach as the framework upon which this comprehensive musicianship may be developed, since it is based on an ability to use and recognize the elements common to music from all times and places.”¹²⁹⁸ “[A]ll times and places” was, however, as specific as the committee ever got with regard to what music should be studied.

Consultative Services

On 18-19 June 1970, Thayne Tolle, just hired as CMP field representative, met with members of the music staff of the Dallas Independent School System to discuss the development of the district’s Career Development Center. The CDC had asked the CMP for \$13,000 for “a full-time curriculum coordinator,” but Tolle countered this by offering them “CMP staff consultive [sic] services at no cost outlay to them[.]”¹²⁹⁹ Tolle took responsibility for this consultation himself, mainly advising Howard Dunn, coordinator of the CDC’s music activities and a CMP Program II grant recipient the following year. Tolle further promised that Robert Werner would come for a one-day consulting visit and serve as “guest conductor of the Dal-Hi [Dallas High School] Symphony and Dal-Hi A Capella Choir in a pre-Christmas concert in early December,” further suggesting John

¹²⁹⁶ “Comprehensive Musicianship—A Key to Improving Music Study in the Senior High School: Final Report of Committee #3 of the MENC GO Project,” TMs, n.d., CMP Collection, 1.

¹²⁹⁷ Ibid, 2.

¹²⁹⁸ Ibid, 2-3.

¹²⁹⁹ Thayne Tolle to Robert Werner, 23 June 1970, CMP Collection, 1.

Chorbajian's *The Christmas Psalm* as material for this concert.¹³⁰⁰

During 1969-70, Arrand Parsons, who had been director of the IMCE's Midwestern Region, undertook a trip to "Japan and Taiwan; certain areas of Africa; the Near East; [and] Europe" to "discover what is unique in the training of musicians and in education in music in other cultures, with the hope that there are certain things we might be able to apply to curriculum development in this country ... [and] combine with my own investigations the presentation to teachers in foreign schools of the CMP concept of 'comprehensive musicianship.'"¹³⁰¹ In correspondence with the Project office, Parsons asked for "permission to use [his] affiliation with CMP-IMCE as an aid in working out [his] visitation schedule," and also funding; he had already asked the American Council of Learned Societies "without success," as well as (we infer) the Ford Foundation's Division of Humanities and the Arts.¹³⁰² Since Parsons would be both advertising the CMP and consulting on its behalf, the Project agreed to pay him "\$75 per day for [his] consultations in the Far East and selected locations in Europe."¹³⁰³ This agreement made Parsons's project a CMP-associated one, but one beyond the scope of this study, since it took place outside the United States. Neither Parsons nor Tolle was himself a composer, and the one composition known specifically to have been suggested for study—Chorbajian's—was tonal.

¹³⁰⁰ Ibid, 2.

¹³⁰¹ Arrand Parsons, "Proposal [for] A research project to be undertaken in 1969-1970 during a leave of absence, granted by Northwestern University," TMs, n.d., CMP Collection.

¹³⁰² Arrand Parsons to Robert Werner, 26 November 1968, CMP Collection.

¹³⁰³ Robert Werner to Arrand Parsons, 16 December 1969, CMP Collection.

Conference Sessions

At the national MENC conference in Chicago, held in early March 1970, the CMP sponsored sixteen sessions, most of them explanations or demonstrations by one or more of that year's Project-affiliated educators.¹³⁰⁴ Nothing can be ascertained about what they explained or demonstrated in terms of featured styles.

In the CMP as a whole, tonal and atonal music maintained their previous percentages in 1969-70, except in Program III, where atonality accounted for a majority of twentieth-century references. Whether or not Program III represented a trend can be determined by analysis of subsequent years' content.

CMP Newsletter

Announced in a memorandum of 24 November 1969, the CMP Newsletter was produced by Music Book Associates, Grant Beglarian's old company, and sent three times per year to all MENC members, university department chairs, and others. Its main content comprised information on CMP appointments and programs and a calendar of CMP events.¹³⁰⁵ Twelve issues were ultimately published, featuring both summary accounts of CMP activities and advertisements for them, as well brief discussions of non-CMP educational materials.

¹³⁰⁴ "Program Outline: CMP Sessions at Chicago," TMs, n.d., CMP Collection.

¹³⁰⁵ Robert J. Werner, "Memorandum to Project Policy Committee ... Re: Status of CMP Activities, Fall 1969," TMs, 24 November 1969, CMP Collection, Attachment A, "Thoughts on the CMP Newsletter."

Chapter 14. The Height of CMP Phase II: 1970-71

The Project Policy Committee that met in Washington on 22 and 23 January 1971 to discuss that year's activities had the members listed in Table 55.

| Composers and Theorists | |
|-------------------------|--|
| Samuel Adler | Eastman |
| David Baker | Indiana University |
| Grant Beglarian | University of Southern California |
| Arrand Parsons | Northwestern University |
| Vincent Persichetti | Juilliard |
| Phillip Rhodes | Composer-in-Residence, Louisville, Kentucky |
| William Thomson | Case Western Reserve University |
| Others | |
| Walter Anderson | Program Director in Music, NEA |
| Frances Andrews | Pennsylvania State University, University Park |
| Edward D'Arms | Ford Foundation |
| John Davies | George Peabody College for Teachers |
| Sidney Foster | Indiana University |
| Charles L. Gary | Executive Secretary, MENC |
| Wiley Housewright | Florida State University |
| Beth Landis | Director of Publications, MENC, retired |
| Jan LaRue | New York University |
| William Mitchell | Columbia University; SUNY Binghamton |
| Russell Sanjek | Vice President, Public Relations, BMI |
| Gale Sperry | Florida Technological University |
| Robert Trotter | University of Oregon |
| Louis Wersen | Philadelphia Public Schools |

The CMP's slate of programs remained the same in 1970-71, with new appointments to be made in both Program I and Program II. Thayne Tolle was hired as Field Representative effective 1 July 1970.¹³⁰⁶ Effective the same day was David Willoughby's appointment as Administrative Associate (he was styled Assistant Director in subsequent materials).¹³⁰⁷

¹³⁰⁶ Norman Dello Joio to Thayne Tolle, 5 March 1970, CMP Collection.

¹³⁰⁷ [untitled press release], 1 June 1970, CMP Collection.

Program I: Professionals-in-Residence

The sub-committee assigned to handle Program I consisted of Dello Joio, Beglarian, Sidney Foster, Persichetti, Rhodes, Adler, and Werner, and the list of applicants it had to sort through, in addition to renewing Jones, Rhodes, and Taslitt,¹³⁰⁸ was filled with illustrious composers. Unselected applicants for Professionals-in-Residence in 1970-71 included William Bolcom, Barney Childs, and Joseph Schwantner as well as CPS composers Stephen Albert, Louis Angelini, Herbert Bielawa, Norman Dinerstein, Arnold Freed, Charles Fussell, Jack Jarrett, and David Maves.¹³⁰⁹ The Project was clearly attracting high-level interest, and it received 57 total applications. In January 1971 the committee chose composers Michael Hennagin and David Ward-Steinman, both of whom had previously worked for the Project, and performer (instrument unspecified) Robert Floyd.¹³¹⁰ Sydney Hodkinson was listed in the 1971 Digest of Proceedings as one of four alternate composers, along with Norman Dinerstein, Charles Fussell, and Tomas Svoboda.¹³¹¹ Two alternate performers were also listed, David Berfield and Robert Mumper, both pianists. The committee also suggested that composer and trumpet player Robert Nagel “meet with Norman Dello Joio to discuss possible participation[.]”¹³¹² Hennagin must have withdrawn, and arrangements for the placement of a performer not materialized, because the final selectees did not include Hennagin and were all

¹³⁰⁸ These Professionals’ complete residencies have been discussed above, under their initial headings.

¹³⁰⁹ “Program I—Applications,” TMs, n.d., CMP Collection. This document was found attached to one listing 1970-71 Program II applicants, allowing it to be dated to 1970-71.

¹³¹⁰ “Digest of Proceedings, Project Policy Committee Meeting, January 16-17, 1970, Washington, D.C.,” TMs, n.d., CMP Collection, 2.

¹³¹¹ Ibid.

¹³¹² Ibid.

composers: former alternate Hodkinson; Dennis Kam, who had not even been an alternate; and Ward-Steinman. They were placed, respectively, in Minneapolis–St. Paul, Minnesota; Honolulu and the State of Hawaii; and the Tampa Bay area of Florida.

Sydney Hodkinson

Sydney Hodkinson had applied to Program I for 1969-70, but gone unselected; he requested that his application be re-activated for 1970-71.¹³¹³ Hodkinson had studied at the Eastman School, attended a Seminar in Advanced Music Studies at Princeton, and received his DMA from the University of Michigan in 1968.¹³¹⁴ His teachers there included Leslie Bassett and Ross Lee Finney, both of whom had served on CMP committees; he used them both as references, along with Milton Babbitt and Vincent Persichetti.¹³¹⁵ None of that had helped him the first time around, however. Hodkinson was also versatile, a trait the CMP clearly prized in its Program I recipients, listing himself as both “a professional conductor and clarinetist.” He had taught in the public schools of Brighton, New York, and at three universities, and had “served as conductor for the Contemporary Directions Series and the Composers Forums in Ann Arbor, and [was] currently conductor of the Rockefeller New Music Project at the University of Michigan.”¹³¹⁶ He had six published compositions to his credit and had won several awards.¹³¹⁷

¹³¹³ Browning Cramer to Sydney Hodkinson, 30 September 1969, CMP Collection.

¹³¹⁴ Sydney Hodkinson, “Curriculum Vitae,” TMs, 25 November 1968, CMP Collection.

¹³¹⁵ Sydney Hodkinson, “Professional References,” [attachment to CV] TMs, n.d., CMP Collection.

¹³¹⁶ *Ibid.*

¹³¹⁷ *Ibid.*, 2. The awards were from the Canadian National Federation of Music Clubs (1955; he was born

Hodkinson's statement of objectives outlined a plan for potential participation in the activities of elementary schools, high schools, and colleges, as well as "civic groups."¹³¹⁸ While in residence he established relationships with several local schools in Minneapolis–St. Paul, receiving four commissions from within the St. Paul public school system¹³¹⁹ and one each from three other districts.¹³²⁰ Hodkinson's interaction with professional organizations was also successful, yielding commissions from the St. Paul Philharmonic Society, the Minneapolis Centre Opera Company, the Minneapolis Civic Orchestra, "members of the Minnesota Orchestra," the St. Paul Chamber Orchestra, and the St. Paul Youth Orchestra. He guest conducted some of these ensembles as well, including the St. Paul Chamber Orchestra on several occasions, and rounded out an active residency by lecturing at local universities and high schools and before other organizations.¹³²¹

Hodkinson's CMP compositions are in an atonal, texturally-oriented style that

in Winnipeg, Manitoba); the National Percussion Ensemble Composition Contest (1958); the National Music Fraternity Composition Contest (1960); the California Arts Society (1964); the Arthur Shepherd Composition Contest (1967); the Ann Arbor Film Festival, for the score to a film called *Scissors* (1967); and the Jeunesses Musicales du Canada (1967).

¹³¹⁸ Sydney Hodkinson, "Possible objectives for Contemporary Music Project Program I – Resident Professionals," TMs, n.d., CMP Collection, 2.

¹³¹⁹ Sydney Hodkinson, "Summary of Activities for first year of residency," TMs, n.d. [part of final report filed August 1972], CMP Collection, 1.

¹³²⁰ Sydney Hodkinson, "Interim Report, Sept. – Dec. 1970," TMs, n.d. [attached to final report], CMP Collection.

¹³²¹ Hodkinson, "Summary of Activities for first year of residency" and "Interim Report, Sept. – Dec. 1970," CMP Collection. The lectures were at Macalester College ("Contemporary Notation" and "Electronic Music"), the MENC State Meeting, the Minnesota Federation of Music Clubs, the University of Minnesota ("[The] Contemporary Composer's Place in Society," participation in the university's "High School Music Project"), Mankato State University, Kellogg High School in St. Paul, Cretin High School in St. Paul, Central Park Elementary School in Roseville, a gathering of "Minn[esota] Music Educators," the College of St. Benedicts, St. Paul Public Schools, the College of St. Catherine, and "Music Teachers Workshops."

includes aleatory procedures.

Dennis Kam

Like Hodkinson, Dennis Kam had applied to the Project before, in his case for the CPS in 1966-67. Four years later, the CMP accepted the Program I application of a committee in Hawaii chaired by Leon Burton, a music educator involved in a long-range project to overhaul the state's curriculum.¹³²² Correspondence between Burton and Robert Werner makes it clear that the Project first decided on Hawaii, then went looking for an appropriate Professional to place there. They discussed appointing a pianist named David Berfield, named in the 1971 Digest of Proceedings as a performer alternate, but the Hawaii committee preferred someone more versatile, feeling that Berfield's "ability as a pianist only" did not suffice to qualify him.¹³²³ Burton suggested Kam, describing him as "a Hawaii boy, a fine composer and performer, [of] Chinese ancestry,"¹³²⁴ who "[had] a sincere interest in working in Hawaii."¹³²⁵ Kam's application to be a Professional-in-Residence was thus solicited, both because he was from Hawaii and because of other characteristics considered valuable for the Hawaii appointment given the state's

¹³²² "[Hawaii] Application for Professional-in-Residence Program I," TMs, 3 June 1969, CMP Collection.

¹³²³ Leon Burton to Robert Werner, 23 March 1970, CMP Collection.

¹³²⁴ I have not been able to determine whether this is true. A handwritten note found in Kam's file, probably written during a telephone conversation, includes the name of Ben Johnston, Kam's advisor at the University of Illinois, and the phrases "Fine teacher," "very good choice," "combination of West and East," and "Young Japanese." Perhaps this was said by Johnston or someone else who knew Kam. On his 1965 application, Kam described himself as "able to play the Japanese Koto and some Korean instruments," and was in Japan at the time of writing the application. (Dennis Kam, "Application for Fellowship as Composer in Residence in the Public Schools," TMs on printed form, 6 December 1965, CMP Collection.)

¹³²⁵ Burton to Werner, 23 March 1970.

demographics.¹³²⁶

While he had been selected in a roundabout way, Kam's residency was eventually deemed "most successful even beyond our expectations" by the Project.¹³²⁷ Kam issued periodic progress reports, but not all of them survive, and his final report does not summarize them. His documented activities, aside from composition, include helping to organize a new music ensemble, lecturing on "The Culture Gap" (at Kalihi Union Church) and "improvisation and contemporary music" (to the Hawaii Youth Orchestra),¹³²⁸ directing a "New and Improvisational Music Workshop" during an unspecified Interim Session at the University of Hawaii,¹³²⁹ and "[m]iscellaneous activities such as television appearances, judging in contests, consulting, collaborations, etc."¹³³⁰

Kam's twenty CMP works are in the gray area where it comes to pitch material, are conceived with texture and timbre as main parameters, and frequently include aleatory techniques. They feature an abundance of prominent thirds and fourths, and an occasional feeling of scale-based melodic motion, but since my study counts gray-area works as atonal, Kam counts for its purposes as an atonal composer.

¹³²⁶ As we recall, Kam described himself as "able to play the Japanese Koto and some Korean instruments" on his 1965 application.

¹³²⁷ Robert Werner to Dennis Kam, 8 September 1972, CMP Collection.

¹³²⁸ Dennis Kam, "Progress Report," TMs, 10 November 1971, CMP Collection.

¹³²⁹ Dennis Kam, "Progress Report," handwritten MS, 25 January 1972, CMP Collection, 2.

¹³³⁰ Dennis Kam, "Final Report (1970-1972)," TMs, n.d., CMP Collection, 2.

David Ward-Steinman

When David Ward-Steinman applied for Program I, he had already contributed to the CMP as a facilitator of the San Diego Pilot Project and as the IMCE program head at San Diego State. As with Robert Jones and Phillip Rhodes, the Project's familiarity with Ward-Steinman may or may not have played a role in his selection; other previous CMP participants—Bielawa, Dinerstein, Fussell, Jarrett, Maves—were apparently passed over in favor of newcomers (such as Hodkinson in 1970-71 and Gary Smart in 1971-72), though they may have, in undocumented fashion, pulled out of consideration before the final decisions were made, as Hennagin apparently did. The Tampa committee was based at the University of South Florida and headed by Gale Sperry, who had been involved with Program II activities the previous year. Its application was, however, “for a professional-in-residence who would serve the Tampa Bay area (Hillsborough and Pinellas Counties) in as broad a capacity as possible.”¹³³¹ The application, though it dates from before the January 1970 committee meeting, asked for Ward-Steinman specifically, indicating a link between his application and that of the Tampa committee.¹³³²

As Professional-in-Residence for Tampa Bay, Ward-Steinman lectured frequently, giving talks on contemporary music in general, as well as the CMP and its approach, at high schools and colleges and for other organizations, including the Mississippi Music

¹³³¹ Gale Sperry to Norman Dello Joio and Robert J. Werner, 12 December 1969, CMP Collection.

¹³³² Ibid. “It is agreed by the members of our committee that the needs of our communities require a professional who has composed and is interested in composing for a wide variety of musical media, one who has the ability to communicate his creative interest to young and old, to students as well as professionals, in short, one who can bring focus and direction to the efforts of an earnest but artistically ‘rough’ area to elevate itself culturally. It is our belief that David Ward-Steinman possesses just the distribution of musical and personal qualities we need during this developmental period.”

Teachers Association, the St. Petersburg Junior League,¹³³³ the Pinellas County Music Teachers Association annual meeting, the MENC student chapter meeting, and the MENC Southern Division convention.¹³³⁴

Ward-Steinman completed fourteen compositions while in residence, for “media includ[ing] symphony orchestra, band, wind ensemble, various chamber groups, incidental music for two plays (including one children’s play) in repertory at the Asolo State Theater of Florida [Sarasota], a 30-min. TV special of multi-media works created for the event, electronic score for a TV public service promotional, works for synthesizer (alone and in combination with many kinds of ensembles), piano, piano interior, prepared piano, and piano fortified.”¹³³⁵ By his own admission, he made “[n]o attempt . . . to list all the performances for they were far too numerous and, in some cases, untraceable after a work was published or entered a group’s repertory.”¹³³⁶ Unfortunately, he also made no attempt to specify the organizations that commissioned or performed his works. From his earlier reports we learn that he composed music for the USF dance department, the Gulf Coast Symphony, the USF Wind Ensemble,¹³³⁷ and the USF Faculty Woodwind Quintet.¹³³⁸

Ward-Steinman’s CMP works are in an eclectic style that, while generally atonal, is receptive at times to brief series of parallel thirds (in *Antares* for orchestra) or even chord

¹³³³ David Ward-Steinman, “Resume of Activities,” TMs, 8 December 1970, CMP Collection, 2.

¹³³⁴ David Ward-Steinman, “1st Year Report—CMP Program I,” TMs, 30 August 1971, CMP Collection.

¹³³⁵ David Ward-Steinman, “Summary Report, 1970-72,” TMs, 11 November 1972, CMP Collection, 1.

¹³³⁶ Ibid.

¹³³⁷ Ward-Steinman, “Resume of Activities.”

¹³³⁸ Ward-Steinman, “1st Year Report—CMP Program I.”

successions that resemble tonal progressions (in *Gasparilla Day*, a march for band). His Project music frequently features both aleatory techniques (*Antares*) and synthesized components (the latter and *Putney Three*, for synthesizer and winds). All these traits have continued to develop in Ward-Steinman's work.

All three 1970-71 composers-in-residence wrote atonal music, but significant mitigating factors are (1) Hodkinson was originally selected as an alternate, behind a tonal composer (Michael Hennagin); (2) Kam was selected entirely because he was from Hawaii; and (3) Ward-Steinman is explicitly mentioned in Tampa Bay's community application, making the selections of composer and community appear to have been made in tandem. It appears from this evidence that the 1970-71 Professionals-in-Residence choices were an attempt to ensure the best possible residency situations given the available community and composer applicants, rather than a matter of selecting composers in a vacuum and then placing them. The 1970 workshops and 1970-71 Professionals-in-Residence, taken together, seem to show a higher amount of atonal representation than there was earlier in the Project, recalling Straus's observation of a narrowed gap by 1969. Other CMP programs, however, including later ones, fail to show evidence of such a gap narrowing.

Program II: Individual Teacher Grants

6 of 58 applicants were chosen to receive Program II grants in 1970-71, representing elementary, high school, and college levels. All put their grants toward the development of comprehensive musicianship based programs.

Jeanne Bamberger (Wayland, Massachusetts)

Jeanne Bamberger's grant was "[t]o develop procedures and materials for increasing musical perception for students in grades 1-5, along with the in-service training of classroom teachers."¹³³⁹ A document in Bamberger's file titled "The General Music Course" outlines her proposed ideas. Her goal, the document reports, was "[t]o change the students' threshold of perception and consciousness such that his relationship to a given piece of music (and potential relationship to any piece of music) is more appropriate for the events of that piece."¹³⁴⁰ None of Bamberger's teaching materials are present in the archive, but a document discussing her teaching procedures is. It describes how she had students listen to "the events and relationships among events in a particular piece of music . . . as the center of focus, rather than theory, terminology, or facts ABOUT music," [emphasis original] and mentions 6 specific works: Sousa, *Semper Fidelis*; Bizet, *L'Arlésienne Suite No. I*; Beethoven, Symphony No. 9, fourth movement; Stravinsky, *The Firebird Suite*; Bartók, *Music for Strings, Percussion, and Celesta*, third movement; and Bach, Suite in B-minor.¹³⁴¹ Only 2 of the 6 are from the twentieth century, both tonal. No report from Bamberger appears to survive.

Harry Carter/Robert Basart (California State College at Hayward)

The proposal that led to this grant, for a freshman comprehensive musicianship course similar to the IMCE's offerings, was made by Carter and Frederick Fox, who was

¹³³⁹ "Contemporary Music Project Program Summary, July 1968 – January 1972," TMs, n.d., CMP Collection, 6.

¹³⁴⁰ Jeanne Bamberger, "The General Music Course," TMs, n.d., CMP Collection.

¹³⁴¹ [Bamberger], Untitled Document ["Introduction: The goal of the teaching procedures outlined here is a simple one . . ."], TMs, n.d., CMP Collection.

teaching at Hayward but later moved to Indiana University.¹³⁴² The course was actually team taught by Carter and Robert Basart.¹³⁴³ Their report mentions materials only in conjunction with counterpoint exercises, which aimed to create “some fluency in dealing with a fairly complete Bach-vocabulary of non-harmonic tones, triads, seventh chords, inversions, and secondary dominants,”¹³⁴⁴ and with sight-singing, which included “serial and other ‘non-tonal’ melodies.”¹³⁴⁵ An appendix describes the “Assigned Compositions,” 4 of which were based on twentieth-century models¹³⁴⁶: a “Free canon for 2 violins” based on “free canon” from Bartók’s *Mikrokosmos*, Vol. 2; a piano piece based on Stravinsky’s *Les Cinq doigts*; a “12-tone composition for brass or piano,” based on Webern’s *Variations for Piano*, Op. 27; and a “Choral piece” based on Chávez’s *Nocturnes*.¹³⁴⁷ Of the 4 models, one is atonal and 3 tonal—an atonality rate of 25%.

A further appendix lists the Hayward sight-singing materials. Of 9 twentieth-century sources, 2 feature atonality (a rate of 22%).¹³⁴⁸ In total, of 14 references in the Hayward materials to twentieth-century works or collections, 4—28.6%—feature atonal content.

¹³⁴² Harry Carter and Fred Fox, “Contemporary Music Project, Program II—The Teaching of Comprehensive Musicianship, Application for a Team-Teaching Award,” TMs, n.d., CMP Collection, 2.

¹³⁴³ Harry Carter and Robert Basart, “An Experimental Course in Comprehensive Musicianship: A report on a course for Freshman music majors jointly sponsored by the Contemporary Music Project and California State College, Hayward,” TMs, n.d., CMP Collection, 1.

¹³⁴⁴ *Ibid*, 3-4.

¹³⁴⁵ *Ibid*, 5.

¹³⁴⁶ This ignores exercises to be modeled on Satie’s *Gymnopédies* and Ravel’s *Pavane pour un ’enfant defunt*.

¹³⁴⁷ Carter and Basart, “An Experimental Course,” Appendix A.

¹³⁴⁸ The twentieth-century sources are Edlund, *Modus Movus*; Hindemith, *Elementary Training for Musicians*; Kodály, *Choral Method: 55 Two-Part Exercises, 33 Two-Part Exercises*; Barber, “Let Down the Bars O Death”; Copland, “Simple Gifts” [choral arrangement]; Schoenberg, “Now May Has Come With Gladness”; Stravinsky, “The Dove Descending”: Stravinsky, *Pater Noster*.

Harry Ray (Kalamazoo College)

Harry Ray's grant was for the development at Kalamazoo College of a complete curriculum based on comprehensive musicianship. His application did not mention what materials or repertory he proposed to cover in the new curriculum. An October 1969 letter from Werner to Ray stated that Ray had attended the Eastman Workshop, which may have helped his application.¹³⁴⁹

Ray's report contains few references to anything specific. The only work mentioned by name was Orff's *Carmina Burana*, with other references to "examples [of harmony] ranging from Hassler to Ives, Stravinsky, and Berg," "a description of harmonies as tertial [sic], secundal, quartal, linear, or bichordal," and "a song of Leonard Bernstein[.]"¹³⁵⁰ Scores for analysis were taken from the Burkhart and Hardy and Fish anthologies as well as the Norton Scores, so the twentieth-century examples used would mainly have been tonal.¹³⁵¹ 4 of 5 twentieth-century composers mentioned in the report were predominantly tonal, and 3 of the 5 harmonic concepts mentioned relate to tonal music. In terms of stylistic content, the Kalamazoo College curriculum appears to have been close to that of the average IMCE course.

¹³⁴⁹ Robert J. Werner to Harry B. Ray, 30 October 1969, CMP Collection.

¹³⁵⁰ Harry Burton Ray, "The Liberal Arts Music Major at Kalamazoo College," TMs, n.d., CMP Collection, 32.

¹³⁵¹ Ray, "The Liberal Arts Music Major at Kalamazoo College," 40.

James Searl (East Carolina University)

James Searl's proposal was to develop a curriculum for "Advanced Studies in Contemporary Musicianship" at East Carolina University.¹³⁵² Searl proposed adding a third year covering nineteenth- and twentieth-century materials to East Carolina's two-year comprehensive musicianship program; this sequence, adopted following the IMCE, had covered music through 1800 chronologically while relating its concepts to "parallel" those from the twentieth century.¹³⁵³ The East Carolina proposal details "an experimental third year sequence" that was taught in 1968-69 and featured the following schedule:

Fall Quarter - Romantic Music thru Mahler
Winter Quarter – Tonal Contemporary Music (Bartók, Britten, Debussy, Hansen [sic], Harris, Ives, Milhaud, Prokofiev, Schuman, Stravinsky to 1968 [sic], etc.)
Spring Quarter – Dodecaphonic and Experimental Music of the 20th Century (Berg, Berio, Boulez, Schoenberg, Stockhausen, late Stravinsky, Varèse, Webern, etc.)¹³⁵⁴

This schedule, which Searl proposed to continue developing, was explicit about favoring neither tonal nor atonal contemporary music. It could be argued that placing atonal music last in the sequence privileges it, but something has to be last, and it does make pedagogical sense: the student's ear becomes used to dissonance, and to a conceptual change from traditional frameworks and moorings to more idiosyncratic ones, incrementally. It is unlikely that the chronological placement of atonal music in the East Carolina course was meant to suggest that it was any more contemporary than tonality.

¹³⁵² James Searl, "Development of Curriculum for Advanced Studies in Contemporary Musicianship," TMs, 9 December 1969, CMP Collection.

¹³⁵³ Searl, "Development of Curriculum," 2.

¹³⁵⁴ *Ibid*, 17.

Roger Warner (University City, Missouri)

Roger Warner was Director of Bands at University City Senior High School in University City, Missouri, a suburb of St. Louis, where CMP composer-in-residence Dexter Morrill had served several years earlier. Warner proposed to design a method of teaching comprehensive musicianship as part of the school band program.¹³⁵⁵ This method involved teaching the band about musical concepts featured in the scores it played, and also assigning them composition exercises. “Concept Sheet #1,” first among an unknown number of such sheets, provided a version of the common elements approach to analysis and included definitions of “tonality” and “polytonality.”¹³⁵⁶ The repertoire of a band concert held on 30 November 1971 was relatively unimaginative, featuring transcriptions from Schubert and Praetorius, assorted popular selections, and works by Copland, Grainger, Fisher Tull, and Alfred Reed, all tonal.¹³⁵⁷ For the spring concert, Warner managed to include some atonal music—Hale Smith’s *Somersault* and Karel Husa’s *Music for Prague 1968*—along with tonal twentieth-century selections by Robert Jager and Vincent Persichetti.¹³⁵⁸ At the winter concert, the twentieth-century works performed were William Schuman’s *George Washington Bridge*, John Barnes Chance’s *Incantation and Dance*, and Donald Erb’s *Stargazing*.¹³⁵⁹ In total, 3 of 11

¹³⁵⁵Roger Warner, “Application [for a] Grant under Program II, the Teaching of Comprehensive Musicianship, TMs, 12 December 1969, CMP Collection, 3.

¹³⁵⁶[Roger Warner], “Concept Sheet #1, University City Senior High School Band,” TMs, n.d., CMP Collection.

¹³⁵⁷Roger Warner to “Colleague” [form letter], 30 November 1971, CMP Collection. The popular selections were “Selections from Joseph and the Amazing Technicolor Dreamcoat” and a band version of “Black Magic Woman.”

¹³⁵⁸Roger Warner to “Friends,” 20 April 1971, CMP Collection. The tonal works were Jager’s *Third Suite* and Persichetti’s *Serenate No. 1 for Ten Wind Instruments*.

¹³⁵⁹“1970-71 Season, Second Concert, University City Band and Orchestra Parents Organization,

twentieth-century works performed by the University City bands were atonal, for a rate of 27.3%, completely in line with CMP norms.

Maxine Webber (Southern Connecticut State College)

Maxine Webber, who became Maxine Webber Duffy during her grant period, was an assistant professor at Southern Connecticut State College. She endeavored to create “[a] comprehensive music curriculum for the elementary school education majors” that would replace the history, rudiments, and “Curriculum Materials” courses already offered.¹³⁶⁰ In week 1 of Webber’s class, students heard and discussed the contents of a tape including one popular selection and one twentieth-century selection, Bartók’s *Music for Strings, Percussion, and Celesta* (presumably an excerpt).¹³⁶¹ For subsequent weeks, Webber’s report refers to 22 twentieth-century composers, works, and concepts, of which 7 are atonal (31.8%). 4 of the concepts are theoretically neutral but tend to be associated with atonal pitch material (prepared piano, aleatory, improvisation, electronic music), and adding these to the previous 7 makes an even 50%. The remainder of Webber’s references were tonal.¹³⁶² If the atonal and usually-atonal references are added together,

Wednesday, December 16, 1970,” printed program, 16 December 1970, CMP Collection.

¹³⁶⁰ Maxine Webber, [untitled document with curriculum vitae and description of her proposal], TMs, n.d., CMP Collection, 3.

¹³⁶¹ Maxine Webber Duffy, “Project Report to the Contemporary Music Project, Title II Grant 1970-1971,” TMs, n.d., CMP Collection, 128.

¹³⁶² References in the report to twentieth-century composers, works, and concepts are **Stockhausen**, *Gesang der Jünglinge*; **Cage**, *4 Sonatas for Prepared Piano*; **Babbitt**, *Ensembles for Synthesizer*; **Penderecki**, *String Quartet*; **Berg**, *Wozzeck*; Britten, *Young Person’s Guide to the Orchestra* (2); Britten, *A Ceremony of Carols*; Bartók, *Concerto for Orchestra*; Copland, *Appalachian Spring*; Ives, *Three Places in New England* (Putnam’s Camp); Vaughan Williams, *Fantasia on Greensleeves*; **Webern**, *Drei Lieder, Op. 25, No. 1*; Bartók, *Mikrokosmos* Vol. VI, No. 144; Bartók, *Mikrokosmos* Vol. V, No. 133; “[sight singing of] atonal melodies”; “[discussion of] prepared piano”; “Discuss aleatoric music”; “Discuss significance and use of improvisation in music”; and films on Stravinsky, Ives, and “Composers of Electronic Music.”

the materials in Webber’s course appear to have been balanced; otherwise, the atonal ratio was typical. A “Table of Musical Elements for Aural and Visual Analysis” shows under “Melody” the options “major, minor, modal, pentatonic, whole tone, synthetic, microtone, 12-tone,” and under “Harmony” the options “secundal,” “tertian,” “quartal,” “quintal,” and “other.”¹³⁶³ Here, too, atonal options were presented as few among many, though since the tonal melody options may or may not have been applied to twentieth-century music, they are not counted in the chart below (the harmony options are counted).

| Individual Teacher | Institution | References in Surviving Materials |
|--------------------------------|---------------------------------------|--|
| Jeanne Bamberger | not indicated | 2 tonal |
| Harry Carter and Robert Basart | California State College, Hayward | 10 tonal (71.4%), 4 atonal (28.6%) |
| Harry Ray | Kalamazoo College | 7 tonal (70%), 1 atonal (10%), 2 not necessarily either (20%) |
| James Searl | East Carolina University | explicitly devotes one unit to tonal, one to atonal |
| Robert Warner | University City, Missouri High School | 8 tonal (72.7%), 3 atonal (27.3%) |
| Maxine Webber | Southern Connecticut State College | 14 tonal (51.9%), 7 atonal (25.9%), 6 unspecified (probably atonal, 22.2%) |
| total | | 37 tonal (62.7%), 14 atonal (23.7%), 8 unspecified (13.6%) |

Twentieth-century tonal music had strong majority representation in 4 of the 5 courses for which sufficient information exists, while the fifth—that of Maxine Webber—had even representation according to the most likely interpretation of the data.

Program III: Workshops at Institutions

Twelve CMP-funded workshops were scheduled in summer 1971:

| Institution | Local Head; faculty | Dates |
|--------------------------|--|--------------------|
| Wichita State University | James Hardy; David Childs, Thom Mason; Barbara Reeder | 31 May to 5 June |
| University of Louisville | Jerry Ball; Nelson Keyes, Janet McGaughey, Eunice Boardman | 14 June to 25 June |
| Northwestern University | Arrand Parsons; Warren Benson, William Thomson | 21 June to 2 July |

¹³⁶³ “Table of Musical Elements for Aural and Visual Analysis, reproduced in Webber “Project Report,” 168.

| | | |
|----------------------------------|--|--|
| East Carolina University | Thomas Miller; Karl Korte, James Standifer, James Searle, Thomas Carpenter | 14 June to 2 July |
| San Francisco State College | Henry Onderdonk; Martin Mailman, Vernon Kliever, Harry Carter | |
| University of Oregon, Eugene | Robert Trotter; Monte Tubb, Thom Mason | 28 June to 3 July |
| SUNY Binghamton | Albert Hamme; William Mitchell, Leo Kraft, Karl Korte, Robert Washburn; Jeanne Bamberger | 5 July to 23 July |
| Eastern Michigan University | Thom Mason; Vernon Kliever, James Standifer | 5 July to 16 July |
| Southern Methodist University | Luise Mueller; Alvin Epstein, William Thomson, David Ward-Steinman | 6 July to 16 July |
| Arizona State University, Tempe | Ronald LoPresti; Nelson Keyes | 5 July to 16 July |
| Western Washington State College | Edwin LaBounty; Karl Korte, Robert Gauldin, Barbara Reeder | 2 August to 13 August |
| Brigham Young University | James Mason; Merril Bradshaw, William Mitchell, Robert Werner | 23 August to 3 September ¹³⁶⁴ |

According to a typed “Procedure for Implementation,” the CMP experimented in 1971 with a standardized workshop format. Each workshop was to be divided into daily sessions on “Skills in Organizing Sounds” and “Skills in Describing Sounds,” followed, also daily, by an “Implementation/Collegium session.”¹³⁶⁵ The document further suggested that workshops’ evening activities should feature presentations on “Non-western music,” “Electronic mixed media presentation,” and “Contemporary popular music.”¹³⁶⁶ Standard organization procedures implied at least some standardization of content, but the Procedure offered only general advice about the latter:

We must constantly guard against over-emphasis on a particular approach, type of music, or single “common element.” Each of us have our own specialties and favorite concerns which we feel are crucial; we must be careful that these are kept in the perspective of the total workshop philosophy as summarized by the term COMPREHENSIVE, if we are to avoid fragmentation and isolation.¹³⁶⁷

¹³⁶⁴ Table data from “MENC News,” *Music Educators Journal* 57, No 7 (March 1971): 116; “Faculty Assignment,” TMs, n.d. [1971 in pencil], CMP Collection; and “Report and Evaluation of 1971 CMP Workshops,” TMs, n.d., CMP Collection, which includes excerpted individual reports.

¹³⁶⁵ “Procedure for Implementation of CMP Workshops, Summer – 1971,” TMs, n.d., CMP Collection, 2.

¹³⁶⁶ *Ibid*, 3.

¹³⁶⁷ *Ibid*, 6.

To this end, the Procedure specified that “[e]ach workshop chairman should consult ... with his faculty relative to a selected list of literature representative of all periods and styles of music and at all performance levels,” but instructions regarding materials get no more specific than this.¹³⁶⁸ Since the rules acknowledged that each instructor would have “specialties and favorite concerns,” it is possible that some amount of bias might have crept into the workshops,. Among 10 composers with known styles who served as workshop instructors—Keyes, Benson, Thomson, Korte, Mailman, Tubb, Kraft, Washburn, Ward-Steinman, and LoPresti—all but Korte, Kraft, and Ward-Steinman were writing tonal music at the time. If their styles influenced their teaching, it would have been rendered tonally-oriented.

Small amounts of information survive about the individual workshops. Insufficient enrollment caused cancellation of the Arizona State workshop; the one at Brigham Young University was initially cancelled, presumably for the same reason, but “due to the commitment of the BYU music faculty toward Comprehensive Musicianship, a workshop for the faculty of one week duration was held the week of September 6,” and the Project funded it.¹³⁶⁹ “Approximately one-third of all [workshop] participants were college teachers,” while “the bulk of the rest ... were elementary, with middle and secondary school teachers making up a small part of the enrollment.”¹³⁷⁰

In addition to the longer workshops, the Project sponsored one of three days length (18-20 March) at NTSU with Martin Mailman, called “Comprehensive Musicianship and

¹³⁶⁸ Ibid.

¹³⁶⁹ “Report and Evaluation of 1971 CMP Workshops,” 5.

¹³⁷⁰ Ibid, 10.

the Two Year Community College Curriculum.” This workshop featured “discussion of Dr. Mailman’s CMP Junior College project in the Dallas–Fort Worth area” [as part of the IMCE], an improvisation session, “a discussion by former CMP workshop participants” on the classroom application of comprehensive musicianship, a “[d]emonstration by participants of classroom procedures” for imparting skills in organizing, describing, and producing sounds, and “[a] discussion of curriculum design and subject matter[.]”¹³⁷¹

Program heads’ reports on the one- and two-week workshops, along with brochures and other miscellaneous documents, provide a small amount of information on specific content. Only two reports specifically discuss content: the Northwestern report mentions that Easley Blackwood, “well-known composer and pianist,” had “presented piano works of Schoenberg, Berg, and Webern,”¹³⁷² while the report from Eastern Michigan describes Mason’s “Organizing Sound” sessions as featuring “[c]ompositions for from one to nine different pitches,” “[c]ompositions involving improvisational and/or aleatoric techniques,” and “construction of twelve-tone melodies and matrix grids.”¹³⁷³ The limited-pitch compositions may have been tonal or atonal; there is nothing to indicate that they were encouraged *not* to be tonal. The nature of these assignments and Mason’s description of them, however, might imply a focus on atonal procedures.

Neither flyers nor brochures gave much content information. The East Carolina brochure, in addition to outlining a generic common elements approach, announced that

¹³⁷¹ “[Schedule for] CMP Workshop: ‘Comprehensive Musicianship and the Two Year Community College Curriculum’,” TMs, n.d. [1971], CMP Collection.

¹³⁷² “Northwestern University,” TMs, n.d., CMP Collection. Blackwood was composing atonal music at the time, but later, after experimenting with alternative divisions of the octave, adopted an often extremely conservative tonal language.

¹³⁷³ Thom Mason, “Eastern Michigan Workshop in Comprehensive Musicianship for Music Teachers, TMs, n.d., CMP Collection, 2.

sessions on “music for the recorder and other wind instruments of the Renaissance and Baroque eras,” jazz improvisation, and multimedia would occur during the workshop in addition to the generic common elements-based description already given; this announcement, however, said nothing about the workshop’s main daily content.¹³⁷⁴ The Oregon brochure, meanwhile, included a statement from workshop faculty member Thom Mason that “[his] world is a world where Gospel, Oriental, Country and Western, Classical, Romantic, Folk, Rock, African, Middle Ages, Jazz, and 20th-century Music exist side by side, not as separate entities but as integrated and very vital experiences.”¹³⁷⁵ Mason failed to mention specific “20th-century Music,” however, or indicate whether the musics he did mention were all to be studied, let alone in what proportions.

Karl Korte taught in the 1971 summer workshops at East Carolina, Binghamton, and Western Washington, using a “Syllabus for Workshops in Comprehensive Musicianship Writing Skills” identical to the one he had used the previous year. As described above, the syllabus outlined 7 “Twentieth Century Melodic Practices,” none of which were connected explicitly or exclusively to atonal or tonal music; 5 “Twentieth Century Rhythmic Practices”; 3 “Other Considerations,” also not style-related; and a “Brief consideration of serial techniques,” so brief that it occasioned only one of the 6 specified composition exercises. Given the comprehensive nature of the present study, these scattered bits of information are of interest, but they provide little evidence about the stylistic focus of the 1971 summer workshops.

There is not enough surviving workshop information to generate a table. The works,

¹³⁷⁴ “Contemporary Music Project Workshop in Comprehensive Musicianship,” printed brochure, 1971, CMP Collection, typed insert.

¹³⁷⁵ “CMP Workshop in Comprehensive Musicianship [Oregon],” printed brochure, n.d., CMP Collection.

composers, and concepts mentioned in the Northwestern and Eastern Michigan workshops were all atonal, but this covers just one session of the former and a few assignments from the latter, which both may have been described in the respective reports because of perceived novelty rather than normalcy. It can at least be seen from Korte’s East Carolina syllabus that atonality did not dominate all workshops. Taken together, data from the 1971 workshops and the 1970-71 Professionals-in-Residence appointments leave open the possibility, suggested by the 1970 workshop data, that atonality was gaining in representation. On the other hand, data from the 1971 workshops may be too sparse to indicate much at all. Substantially more would be necessary to overturn the pattern established by the activities of previous years.

Additional Activities

Consultative Services

| Consultant | Institution or Organization | Purpose or Data |
|--|--|--|
| Martin Mailman | State of Washington “In-Service Day” in Seattle, Spokane, and Walla Walla (October 1970) ¹³⁷⁶ | |
| Martin Mailman | California Music Educators Association meetings, Los Angeles and San Francisco (both January 1971) ¹³⁷⁷ | |
| Martin Mailman | Wichita State University “Junior College Meeting” (March 1971) ¹³⁷⁸ | |
| Martin Mailman, Robert Werner, Thayne Tolle, Eunice Boardman, Barbara Reeder | Dallas Independent School District (full year, 1970-71) ¹³⁷⁹ | Pertained or led to a set of curricular materials that includes lists of suggested recordings and scores. Of 182 items, 44 are atonal (24.1%), 7 unknown (3.8%), and the rest (131) tonal (73%). ¹³⁸⁰ |

¹³⁷⁶ Martin Mailman [provider of information to secretary], “Martin Mailman called in the following CMP related appearances,” TMs, n.d. [after March 1972], CMP Collection, 1.

¹³⁷⁷ Ibid.

¹³⁷⁸ Ibid.

¹³⁷⁹ William B. Crawford [consultant, Dallas Independent School District] to Norman Dello Joio, 19 May 1971, CMP Collection.

¹³⁸⁰ A list of “Activity Resource Materials” names recordings that contain **Earle Brown, *Four Systems For Four Amplified Cymbals***; **Morton Feldman, *The King of Denmark***; **Sylvano Bussotti, *Couer pour batteur***; **Karlheinz Stockhausen, *Zyklus***; **John Cage, *Fontana Mix*** (Only the serial no. given: [Columbia Masterworks] MS7139); **Lukas Foss, *Time Cycle*** ([Columbia Masterworks] MS6280); **Pauline Oliveros, *Sound Patterns***; Alvin Lucier, *North American Time Capsule 1967*; **John Cage, *Solos for Voice 2***; **Robert Ashley, *She Was a Visitor***; **Tochi Ichyangi, *Extended Voices***; **Morton Feldman, *Chorus and Instruments II***; **Morton Feldman, *Christian Wolff in Cambridge*** (Only the serial no. given: [Odyssey] 32160155); David Bedford, *Two Poems for Chorus*; **Gyorgy Ligeti, *Lux Aeterna***; **Arne Mellnas, *Succsim***; **Marek Kopelent, *Matka*** (Only the serial no. given: [Deutsche Grammophon] DG137004); Bartók, *Hungarian Sketches*, “Bear Dance”; Stravinsky, *L’Histoire du soldat*; and **Schoenberg, *Pierrot Lunaire***. (20) A binder titled “Music Curriculum Center For Career Development[,] Dallas, Texas” lists Orff, *Carmina Burana*; **Stravinsky, *The Flood***; “Electronic Music”; Ives, *Circus Band March*; Britten, *Te Deum*; **Berg, *Wozzeck* (2)**; Giannini, *Variations and Fugue*; **Webern (unspecified; 2)**; **Penderecki, *Threnody for the Victims of Hiroshima* (2)**; Hindemith (unspecified); Ives, *Psalm 90*; **Rochberg, *Twelve Bagatelles***; **Webern, *String Quartet, Op. 28***; Hindemith, *Symphonic Metamorphosis on Themes of Carl Maria von Weber*; **Stockhausen, *Gesang der Jünglinge***; Bartók, *The Miraculous Mandarin*; Antheil, *Ballet Mécanique*; **Cage, *Amores***; Prokofiev, *Symphony No. 5*; **Husa, *Music for Prague, 1968***; Ives, *The Unanswered Question*; William Schuman, *New England Triptych*; **Foss, *Time Cycle* (2)**; Prokofiev, *Lieutenant Kije*; **Boulez, *Improvisations sur Mallarmé***; **Webern, *Symphony No. 2*** [sic]; Bartók, *Sonata for Piano and Percussion* [sic]; Ward Steinman, *Improvisations on Children’s Songs*; Roy Harris, *Little Suite*; Octavio Pinto, *Memories of Childhood Suite* (“Run, Run”); Harris, *Bells*; Bartók, “Mocking Dance”; C. Bennett, “Leaky Faucet”; Bartók, *Mikrokosmos* Vol. I, nos. 1-6, 18, 20, 13-16, 19, “Night Sands,” “Tribal Carnival,” 17; Bartók, “Sad Song; Mary Verne, *City Set*; Kabalevsky, *Toccatina*; Shostakovich, *March*; Kabalevsky, *Dance in F Major*; “Representative Works of: ... Hanson ... Kodály [;] Holst[;] Vaughan Williams[;] Schoenberg[;] Stravinsky[;] Hindemith[;] Bloch ... Barber[;] Copland[;] Britten[;] Persichetti[;] Giannini”; (91) On a list of “Reading and Performance Materials”: Samuel Adler, *Jubilee*; Adler, *Toccatina for Orchestra*; **Berg, *Lyric Suite***; Cowell, *Variation for Orchestra*; Cowell, *Rondo for Orchestra*; Cowell, *Variations on Thirds*; Harris, *Elegy and Dance*; Hindemith, *Concerto for Orchestra*; Hindemith, *Five Pieces in First Position*; Hovhaness, *Alleluia and Fugue, Op. 40b*; *Symphony No. 6*; Ives, *Tone Roads* Nos. 1 and 3; Ives, *Washington’s Birthday*; Milhaud, *Actualities*; Milhaud, *La Création du monde*; Quincy Porter, *Dance in Three Time*; **Wallingford Riegger, *Canon on a Ground Bass of Purcell***; **Riegger, *Dance Rhythms, Op. 58***; **Riegger, *Variations for Violin and Viola, Op. 57***; Seymour Shifrin, *Chamber Symphony*; Stravinsky, *Dumbarton Oaks*; Ussachevsky, *A Piece for Flute, Strings, and Piano*; **Webern, *Variations for Orchestra, Op. 30***; **Webern, *Five Movements for String Orchestra [Quartet, Op. 5]***; Barber, *Adagio for Strings*; Barber, *Serenade*; Bartók, *Rumanian Folk Dances*; Bartók, arr. Serly, *Bartók Suite*; Bloch, *Four Episodes*; Britten, *Sinfonietta for Chamber Orchestra*; Copland, *Music for the Theatre*; Creston, *Gregorian Chant*; Creston, *Prelude and Dance*; David Diamond, *Concerto for Chamber Orchestra*; Diamond, *Rounds for String Orchestra*; Ginastera, *Variaciones Concertantes*; Harris, *Chorale for Orchestra*; Holst, *Lyric Movement for Viola and Small Orchestra*; Honegger, *Pastorale D’Ege*; Honegger, *Prelude, Arioso, and Fughetta on B-A-C-H*; Hovhaness, *Armenian Rhapsody No. 1*; Hovhaness, *Zartik Parkia*; Kabalevski, *The Comedians*; Milhaud, *Aspen Serenade*; Milhaud, *Fantaisie Pastorale*; Milhaud, *Four Sketches*; Persichetti, *The Hollow Men*; Persichetti, *Serenade No. 5*; Persichetti, *Symphony for Strings*; Poulenc, *Overture*; **Riegger, *Canon and Fugue***; **Schoenberg, *Five Pieces for Orchestra, Op. 16***; Schoenberg, *Suite for String Orchestra* [after Monn]; Schuman, *Symphony for Strings*; Stravinsky, *Circus Polka*; Stravinsky, *Suite No. 2 for Small Orchestra*; David Van Vactor, *Chaccone*; Peter Warlock, *Capriol Suite*; *Three Carols*; In a further run of pages after the list: Latham, *Court Festival*; Schoenberg, *Variations for Band*; Copland, *An Outdoor Overture*; Grainger, *Lincolnshire Posey*; [Frank] Erickson, *Black Canyon of the Gunnison*; Giannini, *Fantasia for Band*; Persichetti, *Serenade*; Milhaud, *Suite française*; Creston, *Celebration Overture*; Hanson, *Chorale and Alleluia*; Gould, *An American Salute*; Cowell, *Hymn and Fuguing Tune*; Chávez, *Chapultepec Suite*; [Frank] Erickson, *Chroma*; Jacob, *Flag of Stars*; Kecyiba, *Andalucia*; Piston, *Tunbridge Fair*; Schuman, *George Washington Bridge*; Gould, *Home for Christmas*; Nelhýbel, *Symphonic Movement*; **Schuller, *Meditation***; **Husa, *Music for Prague, 1968***; Bartók, *Mikrokosmos* Vol. II; Nelhýbel, *Trittico*; Gates, *Two Mexican Songs*; Menotti, *Amahl and the Night*

| | | |
|------------------|--|---|
| William Thomson | Kalamazoo College (23-24 April 1971) ¹³⁸¹ | Meetings with faculty. |
| William Thomson | University of Colorado (27-29 April 1971) | Meetings with faculty. ¹³⁸² |
| David Willoughby | Memphis State University (spring 1971) | Meetings with faculty and presentation. ¹³⁸³ |
| Robert Werner | University of South Florida (spring 1971) | Presentation to faculty ¹³⁸⁴ |

Eight instances of CMP consulting service, by 8 consultants, occurred in 1970-71.

Three consultants worked only in the Dallas schools, however, and only two were composers: Mailman and Thomson, both tonal, who worked, respectively, on 4 and 2 of the 8 jobs—a total of 75%.

Conference Sessions

The CMP sponsored a total of 53 sessions at MENC divisional conferences in spring 1971.¹³⁸⁵ At all but the North-central and Western divisions, Robert Werner gave an address on “Comprehensive Musicianship in Contemporary Education” to an assembled general session; at North-central he presented it to a smaller assembly. Neither this address nor specific information on the contents of the sessions survive, but all appear to have been general in nature. Most sessions were on “Skills in Describing Sounds” or “Skills in Organizing Sounds.” Of 16 Describing sessions, the Southwest’s 3 were conducted by Janet McGaughey, the Northeast’s 3 by Robert Gauldin, the North-central’s

Visitors; Orff, Carmina Burana; Felciano, Alleluia; Penderecki, Te Deum; and Prokofieff, Classical Symphony. (182)

¹³⁸¹ William Thomson to Robert Werner, 26 April 1971, CMP Collection.

¹³⁸² William Thomson, “[Report of] Consultative Visit, University of Colorado, April 27-29,” TMs, n.d., [1971], CMP Collection.

¹³⁸³ David Willoughby by Russell Pugh, 3 June 1971, CMP Collection.

¹³⁸⁴ Robert Werner to Gale Sperry, 5 May 1971, CMP Collection.

¹³⁸⁵ “Contemporary Music Project: Presentations at Six MENC Division Conventions, 1971,” TMs, n.d., CMP Collection. Citations of 1971 conference sessions are all from this document.

2 by William Thomson, the Northwest's 2 by Robert Trotter, the West's 3 by Harry Carter (2) and Martin Mailman (1), and the South's 3 by David Ward-Steinman. Of the 14 Organizing sessions, the Southwest's 3 were led by Mailman, the Northeast's 3 by Karl Korte, the North-central's 2 by Thom Mason, the Northwest's 2 by Mason, the West's 2 by Carter and Mailman (separately), and the South's 2 by Nelson Keyes. What the composers on this list had in common is that they all had worked for the CMP in multiple roles; they were thus presumably chosen for a combination of experience, administrative trust, regional whereabouts, and willingness. Style would not necessarily have fit into this equation, though there was balance in that area: Korte and Ward-Steinman were both writing atonally at the time, Mailman, Keyes, and Thomson tonally.

Other 1971 sessions were less repetitive than those on "Skills." At the Southwestern, Western, and Southern conferences were sessions titled "Follow Up for 1970 Workshops in Comprehensive Musicianship"; these would have been discussions of how ideas learned in workshops had subsequently been used by attendees. Other conferences featured student sessions; sessions featuring CMP consultants (one each for Mailman, McGaughey, Werner, and Thayne Tolle); sessions on CM methodology at lower educational levels; North-central sessions on "The Choral Music Program and Contemporary Literature" that featured "[m]usic of Five CPS composers," unfortunately unlisted; "The High School Orchestra and Contemporary Literature" featuring Donald Erb and his *Bakersfield Pieces*, written during his CPS residency; and "Improvisation for Music Educators"; a Western session on "Discotheque & Dialogue," featuring Werner; and a Southern session on "Comprehensive Musicianship in the Instrumental Rehearsal" featuring Mailman. Erb and his music were chosen for the high-school orchestra session

by a local member of the MENC, rather than by CMP administration; thus, the choice may not have been made for ideological or even aesthetic reasons, but because Erb lived in the North-central region, serving on the faculty of Case Western Reserve University in Cleveland. In their totality, surviving materials present insufficient information to detect bias in the conference sessions.

Conference on College Music Curricula

Early in the academic year, from 29 through 31 October 1970, the CMP held a “Conference on College Music Curricula” at the Airlie House conference center in Warrenton, Virginia, site of their earlier conference on IMCE evaluation methods.¹³⁸⁶ The conference had forty-one invited participants; most were music educators, but Samuel Adler, Grant Beglarian, Warren Benson, Vincent Persichetti, William Thomson, and Robert Washburn also attended.¹³⁸⁷ Proceedings included discussion of pedagogical approaches to various aspects of music, with the goal of designing curricular standards. The discussions were mainly general, but they contained a few mentions of specific composers. On the first day, William Thomson remarked that “[i]f we think that form in music is determined only by thematic contrast, we will then have problems dealing with the music of Penderecki and Davidosky [sic], but we would also have a hard time dealing even with a piece of Bach.”¹³⁸⁸ Browning Cramer’s transcript of the second day records Persichetti, discussing the teaching of analysis, referring to Bartók, to the idea that

¹³⁸⁶ “Contemporary Music Project Conference on College Music Curricula, Agenda,” TMs, n.d. [1970], CMP Collection.

¹³⁸⁷ “Participants [in the] CMP Conference on College Music Curricula,” TMs, n.d. [1970], CMP Collection.

¹³⁸⁸ “[Transcript of] Thursday, 10-29-70 Afternoon Session,” TMs, 29 October 1970, CMP Collection, 3.

“students can understand new approaches to tonality easier than we can,” to “the relationships of rock in terms of modal progressions of Landini and even [to] the modal tonal composers of the 20th century,” to Ives and Hindemith, and the idea that “the next 30 years will provide us with music that is an amalgamation of all these materials,” meaning “tonality ... pantonality ... [and] serialism, etc.”¹³⁸⁹ These comments by Thomson and Persichetti were part of wide-ranging discussions, and meant as illustrations rather than proposals; Thomson mentioned atonal composers in an appropriate context, and Persichetti mentioned both modern tonality and serialism in discussing the wide range of contemporary musical possibilities. Nothing definitive about the CMP’s overall orientation can be gleaned from these remarks, but the implication is that that orientation was open minded.

Overall, documents from 1970-71 point neither to tonal nor atonal dominance. All three newly appointed professionals-in-residence were atonal composers, but in two instances—Kam’s and Ward-Steinman’s—they appear to have been specifically requested by the local committees of communities the Project had already selected. Furthermore, Kam’s selection was clearly made for geographic and even ethnic reasons rather than stylistic ones. In the third instance, Hodkinson was apparently not one of the selection committee’s first few choices, so his selection may have owed at least as much to availability as other factors. Program II, the year’s best documented activity, favored contemporary tonality, while others, including Program III, are insufficiently documented for determination.

¹³⁸⁹ [Transcript of] Friday Afternoon Session,” TMs, [30 October 1970], CMP Collection, 22.

Chapter 15. The Project’s Last Full Year: 1971-72

1971-72 was the CMP’s last year featuring a full slate of new professionals-in-residence and Program II recipients. The Project Policy Committee was identical to the previous year’s, but there were two new activities: a second Conference on College Music Curricula and a Symposium on Evaluation of Comprehensive Musicianship. The policy committee consisted of the following:

| Composers and Theorists | |
|-------------------------|---|
| Samuel Adler | Eastman |
| David Baker | Indiana University |
| Grant Beglarian | University of Southern California |
| Arrand Parsons | Northwestern University |
| Vincent Persichetti | Juilliard |
| Phillip Rhodes | Composer-in-Residence, Louisville, Kentucky |
| William Thomson | Case Western Reserve University |
| Others | |
| Frances Andrews | Pennsylvania State University, University Park |
| Edward F. D’Arms | Ford Foundation |
| John Davies | George Peabody College for Teachers |
| Sidney Foster | Indiana University |
| Charles L. Gary | Executive Secretary, MENC |
| Wiley Housewright | Florida State University |
| Beth Landis | Director of Publications, MENC, Riverside, Calif. Public Schools, retired |
| Jan LaRue | New York University |
| Russell Sanjek | Vice President, Public Relations, BMI |
| Gale Sperry | Florida Technological University |
| Robert Trotter | University of Oregon |
| Louis Wersen | Philadelphia Public Schools |

Program I: Professionals-in-Residence

There were thirty-one applications from prospective Professionals-in-Residence for 1971-72, and eight applications from local committees.¹³⁹⁰ The January committee meeting minutes imply that community applications were solicited:

[I]t was the feeling of the committee that the choice of community and the local chairman of the community committee were the key factors in the

¹³⁹⁰ “Contemporary Music Project Program Summary, July 1968 – January 1972,” TMs, n.d., CMP Collection, 4.

validity of the program as proven by the successful programs to date. Norman Dello Joio again explained the great difficulty in obtaining proposals from communities that offer these kinds of possibilities.¹³⁹¹

Dello Joio's reported phrasing suggests that the Project had attempted to encourage proposals from selected cities.

Composer applicants for 1971-72 included Richard Felciano, Gary Smart, and Russell Peck, who were eventually selected, as well as previous CPS composers Norman Dinerstein, Dennis Riley, Emma Lou Diemer, and Walter Skolnik.¹³⁹² The January meeting proceedings make it clear that local committees played a role in selecting composers:

The recommended appointments for professionals for [Boston, Indianapolis, and Anchorage] were as follows: Richard Felciano was appointed to the Boston area in accordance with the request of the community committee; for Indianapolis, approval was given to sending Russell Peck and Norman Dinerstein for interviews; and for Anchorage, the staff was instructed to explore any suggestions of the local committee and to consider arranging visits, in order of priority, by Gary Smart, Charles Threatte, and Gordon Cyr, each of whom are acceptable possibilities.¹³⁹³

The Project had essentially let the Boston committee choose Felciano, allowed the Anchorage committee considerable latitude, and was prepared to let the Indianapolis committee select from between Peck and Dinerstein.

¹³⁹¹ "Digest of Proceedings, Project Policy Committee Meeting, January 21-23, 1971, Washington, D.C.," TMs, n.d. [1971], CMP Collection, 2.

¹³⁹² "Program I Applicants," TMs, n.d., attached to "Project Policy Committee Meeting, January 21-23, 1971: Suggested Agenda," TMs, n.d. [1971], CMP Collection.

¹³⁹³ "Digest of Proceedings, Project Policy Committee Meeting, January 21-23, 1971, Washington, D.C.," TMs, n.d. [1971], CMP Collection, 2.

Richard Felciano

In its application, the Boston local committee grandly announced itself as “The Contemporary Music Project in Boston.”¹³⁹⁴ Bracketed in pencil on the application typescript is the indication that “[T]he administrative basis for all financial transactions will be the Mayor’s Office of Cultural Affairs. Funds will be channeled through the Boston Foundation, an agency established for the support of civic projects which are administered by the Mayor’s Office”¹³⁹⁵; it can be assumed that its direct affiliation with the mayor’s office was a significant factor in the Boston proposal’s favor.

The application specifically named Felciano: “The local committee has in mind a specific candidate, Mr. Richard Felciano, a brilliant young composer who is known and admired by members of our committee and whose works have already stimulated the interest of the Boston musical community.”¹³⁹⁶

While the chairman of the Boston committee was a local physician, George E. Geyer, its members included the President of the Boston Philharmonic Society, Robert Brink; the Director of the Handel and Haydn Society and Chief Editor at E.C. Schirmer, Thomas Dunn; the Music Coordinator at the Mayor’s Office of Cultural Affairs, Louis C. Fantasia; the Chairman of Music at Boston University, Wilbur D. Fullbright; the presidents of the E.C. Schirmer and Schwann publishing companies; and other important local musicians. Even aside from its mayoral affiliation, this committee was to be taken seriously, which may account for part of the CMP’s willingness to abide by its request;

¹³⁹⁴ “To: Policy Committee, Contemporary Music Project; From: Local Committee, Contemporary Music Project in Boston; Subject: Application for a Professional-in-Residence,” TMs, 18 January 1971, CMP Collection, 1.

¹³⁹⁵ Ibid, 2.

¹³⁹⁶ Ibid.

this willingness does not mean, however, that the Project would have been reluctant to select Felciano as a Professional-in-Residence under any circumstances, since it had been pleased with his CPS residency.

Felciano produced five works during his two years in Boston: *Galactic Rounds* for the Greater Boston Youth Symphony; *The Passing of Enkidu* and “a kind of video cantata” for the Handel and Haydn Society (Neither *Enkidu* nor the cantata were completed when he filed his report); *Fourteen Variations on a Traditional American Tune*, written as bumper music for WGBH-fm; and, occasioned by his attachment to the Mayor’s Office, *The Municipal Music Box*, “a 14-channel electronic sound and light environment inside of City Hall itself,” written “in celebration of the 150th anniversary of the city of Boston.”¹³⁹⁷ Felciano’s music fits comfortably into the atonal and textural category.

Russell Peck

For the Indianapolis residency, the Project proposed a choice between Russell Peck and Norman Dinerstein, both former CPS composers. Unlike Boston’s proposal, that from Indianapolis does not appear to have requested a particular composer, though it endeavored to show its seriousness and gravity by enclosing a letter of support from the city’s mayor, Richard Lugar.¹³⁹⁸

Peck, for his part, stated in his application that he was “concerned with the relationship of contemporary composers to their audience,” and that he perceived “a vicious circle of miscomprehension by the audience and arrogant obscurity by the

¹³⁹⁷ Richard Felciano, “Final Report,” TMs, n.d. [1973], CMP Collection.

¹³⁹⁸ Richard G. Lugar [Mayor of Indianapolis] to W. Owen Beckley [President, Metropolitan Arts Council], 23 November 1970, CMP Collection.

composer[.]” Despite the CMP’s selection of atonal composers as Professionals-in-Residence in Boston, Hawaii, Louisville, Minneapolis, and Tampa, it was apparently not put off by Peck’s statement about “arrogant obscurity.” Peck’s music for the CPS program had mainly been atonal and textural. His final residency work, however, *King of Hearts*, for SATB and piano, had tonal tendencies despite frequently calling for aleatory pitch selection based on notation of register and density. None of Peck’s thirteen Professionals-in-Residence works have been published, and none are in the CMP archive, so it is impossible to tell what they were like. A clue is provided by the composer’s description of *Three Images for Band*, which occupied most of his compositional energies in 1972-73:

[M]y purpose in everything I have done this year is to demonstrate to students and young people that the band and orchestra can be vehicles for music that will affect and engage them directly, using elements of musical language familiar to them, but without any devaluation of craft or sincerity.¹³⁹⁹

“[E]lements of musical language familiar to [students]” could be taken to imply tonal materials. Peck’s comment does not argue against my contention that CMP composers did not “write down” to students stylistically. Peck presented the idea of working with a “familiar” language as something he had thought to do recently rather than a continuation of his CPS practice, and as something he had been inspired to try rather than forced to do; his statement implies adherence to the CMP edict to compose with only technical, and not stylistic, limitation. While it should be noted that the Professionals-in-Residence guidelines said nothing about musical style, or about avoiding “writing down,” it seems more likely, given the timing of *King of Hearts*, that Peck’s use of triads there and in

¹³⁹⁹ Russell Peck, “Final Report,” TMs, n.d. [1973], CMP Collection, 2.

subsequent works was a product of his own stylistic development at the time, whatever the impetus for that development.¹⁴⁰⁰ He further discussed his apparent eclecticism in his final Professionals-in-Residence report:

Upon my arrival [in Indianapolis], “contemporary music” was being given the de facto definition “music written today that people don’t like, but should like.” At that time I attempted to bridge the gap between my music and the audience and performers. Now my music itself bridges that gap and I feel that a great number of people are willing to let music written today be judged on a personal basis of taste and quality rather than according to arbitrary criteria of “far-out-ness,” unattractiveness, or imagined complexity. ... I get ideas of many kinds and I attempt to match them to the appropriate vehicle and occasion.¹⁴⁰¹

Indeed, Peck described three of his Professionals-in-Residence works as jazz charts.¹⁴⁰²

Since none of the works from his Indianapolis residency are available for examination, however, it is impossible to place him stylistically for the purposes of this study. Peck also “participated in several symposia and related activities” during his residency.¹⁴⁰³

Gary Smart

Gary Smart was one of three CMP candidates for the Anchorage position, and finally chosen by the local committee. There was no overlap between Anchorage and Indianapolis candidates, implying a local component to earlier stages of the selection process. Smart’s application presented him as a versatile musician, with degrees in piano and composition from Indiana University, a scholarship to Tanglewood as a composer, “several professional performances of his works,” and a career as a jazz pianist that had

¹⁴⁰⁰ His music from the ’80s and later is tonal.

¹⁴⁰¹ Ibid, 5-6.

¹⁴⁰² Ibid, 3.

¹⁴⁰³ Ibid, 5.

included “playing several tours with the Henry Mancini orchestra, and touring to Hawaii as pianist for Andy Williams.”¹⁴⁰⁴

Smart’s Anchorage activities included both performance and composition. An early report discussed several performances, including “an all Debussy program in the Fine Arts Museum,” “numerous informal lecture-recitals in the school district[,]” and “involvement with the Anchorage Symphony.”¹⁴⁰⁵ This report also related Smart’s plans to premiere “two or three small chamber works” at the Fine Arts Museum in late January, on a recital including works by Boulez, Stockhausen, and Berio [works not listed].¹⁴⁰⁶ In addition, the Anchorage Symphony had scheduled a new orchestral work by Smart, *Aurora Borealis*, and he had been commissioned to write “a work of major proportions” for the 1973 Alaska Festival of Music.¹⁴⁰⁷

Smart’s final report recorded the performance in Anchorage of six Project works and the scheduled performance of two others. Only one of Smart’s CMP compositions has been published: *Del Diario de un Papagayo*, for chamber orchestra and tape.¹⁴⁰⁸ This work is focused on gestures and timbres, and while it frequently features quartal structures as points of vertical stability, these are static statements rather than the targets of trajectories and, though they are voiced in fourths, often encompass large segments of the full chromatic. The horizontal level of *Del Diario* features little pitch direction, and it

¹⁴⁰⁴ Gary Smart, “Application for Contemporary Music Project Professional-in-Residence Program, 1971-73,” TMs, n.d. [1971], CMP Collection.

¹⁴⁰⁵ Gary Smart to Robert Werner, n.d. [refers to September 1971 in the past tense and January 1972 in the present tense], CMP Collection.

¹⁴⁰⁶ Ibid.

¹⁴⁰⁷ Ibid.

¹⁴⁰⁸ Gary Smart, *Del Diario de un Papagayo (for chamber orchestra and tape recorded parrot)* (Newton Centre, Mass.: Margun Music, Inc., n.d.).

is not a tonal work. Smart's current music is tonal, but his CMP music apparently was not.

Program II: Individual Teacher Grants

There were 35 applicants for individual grants in 1971-72, with five selected.¹⁴⁰⁹ Their projects ranged from restructuring a high-school course to designing a complete four-year college curriculum.

Betty Jacobson

Betty Jacobson's grant was "[t]o restructure the first and second year high school comprehensive musicianship courses [in Evanston, Illinois] and to develop a third-year course."¹⁴¹⁰ Her "Proposed Plan for a Two Year Curriculum in Structures and Materials of Music" calls for student listening to "[t]wentieth century literature" and "experimental media of contemporary composers."¹⁴¹¹ The course's twentieth-century repertoire and concepts were planned to correlate with others from earlier Western music history and/or non-Western examples. The unit "Materials I" included 46 twentieth-century examples (names, works, and concepts) for score study and/or listening,¹⁴¹² with 25 tonal (54.3%),

¹⁴⁰⁹ "Contemporary Music Project Program Summary, July 1968 – January 1972," TMs, n.d. [1972], CMP Collection, 6.

¹⁴¹⁰ Ibid.

¹⁴¹¹ Betty Jacobson, "Proposed Plan for a Two Year Curriculum in Structures and Materials of Music," TMs, n.d., CMP Collection, 3.

¹⁴¹² These are "Electronic"; "Musique concrète"; Milhaud, "L'homme et son désir"; **Berio**, *Circles*; **Stockhausen**, *Zyklus*; **Varèse**, *Ameriques*; **Varèse**, *Ionisation*; **[David] Burge**, *Song of Sixpence*; **Burge**, *Sequenza II*; **Penderecki**, *Threnody for the Victims of Hiroshima*; **Penderecki**, *The Passion According to St. Luke*; **Cage**, *Fontana Mix*; **Subotnik**, *Silver Apples of the Moon*; **Copland**, *Vitebsk*; **Hindemith** [unspecified]; **Salzman**, *Nude Paper Sermon*; **Cage**, *HPSCHD*; **Denisov** [unspecified work using harpsichord]; **Bartók**, *Mikrokosmos* Vol. 1 [unspecified]; **Bartók**, *Music for Strings, Percussion, and Celesta*; **Bartók** [unspecified *Bagatelle*]; **Bartók** "From the Diary of a Fly"; "Bartók, Milhaud,

16 atonal (34.8%), and 5 insufficiently specific (10.9%). In “Materials II” were 20 references to specifically twentieth-century materials, 12 atonal (60%) and 8 tonal (40%).¹⁴¹³ Combined, Jacobson’s Materials units proposed to present 28 atonal references (42.4%) and 33 tonal ones (50%) among a total of 66, along with the 5 insufficiently specific references (7.6%). Since at least half the twentieth-century examples were tonal, style representation would have been equal even if every insufficiently specific reference was atonal.

Jacobson’s listening lists featured 116 items if recurrences are counted individually.¹⁴¹⁴

Harris, Wm. Schuman”; Bartók, *Mikrokosmos* [whichever is in the Burkhart Anthology-CHECK]; **Rochberg [unspecified Bagatelle from Twelve Bagatelles]**; “20th Century adaptations of the Suite”; “[unspecified examples] from neo-classic compositions”; Ives, *Variations on “America”*; Ives, *Three Quarter Tone Pieces*; “Computer Music – Electronic Music”; Copland, *El Salón México*; Stravinsky, *Sonata for Two Pianos*; **Schoenberg, Three Piano Pieces, Op. 11**; “Indeterminate – Chance Music”; Hindemith, *Un Eyne* [sic]; and an additional list of “Debussy[, Poulenc[, Satie[, Hindemith[, Ives[, Copland[, **Burge**[, **Berio**[, **Cage**[, and] Foss” [here Debussy and Satie are not counted].

¹⁴¹³ These are Roy Harris; **Penderecki, Threnody for the Victims of Hiroshima**; **Penderecki, The Passion According to St. Luke**; Stravinsky; Prokofiev; “Atonal”; “12 tone row uses”; and another list of “Records and Scores for Listening and Analyzing” that features Debussy, Ravel [these two not counted], Hindemith, Bartók, Stravinsky, Shostakovich, Ives, **Webern, Schoenberg, Berio, Berg, Burge, Foss, Stockhausen, Penderecki, and Boulez.**

¹⁴¹⁴ These recordings are: **Messiaen, Seven Haiku**; Varèse, *Ionisation*; Hovhannes, *October Mountain*; Milhaud, *La Création du monde*; Milhaud, *L’Homme et son désir*; **Boulez, Le Marteau sans maître**; **Burge, Songs of Sixpence**; **Pfeiffer, Electronmusic**; **Badings and Raaijmakers, Evolutions and Contrasts**; *Electronic Music* [from the University of Illinois]; *Extended Voices*; Oliveros, et al, *Electronic Music*; **Eaton, Electro-Vibrations**; Chávez, *Sinfonia India*; McPhee, *Tabu Tabuhan*; *New Music from Japan*; Subotnik, *Silver Apples of the Moon*; **Penderecki, Threnody for the Victims of Hiroshima**; Owens, *Limitations*; Ives, *Quarter Tones*; **Burge, Eclipse**; **Stockhausen, Zyklus**; Cowell, *The Banshee*; **Cage and Hiller, HPSCHD (twice)**; **Xenakis, Nomos Alpha**; Cage, “4’33””; Ives, *Variations on “America”*; Stravinsky, *Four Etudes*; **Berg, Violin Concerto**; **Dallapiccola, Canti di Prizioni**; Hindemith, *Mathis der Maler*; Orff, *Carmina Burana*; **Penderecki, The Passion According to St. Luke**; Thompson, *Americana*; Britten, *Ceremony of Carols*; Stravinsky, *Symphony of Psalms*; **Carter, Eight Etudes and a Fantasy**; Pinkham, *Five Canzonets*; Hindemith, *Six Chansons*; Donovan, *Five Elizabethan Lyrics*; Trimble, *Four Fragments from the Canterbury Tales*; Salzman, *The Nude Paper Sermon*; Bartók, *Roumanian Folk Dances*; Stravinsky, *Piano Rag Music, Tango, Circus Polka* (twice); Menotti, *Amahl and the Night Visitors* (twice); Mennin, *Canzona*; Bartók, *Fantasy*; Kabalevsky, *Toccata*; Mardirosoian, *Fantasia for Organ and Tape*; Chávez, *Toccata for Percussion*; Vaughan Williams, *Fantasia on Greensleeves*; Bartók, *Bear’s Dance*; Menotti, *Ricercar and Toccata*; **Messiaen, Le merle noir**; Bartók, *Sonatina*; Bartók, *Out of Doors Suite*; **Schoenberg, Suite for Piano, Op. 25**; Piston, *Suite from “The Incredible Flutist”*; Foss, *Baroque Variations* (twice); Menotti, *The Medium*; **Rudin, Tragedia**; Stravinsky, *The Five Fingers*; **Ashley, She Was a Visitor**; Poulenc, *Mouvements Perpetuels*; Cowell, *Ostinato Pianissimo*; Stravinsky, *Sonata for Two Pianos*; Distler, *The Christmas*

Among these, 30 were atonal (25.9%), one featured no specific pitch, 2 featured no pitch at all, 2 were albums with unlisted content, and the rest (81 items, 69.8% of the total) featured tonal pitch materials. Of 181 total references to works, composers, and concepts in Jacobsen’s materials, 58 were to atonal content (32%), 114 to tonal content (63%), and the remaining 9 to unpitched or unspecified content (5%). Atonality was represented overall at the typical CMP educational program rate: between roughly 20 and 30%.

James Mason. Merrill Bradshaw, and Harold Laycock

The grant to three Brigham Young University faculty members—James Mason, Merrill Bradshaw, and Harold Laycock—was made so they could “develop curricular models for applying the concepts of comprehensive musicianship to all music majors through the in-service training of faculty” and “involve music education students in applying this concept in public school music programs throughout their undergraduate study.”¹⁴¹⁵

In the pilot project they developed, “a faculty team of three members began teaching a group of thirty-eight Freshman music majors in a new program of musicianship

Story; Provocative Electronics; Reich, Come Out; Cage, Variations II; Stravinsky, Greeting Prelude; Stravinsky, Ebony Concerto; Stout, Cello Sonata (twice); Badings, Evolutions (twice); Kabalevsky, Children’s Pieces; Moore, The Princess and the Pea; Prokofiev, Rain and the Rainbow; Milhaud, Le boeuf sur le toit; Hindemith, Quartet No. 3; Bartók, Sonata No 1 for Violin and Piano; Ives, The Unanswered Question; Bartók, Sonata for Piano; Black, Sonata for Piano; Boulez, Sonatine for Flute and Piano; Tudor, Intersection 3 for Piano; Crumb, Five Pieces for Piano; Bartók, Fourteen Bagatelles; Rochberg, Twelve Bagatelles; Bartók, Mikrokosmos (Minor Seconds, Major Sevenths); Bartók, Mikrokosmos (Syncopation); Poulenc, unspecified song; Poulenc, Banalities; Ives, unspecified songs; Hindemith, Trio for Recorders; Stravinsky, Fanfare for Two Trumpets; Berio, Serenade I; Berio, Sinfonia; Stockhausen, Momente; Stockhausen, Zeitmasse; Eaton, Electro-Vibrations; Brown, Available Forms I; Berger, Three Pieces for Two Pianos; Provocative Electronics; Schickele, Pervertimento for Bagpipes, Bicycles, and Balloons; Sala, Five Improvisations on Magnetic Tape; Rabe, Bolos; Allgood, Pentacycle for Bassoon and 4 Channel Tape.

¹⁴¹⁵ “Contemporary Music Project Program Summary, July 1968 – January 1972,” TMs, n.d. [1972], CMP Collection, 7.

training.”¹⁴¹⁶ Their report failed to discuss specific musical materials except to note that “non-Western” music was included¹⁴¹⁷ and that the course’s analysis portion featured “Diatonic & 12-tone,” which indicates an oversimplification of the terminology involved.¹⁴¹⁸

Thom Mason

Thom Mason’s grant was “[t]o develop ways in which improvisation can be used as part of the more comprehensive musical education of music majors/minors in their musicianship classes, private lessons and ensemble rehearsals.”¹⁴¹⁹ Mason was already known to the Project at the time of his application, since he had served on the faculties of previous summer workshops. He intended to use improvisation as, among other things, “a means of exploring *aleatoric textures* in order to develop an awareness of texture as a basic compositional device of the 20th century as well as past centuries[,]” while “exploring such concepts as ‘atonal’ and ‘tonal.’”¹⁴²⁰ Mason was working at Eastern Michigan University when he applied for the grant, but by the time it was administered he had moved to Queens College; he anticipated this move in his application, and it does not appear to have affected matters.

¹⁴¹⁶ Merrill Bradshaw, Harold R. Laycock, and James A. Mason, “Final Report to the Contemporary Music Project[,] Washington, D.C.: Development and Implementation of a Comprehensive Musicianship Program,” TMs, 31 May 1973, CMP Collection, 1.

¹⁴¹⁷ Bradshaw, Laycock, and Mason, “Final Report,” 10.

¹⁴¹⁸ *Ibid.*, 2.

¹⁴¹⁹ “Contemporary Music Project Program Summary, July 1968 – January 1972,” TMs, n.d. [1972], CMP Collection, 7.

¹⁴²⁰ Thom Mason, “Improvisation and the Teaching of Comprehensive Musicianship,” TMs, 24 March 1971, CMP Collection, 2.

According to Mason's report, his students worked with tonal materials for the first five weeks, then in week six "tried improvisations using twelve-tone sets as a reference for maintaining an atonal melodic line," also "creat[ing] hexachords for dictation."¹⁴²¹ In week seven, students composed "a work for solo instrument (other than piano), using classical twelve-tone techniques."¹⁴²² A Webern tone row was analyzed, and students "attempted to create an improvised version of Schuller's "The Twittering Machine" from *Seven Studies on Themes of Paul Klee*.¹⁴²³ Mason also used "the opening measures of Blood, Sweat and Tears' 'Symphony for the Devil' as an exercise in serial dictation[.]"¹⁴²⁴

Mason's listening list featured 10 pieces of twentieth-century non-popular music,¹⁴²⁵ of which 3 are tonal; one features no pitch in the traditional sense, and the other 6 have atonal notated pitches. The tonal works all date from 1930 or earlier. A focus on atonal works is perhaps to be expected in an improvisation-centered course, though the works on the listening list are not particularly inclined to feature improvisation.

As a further appendix to the report, Mason related the contents of each unit of the course. The class engaged in "[e]xamination of pitch resources from 2 to 12 tones ...

¹⁴²¹ Thom Mason, "Improvisation and the Teaching of Comprehensive Musicianship: Report of a Pilot Project in Freshman Theory Undertaken at Queens College of the City University of New York, September, 1971 to June, 1972," TMs, n.d., CMP Collection, 19.

¹⁴²² Ibid, 20.

¹⁴²³ Ibid.

¹⁴²⁴ Ibid.

¹⁴²⁵ Mason, "Report," Appendix C. The works are **Penderecki, *Threnody for the Victims of Hiroshima***; **Schuller, "Twittering Machine" (from *Seven Studies on Themes of Paul Klee*)**; Bartók, *String Quartet No. 2*; Schoenberg, *String Quartet No. 2*; Subotnick, *Silver Apples of the Moon*; **Berg, *Wozzeck, Act III***; **Ashley, *She was a Visitor***; Stravinsky, *Symphony of Psalms*; **Oliveros, *Sound Patterns***; and **Webern, "Wie Bin Ich Froh."**

[with e]mphasis on 5 and 7-tone scales,”¹⁴²⁶ and among 10 “Compositional Techniques” were listed 3 that have to do specifically with tonality or atonality rather than simply music in general; “stylistic melody writing and improvising using modal, tonal, atonal, and synthetic scales” was one entry on the list, while “classical 12-tone technique” was listed twice. Under the heading “Melodic Consonance and Dissonance” Mason listed “the overtone series,” “Hindemith Interval Root Theory,” and “historical and stylistic perspectives,” with the same 3 items duplicated later under “Harmonic Consonance,” a subheading of “Music in Two Parts.” “Music in Three Parts” discussed “the triad and inversions” and “‘other’ triads,” while “Music in Four Parts” introduced both dominant and non-dominant sevenths and included a “historical perspective [on analysis] through the study of selected pieces from the Middle Ages to the present.” Since, however, there is nothing to indicate whether Mason’s study of triads and sevenths was limited to music from before “contemporary” times, it does not count for present purposes. Atonality and 12-tone technique were mentioned a total of 3 times in the sections on compositional resources, but Hindemith’s theories were mentioned twice, indicating that Mason made efforts to present both tonality and atonality as living options.

Otto Mielenz

Otto Mielenz, who taught at Chabot Community College in Hayward, California, was given his grant “to develop a comprehensive musicianship approach to theory/history through choral performance in the community college” and “provide continuity of musicianship education for students transferring from a two-year to a four-year

¹⁴²⁶ Mason, “Report,” Appendix D.

college.”¹⁴²⁷ A small amount of data exists on Mielenz’s course, which he team taught with Rudy Foglia.¹⁴²⁸ In week three, students studied composite meters, with *El Salón México* as an example.¹⁴²⁹ This selection and an apparent sight singing example by Manuel de Falla were the only specific mentions of works or composers later than Ravel’s *Daphnis et Chloe*, while an apparent interim report recorded Milenz’s use of the Hardy and Fish *Music Literature* anthology, but did not specify his choice of selections.¹⁴³⁰ As was seen in Chapter 6, Hardy and Fish contained mostly tonal twentieth-century examples, so the Chabot Community College course was clearly *not* skewed toward atonality.

Sister Christian Rosner

Sister Christian Rosner had already installed a CMP-based curriculum at St. Mary of the Plains College in Dodge City, Kansas, in 1970-71, but now requested funding for

¹⁴²⁷ “Contemporary Music Project Program Summary, July 1968 – January 1972,” TMs, n.d. [1972], CMP Collection, 7.

¹⁴²⁸ David Willoughby, “[Report on Visitation of] Chabot Community College,” TMs, February 1972, CMP Collection.

¹⁴²⁹ [Otto Mielenz], “Bulletin III” [weekly assignment sheet], TMs, 4 October 1971, CMP Collection.

¹⁴³⁰ [Otto Mielenz], “Comprehensive Musicianship At Chabot College,” TMs, n.d. [1971 or 1972], CMP Collection, 1. The twentieth-century contents of Gordon Hardy and Arnold Fish, *Music Literature: A Workbook for Analysis*, 2 vols. (New York: Dodd, Mead and Company, 1966) are: Vol. I: Homophony includes melodies from Debussy, *String Quartet in G minor*, i; Debussy, *Preludes* book 1, “Voiles”; Stravinsky, *Petrouchka*; Stravinsky, *Symphony of Psalms*, ii; **Schoenberg, *Piano Concerto, Op. 42***, i; Hindemith, *Piano Sonata No. 3*, iv; Bartók, *Music for Strings, Percussion and Celesta*; Prokofiev, *Symphony No. 5*, Op. 100, ii; Copland, *Sonata for Violin and Piano*, i; and Schuman, *Symphony No. 3*, Passacaglia; along with full excerpts from Bartók, *Sixth Bagatelle from Bagatelles for Piano*; Milhaud, *The Cat from The Household Muse*; Harris, *Children at Play* from *Little Suite*; Schuman, *A Three-Score Set*, ii; Persichetti, *Opening Response* from *Hymns and Responses for the Church Year*. Vol. II: Polyphony contains excerpts from Bartók, *Chromatic Invention* from *Mikrokosmos Vol. III* (1935); Hindemith, *Fugue in F* from *Ludus tonalis* (1943); Harris, excerpt from *Fugue III* from *String Quartet No. 3* (1939); Stravinsky, *Symphony of Psalms* (excerpt from ii, 1930); **Webern, *Variations for Piano, Op. 27, ii***. Of the 18 non-Debussy examples, 16 are tonal, 2 atonal.

further curricular development.¹⁴³¹ According to her application, the course already in place used the Hardy and Fish anthology and *Music Scores Omnibus*, which between them included 20 tonal twentieth-century examples and 2 atonal ones, and also Mary Wennerstrom's new *Anthology of Twentieth Century Music*, which featured 23 total excerpts, 11 of them atonal (47.8%).¹⁴³² In addition to her application, Rosner's file contains a paper she wrote in 1970 for the CMP summer course at North Texas State University. In it she presented an outline for "Basic Content of Musicianship I-II," which she may have meant to use in implementing her actual CM program.¹⁴³³ Most of the music she proposed to cover is from the anthologies; of 34 pieces mentioned in the paper but not in the anthologies, 4 are atonal (11.8%), one has almost no pitch (2.9%), one is unknown (2.9%), and the rest (28 pieces, 82.4%) are tonal.¹⁴³⁴ Thus, Rosner's course

¹⁴³¹ Sr. Christian Rosner, "Program II: The Teaching of Comprehensive Musicianship: An Application for a Teaching Award," TMs, 8 December 1970, CMP Collection, 5-9.

¹⁴³² Mary H. Wennerstrom, *Anthology of Twentieth-Century Music* (New York: Appleton-Century-Crofts, 1969). The excerpts are from Bartók, *Mikrokosmos* Vol. II, No. 46, Vol. V, No. 126, and Vol. VI, No. 148; Bartók, *Forty-four Violin Duets*, no. 33; Bartók, *String Quartet No. 6*; Berg, *Wozzeck* (Marie's lullaby); **Carter, *Eight Etudes and a Fantasy***; Copland, *Piano Fantasy*; **Gaburo, *Antiphony IV***; Hindemith, *String Quartet*, Op. 22; Hindemith, *Ludus tonalis* (interlude and Fugue in A); Ives, *Sonata for Violin and Piano No. 2*; Persichetti, *Divertimento for Band*; **Powell, *Filigree Setting***; **Schoenberg, *Six Short Pieces for Piano, Op. 12, No. 2***; **Schoenberg, *Suite for Piano, Op. 25***; **Schoenberg, *Variations for Orchestra, Op. 31***; **Schuller, *Seven Studies on Themes of Paul Klee***; Stravinsky, *Petrushka*; Stravinsky, *L'Histoire du soldat* (Soldiers' March, Great Chorale, Triumphal March of the Devil); **Stravinsky, *In Memoriam Dylan Thomas***; **Stravinsky, *Canticum Sacrum***; **Webern, *Six Pieces for Orchestra, Op. 6, No. 1***; **Webern, *Cantata No. 1, Op. 29***.

¹⁴³³ Sr. Christian Rosner, "Basic Content of Musicianship I-II, Research Paper Required for CMP Course at North Texas State University," TMs, n.d. [1970], CMP Collection.

¹⁴³⁴ Specifically mentioned pieces not in the anthologies are (in order of appearance) Persichetti, *Little Piano Book*; Persichetti, *Hymns*; an unspecified piece by Ned Rorem; Bartók, *Mikrokosmos* Vol. IV, No. 109; Stravinsky, *The Rite of Spring*; Honegger, *Pacific 231*; Bartók, *Piano Concerto No. 3*; Bartók, *Mikrokosmos* Vol. V, No. 126; Ives, "The Cage"; Carlisle Floyd, "Long Ago"; Bartók, *Mikrokosmos* Vol. V, No. 129; Bartók, *String Quartet No. 6*; Copland, *Appalachian Spring*; Hindemith, *Mathis der Maler*; Bartók, *Mikrokosmos* Vol. V, No. 131; Hanson, *For the First Time*; **Schoenberg, *Sommernüd***; Bartók, *Concerto for Orchestra*; Bartók, *Mikrokosmos* Vol. V, No. 137; Bartók, *Mikrokosmos* Vol. VI, No. 144; Honegger, *King David*; Britten, *A Ceremony of Carols*; **Felciano, *First Chance***; Ron Nelson, *Jubilee*; **Schoenberg, *Pierrot Lunaire***; Stravinsky, *Mass*; Davison, *Pastorale*; Varèse, *Ionisation*; White, *Changing Meters*; White, *Imitations*; Copland, *Piano Variations*; **Cage, *Amores***; an unspecified

materials referred to 60 tonal works (75.9%), 17 atonal works (21.5%), one with no pitch (1.2%), and one with unknown pitch material (1.2%).

Rosner's paper also listed the concepts and abilities students were to learn in her proposed course. They were to learn to "play various sonorities[:] chordal progressions in thirds, quartal or quintal, whole tone, clusters, or other arrangements,"¹⁴³⁵ which indicates that she proposed to cover these techniques, though not in what proportion. Students were to learn to sight-read intervals, melodies, and 12-tone series,¹⁴³⁶ and to aurally perceive "quartal and quintal" harmony, "12-tone serial harmony," "[o]ther contemporary harmonies," "[p]olyharmonic or polychordal" harmonies, "[b]itonal or polytonal" harmonies, "[p]andiatonic" harmonies, and tone clusters.¹⁴³⁷ Of the 6 distinct harmonic types just listed (not counting "other"), only "12-tone serial" was associated primarily with atonal music. Of the 8 individual references to distinctly twentieth-century devices (6 harmonic plus the prior references to 12-tone and quartal/quintal structures), only 2 (25%) were primarily atonal; the other 6 (75%) are generally associated with tonality. If Rosner's 1970 paper accurately described her views, her revamping of St. Mary of the Plains's music curriculum did not focus on atonality in its representation of the contemporary.

Ussachevsky piece; and **Powell**, *Electronic Setting*.

¹⁴³⁵ Ibid, 17.

¹⁴³⁶ Ibid, 19.

¹⁴³⁷ Ibid, 21.

1971-72 Program II Summary

The following table summarizes the surviving references to twentieth-century concepts, composers, and works in the 1971-72 Program II materials.

| Individual Teacher | Institution | References in Surviving Materials |
|---|--|--|
| Betty Jacobson | Evanston, Illinois Public Schools | 114 tonal (63%), 58 atonal (32%), 8 unspecified (4.4%), 1 unpitched (.55%) |
| James Mason, Merrill Bradshaw, Harold Laycock | Brigham Young University | insufficient information |
| Thom Mason | Queens College | 4 tonal (22.2%), 13 atonal (72.2%), 1 unpitched (5.6%) |
| Otto Mielenz | Chabot Community College | 18 tonal (90%), 2 atonal (10%) |
| Sister Christian Rosner | St. Mary of the Plains College, Dodge City, Kansas | 66 tonal (75.9%), 19 atonal (21.8%), 1 unpitched (1.1%), 1 unknown (1.1%) |
| total | | 202 tonal (65.8%), 92 atonal (30%), 3 unpitched (.98%), 9 unspecified (2.9%), 1 unknown (.33%) |

Aside from Thom Mason, Program II recipients emphasized tonality in their discussions of contemporary techniques.

Program III: Workshops at Institutions

The 1972 summer workshops were once again divided into “Organizing Sounds,” “Describing Sounds,” and “Implementation” sessions, taught by a combination of composers, theorists, and educators who had been explicitly directed against “over-emphasis on a particular approach, type of music, or single ‘common element.’”¹⁴³⁸

Workshops and seminars were held at 14 locations, selected from among 38 institutions that applied to host such programs.¹⁴³⁹ The following table shows their locations, dates,

¹⁴³⁸ “Procedure for Implementation of CMP Seminars, Summer – 1972,” TMs, n.d., CMP Collection, 2, 5

¹⁴³⁹ Thayne Tolle, “Activities of E. Thayne Tolle, Field Representative, CMP, September 1, 1971 – January 1, 1972,” TMs, 1972, CMP Collection, 2. According to this document, Tolle “[o]rganized” these courses.

and faculty members:¹⁴⁴⁰

| Institution | Dates | Known faculty members |
|------------------------------------|--------------------------|--|
| University of Texas, Austin | 6 – 16 June | Karl Korte, Janet McGaughey, James Standifer |
| North Texas State University | 9 – 29 June | Martin Mailman |
| Memphis State University | 24 July – 24 August | Bobbie Jean Frost, ¹⁴⁴¹ Terry Hulick, Don Bennett, Raymond Lynch ¹⁴⁴² |
| East Carolina University | 12 – 23 June | Everett Pittman, Ralph Verrastro, Otto Henry |
| Moorhead State College (Minnesota) | 13 June – 15 July | Norman Hessert, Donald Key |
| University of Northern Colorado | 14 June – 15 July | William Jamieson, Robert James |
| Colorado Academy | 19 – 30 June | William Thomson, Arrand Parsons, Nelson Keyes, David Woods |
| University of Wisconsin | 10 – 21 July | Thom Mason, Richard Wolf |
| University of Michigan | 10 – 21 July | David Willoughby, Marguerite Hood |
| University of Hawaii | 31 July – 11 August 1972 | Leon Burton, Dorothy K. Gillett, Brent Heisinger, William O. Hughes, Dennis Kam, Vernon Read, Malcolm Tate, William Thomson, Ricardo Trimillos |

There were also four seminars for college personnel, listed in Table 62.¹⁴⁴³

| | | |
|-------------------------------|-----------------|---|
| Indiana University | 5 – 16 June | Samuel Adler, Merrill Bradshaw, Richard DeLone, Robert Gauldin, Vernon Kliever, Martin Mailman, William Thomson, Mary Wennerstrom, David Willoughby |
| Southern Methodist University | 22 May – 2 June | Eugene Bonelli, Martin Mailman, David Ward-Steinman, Thom Mason, Robert Trotter, Monte Tubb, Thayne Tolle |
| Wichita State University | 22 May – 2 June | James Hardy, Karl Korte, Leo Kraft, Janet McGaughey, Robert Washburn, John McManus, Eunice Boardman |
| Northwestern University | 19 – 23 June | Thomas Miller, Richard Felciano, Arrand Parsons, Robert Werner |

Unfortunately, little is known about the content of these workshops besides standard CMP procedure: the “common elements” approach and the inclusion of compositional exercises as a conceptual aid. Of 11 faculty composers with known styles, 5 wrote tonal

¹⁴⁴⁰ Table information compiled from a combination of brochures and internal information sheets listing faculty, CMP Collection.

¹⁴⁴¹ Listed in brochure but not CMP internal information sheet.

¹⁴⁴² Listed in CMP internal information sheet but not in brochure.

¹⁴⁴³ “MENC News,” *Music Educators Journal* 58, No. 7 (March 1972): 126 and surviving information sheets, CMP Collection.

music at the time (Mailman, Tubb, Thomson, Washburn, Keyes), 6 atonal (Adler, Kraft, Korte, Felciano, Kam, Ward-Steinman).

The Memphis brochure promised to help teachers “hear and perform ‘new music,’” but did not specify *what* new music.¹⁴⁴⁴ Aspects of Organizing sessions led by Ward-Steinman and Describing sessions led by Trotter and Tubb were related by a schedule from SMU.¹⁴⁴⁵ Its listings of Ward-Steinman’s composition exercises failed to indicate preferred intervallic content, though one’s instructions called for “form to be articulated by textural contrast.”¹⁴⁴⁶ Tubb’s Describing Sounds session was scheduled to cover “Traditional Concert Music” and “Styles developed since about 1950, commonly called ‘avant-garde,’ which can also be called ‘Contemporary Esoteric Music,’” along with folk music, popular music, and non-Western music.¹⁴⁴⁷ This description might imply that Tubb avoided contemporary music that was neither popular nor avant-garde, but it does not define “traditional.” A “Set of Proposed Objectives” for the workshop, prepared by Robert Trotter, gave the same list of “traditional,” “avant-garde,” etc., but described “traditional” as ranging “from Pope Gregory to Bartók-Stravinsky”,¹⁴⁴⁸ Trotter’s implication is that recent and contemporary tonal music (though not necessarily current) were included in “Traditional Concert Music,” and that they were part of the discussion.

An information sheet about the Hawaii workshop, which it called it an “Institute,”

¹⁴⁴⁴ “Contemporary Music Project Workshop in Comprehensive Musicianship, Memphis State University,” brochure, n.d. [1972], CMP Collection.

¹⁴⁴⁵ “Seminar in Comprehensive Musicianship for College Music Teachers – Section 2 –Previous CM Experience,” TMs, n.d. [1972], CMP Collection.

¹⁴⁴⁶ Ibid.

¹⁴⁴⁷ Ibid.

¹⁴⁴⁸ Robert Trotter, “A Set of Proposed Objectives for a Seminar in Comprehensive Musicianship,” TMs, Spring 1972, CMP Collection, 1.

specified that “Materials developed by the Hawaii Music Curriculum Project staff [would] be used as basic texts.”¹⁴⁴⁹ The latter project, with William Thomson as consultant and participation from Brent Heisinger and Vernon Read, had been ongoing since 1969-70,¹⁴⁵⁰ which explains why its materials were trusted to serve CMP purposes. The Hawaii curriculum divided grades K through 12 into five “zones,” each encompassing two or three grade levels. The areas of “harmony” and “tonality” were presented chronologically, with triads followed by “non-tertial harmony” and “serial organization,” and “tonality” progressing from “key” and “mode” to “modulation,” “atonality,” “serialism,” “pandiatonic,” and “pantonality.”¹⁴⁵¹ “Row” and “set” were also listed under “form.”¹⁴⁵² Since the document conveying this information did not give examples, it is impossible to tell whether the concepts were presented as inherently chronological.

No specific information survives regarding the content of the seminars for college personnel. All things considered, there is insufficient data from which to draw conclusions about the stylistic stance of the 1972 summer workshops.

Additional Activities

Second CMP Conference on College Music Curricula, 28-30 October 1971

Like its predecessor, held one year earlier, the Second CMP Conference on College

¹⁴⁴⁹ “Institute in Comprehensive Musicianship [at the University of Hawaii],” TMs, n.d. [1972], CMP Collection, 1.

¹⁴⁵⁰ Hawaii Music Curriculum Project, Curriculum Research and Development Group, “The Hawaii Music Program,” TMs, n.d., 8.

¹⁴⁵¹ Ibid, 6.

¹⁴⁵² Ibid.

Music Curricula took place at Airlie House in Warrenton, Virginia, its thirty-six invited participants including composers Samuel Adler, Grant Beglarian, Richard Felciano, Martin Mailman, Hall Overton, Vincent Persichetti, and William Thomson along with chairman Norman Dello Joio—five tonal, three atonal (Adler, Felciano, and Overton).¹⁴⁵³ All but Overton were also by now trusted CMP associates, and Overton may have been selected with his interest in jazz elements in mind. The conference ascribed to itself the following goals:

- To evaluate the need for continuing the Contemporary Music Project after the present funding period expire[d] in June 1973.
- To identify the needs of the music profession and consider their implications for the pre-professional preparation of all musicians and the musical education of the general college student[, and]
- To react to [a given] rationale for the establishment of a Forum as a projected new program of CMP.¹⁴⁵⁴

The rationale was that “the solutions to many problems confronting the entire profession [of music] rest ultimately in the pre-service preparation of all musicians, i.e., the education of both future professionals and the general college student[, so that m]usic in education, particularly at the college level, should be a concern to all who are a part of the music profession”; it was thus promulgated that professional musicians of all types should come together in local conferences to discuss how best to educate one another and the public.¹⁴⁵⁵ Nothing is controversial about this rationale, and CMP Forums took place the following year, which was to be the Project’s last.

¹⁴⁵³ “Participants [in] The Second CMP Conference on College Music Curricula, Airlie House, Virginia, October 28-30, 1971,” TMs, 1971, CMP Collection.

¹⁴⁵⁴ “Contemporary Music Project Second Conference on College Music Curricula ... Purposes of the Conference,” TMs, 1971, CMP Collection, 1.

¹⁴⁵⁵ Ibid.

According to a “Summary of Conference Recommendations,” the conference “affirmed that there is a need in the music profession for an organization such as [the] CMP to continue to ... concentrate its resources on developing music curricula in higher education for its potential in creating the greatest impact for change ... [and] provide leadership in the development of the concept of comprehensive musicianship.”¹⁴⁵⁶

Delegates had agreed on the Forum’s purpose as being to discuss the following:

1. The musician’s opportunities and responsibilities in contemporary society.
2. A re-evaluation [sic] of college music curricula for the general college student.
3. The place of performance studies and the responsibilities of the studio teacher in today’s curriculum.
4. The interrelationship of the greater community with the music unit in institutions of higher education.
5. The use of composers, performers and scholars as resource persons for the musical education of the community.
6. College teachers as models for the musician as “educator.”¹⁴⁵⁷

None but number 5 has particularly to do with contemporary music, though a proposed extension of the CMP would have featured (1) “Supportive Programs,” consisting of individual and institutional grants and fellowships that would more or less continue Program II, and (2) “Communication,” a continuation and augmentation of Program III that would have included consultative services, workshops and seminars, convention presentations, the CMP newsletter, other publications, and public relations.¹⁴⁵⁸

¹⁴⁵⁶ Ibid, 3.

¹⁴⁵⁷ Ibid, 5-6.

¹⁴⁵⁸ Ibid, 7.

Despite the Conference's discussion of curricula, and of the CMP's purposes and functions, its surviving records make no explicit reference to contemporary music, let alone specific composers or works.

Symposium on Evaluation of Comprehensive Musicianship (SECM)

In 1971-72 13 school systems across the country saw implementation of "new methods for determining the validity" of the comprehensive musicianship approach, developed by teachers who had attended an invitational symposium in June 1971.¹⁴⁵⁹ At the symposium, to which teachers were invited "based on their previous participation in CMP workshops and ... their demonstrated commitment to the concept of comprehensive musicianship as the basis for music study," an attempt was made to construct "institutional objectives that were to be used as the basis of criterion-referenced tests[.]"¹⁴⁶⁰ These tests were to be administered at the beginning and near the end of the 1971-72 school year.

The symposium was held at the Statler Hilton in Washington, D.C., from 10 through 12 June 1971. Teacher participants have individual headings below; also attending were David Boyle and Rudolph Radocy, professors of music education at the University of Pennsylvania and the University of Kansas, respectively. Their function was to present on "Identifying and Constructing Objectives" and "Criterion-Referenced Tests,"¹⁴⁶¹ to develop the tests, to analyze their results, and to issue a report.

¹⁴⁵⁹ Untitled press release, TMs, 17 September 1971, CMP Collection.

¹⁴⁶⁰ Ibid.

¹⁴⁶¹ "Symposium on Evaluation of Comprehensive Musicianship ... Agenda," TMs, n.d. [1971], CMP Collection.

According to this report, “[a] test which is criterion-referenced has its items grounded in and closely related to instructional objectives or statements of criteria.”¹⁴⁶² A different test was apparently constructed for each teacher’s curriculum: “[t]he evaluation plan required that criterion-referenced tests be constructed for the sets of objectives developed by each of the 13 SECM teachers.”¹⁴⁶³ The report gave only a few samples of specific criteria; one sample was the ability to “Write [a] Tone Row,” but no others were based on specifically twentieth-century concepts.¹⁴⁶⁴ Boyle and Radocy found that the SECM teachers had been effective in imparting their criteria to their students. On pre-tests, 15% of objectives were “attained by at least 75% of the testees,” while on post-tests, 40% of objectives were.¹⁴⁶⁵

Individual teachers’ criteria and tests survive to varying extents. There are archival files for only 12 of the 13 SECM teachers, with Jane Adams of Wichita, Kansas missing.

SECM: Stephen Clemments

Stephen Clemments taught at Curtis Junior High School in Wichita, Kansas.¹⁴⁶⁶ His test included four listening examples, which students were to place in Baroque, Classical, Romantic, or “Contemporary” categories,¹⁴⁶⁷ but there is no way to tell what music was

¹⁴⁶² J. David Boyle and Rudolf E. Radocy, “Evaluation of Instructional Objectives in Comprehensive Musicianship,” TMs. n.d. [1972], CMP Collection, 1.

¹⁴⁶³ Ibid, 4.

¹⁴⁶⁴ Ibid, 17.

¹⁴⁶⁵ Ibid, 18.

¹⁴⁶⁶ “Symposium on Evaluation of Comprehensive Musicianship ... List of Participants,” TMs, n.d. [1971], CMP Collection.

¹⁴⁶⁷ [Clemments, Boyle, and Radocy], “Music Examination Part I,” TMs, n.d. [1972], CMP Collection, 3.

played. The test further asked students to write a rhythmic round using “three environmental sounds”;¹⁴⁶⁸ to “[w]rite either a pentatonic or synthetic scale, and then write a short melody using the scale tones”;¹⁴⁶⁹ and to “compose an atonal composition of 16 measures length for two or more parts[.]”¹⁴⁷⁰ Thus, the three test items that specified a pitch component split their implication three ways: one required a composition with no pitches, one required a post-common practice period tonal composition, and one required an atonal composition. Can we extrapolate that Clemments gave the three ideas equal weight? It is anyone’s guess, but the test is all we have to go on.

SECM: Donald D’Angelo

Donald D’Angelo was the band director at Graham Junior High School in Mountain View, California.¹⁴⁷¹ His test is not in the archive, but some of his lesson plans are. They mention 22 twentieth-century pieces that are neither popular music nor film music.¹⁴⁷² 5 are atonal (22.7%), 3 combine pitched and non-pitched recorded sounds (13.6%), and the remaining 14 use conventional pitches tonally (63.6%).

D’Angelo’s notes for an apparent lesson on harmony described the post-1900 period

¹⁴⁶⁸ [Clemments, Boyle, and Radocy], “Music Examination Part II,” TMs, n.d. [1972], CMP Collection, 1.

¹⁴⁶⁹ Ibid, 2.

¹⁴⁷⁰ Ibid, 3.

¹⁴⁷¹ “Symposium on Evaluation of Comprehensive Musicianship ... List of Participants,” TMs., n.d. [1971], CMP Collection.

¹⁴⁷² Twentieth-century non-popular, non-film works are: Creston, *Symphony No. 2*; Hindemith, *Music for Brass and Strings*; Hindemith, *Symphonic Metamorphosis on a theme of Carl Maria von Weber*; Laurence Weimer, *Air for Band*; Vaclav Nelhybel, *Suite from Bohemia*; John Ford, *California Scenes*; **Dean Pappas, *Twelve Tone Square Dance***; Richard Bowles, *Concert Cha Cha*; James Ployhar, *Band Tango*; Stravinsky, *The Rite of Spring*; Holst, *Suites for Band*; Holst, *The Planets*; Vaughan Williams, *Symphony No. 4*; Vaughan Williams, *Pastoral Symphony*; Bartók, *Concerto for Orchestra*; **Schoenberg, *Five Pieces for Orchestra, Op. 16***; **Babbitt, *Play on Notes***; **Rochberg, *Twelve Bagatelles***; **Berg, *Wozzeck***; Schaeffer, *Tam-Tam*; Schaeffer, *Panorama de Musique concrète*; and Ussachevsky, *Creation*.

as characterized by:

- a. Experimentation in tone clusters
- b. Use of techniques aimed at denying tonal center
- c. Abandonment of chordal progressions
- d. Use of pure linear motion without regard to verticle [sic] sound combinations.¹⁴⁷³

D'Angelo may have felt all these techniques, and not just letter b, to be associated with atonality. Nearly two-thirds of his twentieth-century examples were tonal, however, including the pieces he was rehearsing with the band. The students would thus have gotten a balanced view of twentieth-century music.

SECM: Howard Dunn

Howard Dunn taught at Skyline High School, part of the Dallas Center for Career Development.¹⁴⁷⁴ A note in pencil at the top of his test shows that he “did not participate in [the] testing program,” though the report by Boyle and Radocy does not indicate this.¹⁴⁷⁵ Dunn’s test is present, in any event, and presumably reflects what he covered during the school year. In part I, students were asked to classify 5 aural examples as “Greek,” “Medieval,” “Renaissance,” “Baroque,” “Classical,” “Romantic,” “Impressionistic,” or “20th Century.” As with D’Angelo’s test, however, it is impossible to tell what examples were played.¹⁴⁷⁶ In part II, students were asked to “[c]ompose a short phrase using your own system of notation” and “[c]ompose, illustrating the use of simple meter, compound meter, polymeter, accelerando, ritard, augmentation, diminution,

¹⁴⁷³ Donald D’Angelo, “Harmony,” TMs, n.d., CMP Collection, 4.

¹⁴⁷⁴ “Symposium on Evaluation of Comprehensive Musicianship ... List of Participants,” TMs, n.d. [1971], CMP Collection.

¹⁴⁷⁵ [Dunn, Boyle? and Radocy?], “Secondary Theory [Test] Part I,” TMs, n.d., CMP Collection, 1.

¹⁴⁷⁶ Or in the case of “Greek,” what could possibly have been played.

hemiola, and syncopation”; neither of these assignments specify a means of pitch organization, however.¹⁴⁷⁷ Students were finally asked to place a list of works in chronological order; the twentieth-century representatives were Stravinsky, *The Rite of Spring* and Copland, *El Salón México*.¹⁴⁷⁸ There is no explicit reference to atonality in Dunn’s materials, and just 2 references to twentieth-century tonal practices.

SECM: Bobbie Jean Frost

Bobbie Jean Frost was vocal specialist at McGavock Comprehensive High School in Nashville, Tennessee.¹⁴⁷⁹ She kept a log from October 1971 through February 1972, but it was exceedingly light on specifics; it mentioned no atonal music or concepts, and the only twentieth-century composer it mentioned, among few from any period, was Shostakovich.¹⁴⁸⁰ Frost’s examination featured 3 listening examples, which students were to place in “Early Church,” “Renaissance,” “Baroque,” “Classical,” “Romantic,” “Post-Romantic,” or “Contemporary” periods, but there is no way to tell what “Contemporary” example was played.¹⁴⁸¹ The exam’s composition portion called for a piece using “four environmental sounds,” another using “percussive sounds,” and further ones exemplifying various textures and forms; no instructions, however, made any

¹⁴⁷⁷ “Secondary Theory Part II,” TMs, n.d., CMP Collection, 1.

¹⁴⁷⁸ Ibid, 2.

¹⁴⁷⁹ “Symposium on Evaluation of Comprehensive Musicianship ... List of Participants,” TMs, n.d. [1971], CMP Collection.

¹⁴⁸⁰ Bobbie Jean Frost, “CMP Log,” TMs, dates from October 1971 through February 1972, CMP Collection.

¹⁴⁸¹ [Frost, Boyle, and Radocy], “Music Examination, Music Theory-Literature I and II Part I,” TMs, n.d., CMP Collection, 4.

reference to the handling of pitch.¹⁴⁸²

SECM: Betty Jacobson

Betty Jacobson continued her association with the CMP as a participant in the SECM. According to her statement of objectives, students in her class learned to “[i]dentify the following categories of tonality: major tonality, minor tonality, modal tonality, and atonality[.]” and to “[c]lassify chordal sounds as (a) tertian harmony, (b) quartal harmony, (c) cluster chords, or (d) chords derived from a 12 tone row[.]”¹⁴⁸³ Jacobson’s reference to quartal harmony shows that she included twentieth-century tonal techniques but does not indicate whether she presented them as truly “contemporary.” Her exam is not present in the archive, but a “Working Draft” asked students to identify “the tonality” of each of 6 examples, giving the possibilities above as choices, and to identify the “type of harmony” for each of 6 examples heard, also with these choices.¹⁴⁸⁴ The draft test also required that 4 listening examples be ordered chronologically, but there is no way to tell what these examples were.¹⁴⁸⁵ A further version of the test repeated the questions just described, while adding one regarding timbre that included “Electronic Music” as a choice.

An unsigned visitation report, probably by Thayne Tolle, relates Jacobson’s examples of ostinato: excerpts from Douglas Moore’s opera *The Ballad of Baby Doe*, “a Bartók

¹⁴⁸² [Frost, Boyle, and Radocy], “Music Examination[.] Music Theory-Literature I and II Part II[.]” TMs, n.d., CMP Collection.

¹⁴⁸³ Betty Jacobson, “Objectives for Materials of Music, TMs, n.d., CMP Collection.

¹⁴⁸⁴ Betty Jacobson, “Working Draft[:] Musicianship Inventory,” TMs, n.d., CMP Collection, 3.

¹⁴⁸⁵ *Ibid*, 4.

piano piece,” and an example from Bartók’s *Mikrokosmos* Vol. VI.¹⁴⁸⁶ Thus, all works known to have been discussed by Jacobson are tonal. Her objectives and tests, meanwhile, confirm some atonal content, but not its amount or ratio; only the 2 known references are listed in Table 63 below.

SECM: Mary Pigolet

Mary Pigolet taught music in grades 4 and 5 at Swanson School in Brookfield, Wisconsin. Her SECM objectives were rather basic, as one might expect given the relatively early grade level. They included that the student “[b]ecome familiar with a variety of compositions by well-known composers and contemporary composers” and “[s]tudy electronic and rock music as styles in contemporary music.”¹⁴⁸⁷ Pigolet’s test had three listening examples, which students were asked to classify as “18th century,” “19th century,” or “contemporary.” As always, however, there is no way to tell what contemporary music was played. No other question on her test concerned the twentieth century, and neither did the visitation report, which indicated the use of mainly folk materials in the classes Tolle observed.¹⁴⁸⁸ Therefore, no useful information exists on the “contemporary” content of Pigolet’s course.

¹⁴⁸⁶ “Survey on Evaluation of Comprehensive Musicianship,” TMs, n.d., CMP Collection, 3.

¹⁴⁸⁷ Mary Alice Pigolet, “Long Range Objectives,” TMs, n.d., CMP Collection.

¹⁴⁸⁸ [Thayne Tolle], “Survey on Evaluation of Comprehensive Musicianship,” TMs, n.d., CMP Collection.

SECM: Jacqueline Regan

Jacqueline Regan taught general music and directed the orchestra at Central Junior High School in St. Louis Park, Minnesota.¹⁴⁸⁹ Her list of objectives included student competency in “identifying the tonality and the lack of or changes in tonality” of a composition and “composing through aleatory and system.”¹⁴⁹⁰ No other objectives referred to specifically twentieth-century musical ideas.

Regan’s test included four listening examples, which students were asked to classify as “major,” “minor,” or “atonal.”¹⁴⁹¹ Thus, she likely used at least one atonal excerpt but failed to indicate whether she used a twentieth-century tonal selection. No other item referred explicitly to twentieth-century materials. Regan’s visitation report relates that she assigned students composition exercises in the styles of works the orchestra had played, “i.e., Clifton Williams [a contemporary tonal composer], then Mozart[.]”¹⁴⁹² It further indicates that the 8th grade string players were “working on compositions” that were “very tonally oriented[.]”¹⁴⁹³ Tolle seemed to consider this a weakness: “[Regan’s] approach is very tonally oriented as I indicated earlier, and at no point did I see any other example of compositional efforts that were not very heavily key oriented.”¹⁴⁹⁴ This statement does not portray tonal composition as a problem in itself, however; it simply

¹⁴⁸⁹ “Symposium on Evaluation of Comprehensive Musicianship ... List of Participants,” TMs, n.d. [1971], CMP Collection.

¹⁴⁹⁰ Jacqueline Regan, “Objectives for Seventh Grade String Orchestra,” TMs, n.d., CMP Collection, 1, 3.

¹⁴⁹¹ [Regan, Boyle, and Radocy,] “Comprehensive Musicianship for String Players Part I,” TMs, n.d., CMP Collection, 1.

¹⁴⁹² [Thayne Tolle], “Survey on Evaluation of Comprehensive Musicianship,” TMs, n.d., CMP Collection, 1.

¹⁴⁹³ *Ibid*, 2.

¹⁴⁹⁴ *Ibid*, 3.

remarks on the absence of other experiments.

Regan's course logs show that her orchestras worked on Hindemith's *Eight Pieces for String Orchestra* and a "Schwartz, *Divertimento*" that may be a twentieth-century work.¹⁴⁹⁵ According to a November log, her class watched a film called "Discovering Electronic Music," but there is no indication of what music was in the film.¹⁴⁹⁶ In February, Regan assigned "a 'chance' composition," perhaps in an effort to drive students from their comfort zone; such a composition would presumably have ended up using atonality.¹⁴⁹⁷ A listening tape, "Music of Today," featured (presumably excerpts from) Babbitt's *Ensembles for Synthesizer*, Bernstein's musical *Fancy Free*, Shostakovich's *Festival Overture*, Copland's *Appalachian Spring*, and Boulez's *Le Soleil des eaux*. This tape includes, not counting the musical, two tonal and two atonal works. One of the tonal works, that by Shostakovich, was more recent (1954) than one of the atonal ones, that by Boulez (1948, though rev. 1965), but all were being presented as contemporary.¹⁴⁹⁸ Not counting Bernstein (mentioned in conjunction with a musical), the 6 known recent composers represented in Regan's materials were Williams, Hindemith, Babbitt, Shostakovich, Copland, and Boulez. Four of them (66.7%) were mentioned in conjunction with tonal works, and 2 (33.3%) with atonal works (Babbitt and Boulez). With 3 of the 4 composers of tonal works—Williams, Shostakovich, and Copland—still

¹⁴⁹⁵ Jacqueline Regan, "CMP Log No. 2, September 14-21, 1971," handwriting on typed form, 14-21 September 1971, CMP Collection. The *Divertimento* may be by Elliott Schwartz.

¹⁴⁹⁶ Regan, "CMP Log, November 29, 1971 to November 30, 1971," handwriting on typed form, 13 December 1971, CMP Collection.

¹⁴⁹⁷ Regan, "CMP Log, Jan. 31, 1972 to Feb. 11, 1972[.]" handwriting on typed form, 11 February 1972, CMP Collection.

¹⁴⁹⁸ Jacqueline Regan, "Listening Guide: Music of Today (cassette tape #9)," MS, n.d., CMP Collection. Regan gives 1948 as the only date for the Boulez.

living at the time, Regan’s course seems to have presented tonality as a contemporary orientation.

SECM: Mary Ann Saulmon

Mary Ann Saulmon taught a comprehensive musicianship course and class piano at Chapman High School in Chapman, Kansas.¹⁴⁹⁹ Among her goals and objectives, she wished to have students aurally recognize the “atonal,” “polytonal,” and “polymodal,” as well as “serialization” and “synthetic” scales (along with “siren,” chromatic, whole tone, diatonic, and “gapped” varieties).¹⁵⁰⁰ She also stipulated that students “write a short composition using serial technics [sic]” and construct scales of each type mentioned; “define the concept of aleatoric organization”; and “structure a composition in which one or more parameters are aleatoric in nature.”¹⁵⁰¹ In the area of verticality, Saulmon strove to have students recognize and construct not only triads but also quartal, “secundal [sic],” “invervalic [sic],” and polychordal sonorites.¹⁵⁰²

Saulmon set goals for students’ historical as well as theoretical knowledge: they were to describe styles “from medieval monody through [the] 20th century,” according to harmonic “system (modal, major-minor, serial)” and “structure” (tertian, quartal, or “polychordal—etc.”)¹⁵⁰³ In total, her objectives refer to atonal concepts 4 times (26.7%), concepts neither exclusively atonal or tonal 4 times (aleatory, secundal sonorities, and

¹⁴⁹⁹ “Symposium on Evaluation of Comprehensive Musicianship ... List of Participants,” TMs, n.d. [1971], CMP Collection.

¹⁵⁰⁰ Mary Ann Saulmon, [“Goals and Objectives”], TMs, n.d. [1971], CMP Collection, 4.

¹⁵⁰¹ Ibid.

¹⁵⁰² Ibid, 5.

¹⁵⁰³ Ibid, 11.

“intervalic” sonorities; 26.7%), and twentieth-century tonal concepts 7 times (46.7%). The largest number of Saulmon’s objectives thus pertained to twentieth-century tonal music, with lesser, equal attention to atonal and neutral concepts.

In collaboration with Marguerite Miller, Saulmon prepared “A Guide to 20th Century Music” that they distributed at their 1972 MENC national presentation.¹⁵⁰⁴ Among “Soundscapes in 20th Century Music,” this document named “Electronic Music,” “Atonal,” “Tonal: one tonal center at a time but center may shift more or less frequently,” “Polytonal,” and “Polymodal,” while under “Ordering of Pitch” it listed “Serial Technique,” with readers told that “Serial composers now use any group or number of tones as a ‘series’ or basic set” and that “in ‘Free’ serial music, the order of the tones is not determined in advance or rigidly followed.”¹⁵⁰⁵ Under “Scales,” Miller and Saulmon wrote that “[c]ontemporary composers who write tonally borrow freely from many scales and keys” and that “[m]any 20th Century Composers are utilizing the Early Church Modes.”¹⁵⁰⁶ “Chance (aleatory)” music was also mentioned. Under “Vertical Structure” were “Tertial [sic]: based on 3rds (Used in new context),” “Secundal[sic],” “Quartal and quintal,” “Intervalic: based on a single interval or part of a scale,” “Polychordal,” and “Pandiatonic Harmony: A return to the diatonic scale as the basic tonal material, though without the harmonic restrictions of the common practice period.”¹⁵⁰⁷ The document thus mentioned atonality, 3 kinds of serialism, and aleatory techniques—which usually

¹⁵⁰⁴ Marguerite Miller and Mary Ann Saulmon, “A Guide to 20th Century Music Prepared for A Workshop in Creative Musicianship,” TMs, 1972, CMP Collection.

¹⁵⁰⁵ *Ibid*, 2-3.

¹⁵⁰⁶ *Ibid*, 3.

¹⁵⁰⁷ *Ibid*, 4.

involve atonality—but also 7 distinct twentieth-century tonal practices. In total, there were 5 atonal mentions (41.7%) and 7 tonal (58.3%).

Saulmon's and Miller's Guide also suggested recordings and materials for practice. Of 33 non-popular, true twentieth-century items on the recording list (there are 6 medieval items, 4 popular items, and a Satie selection),¹⁵⁰⁸ Twelve have presumably atonal content (36.3%), one likely has at least some such content (the album *Sounds of New Music*), one uses pitch sparingly (*Poème électronique*), and the rest—20 items (60.6%)—are tonal. Finally, 84 practice suggestions were given, of which 6 (7.1%) are atonal.¹⁵⁰⁹ This low number could, of course, result from a dearth of available atonal

¹⁵⁰⁸ The non-popular twentieth-century recordings are Bartók, *Piano Concerto No. 2*; Bartók, *Piano Concerto No. 3*; Bartók, *Sonata for Two Pianos and Percussion*; Bartók, *String Quartet No. 3*; Bartók, *String Quartet No. 4*; Britten, *Young Person's Guide to the Orchestra*; Copland, *Appalachian Spring*; Diamond, *The World of Paul Klee*; Varèse, *Poème électronique*; Gershwin, *An American in Paris*; Harris, *Folksong Symphony*; Hindemith, *Mathis der Maler Symphony*; Honegger, *Symphony No. 5*; Honegger, *King David* (March No. 5); Honegger, *Pacific 231*; Ives, *Piano Sonata No. 1*; **Ligeti, *Atmospheres*** [listed here as “2001: A Space Odyssey”]; Milhaud, *Les Choéphores*; Milhaud, *La Création du monde*; Milhaud, *Saudades do Brasil*; Satie, *Gymnopédie #1* [not counted], **Schoenberg, *Piano Music*** [an album with unknown content]; **Schoenberg, *Pierrot Lunaire***; **Schuller, *Seven Studies on Themes of Paul Klee*** (“The Twittering Machine” and “The Little Blue Devil”); Siegmeyer, *Invitation to Music, Rhythm and Beat* [presumably an album]; Stravinsky, *Musical Greeting*; Stravinsky, *Octet for Winds*; Stravinsky, *The Rite of Spring*; **Xenakis, *Electro-Acoustic Music*** [an album with unknown content]; and the following albums: ***12-Tone Piano Music***; *Sounds of New Music*; ***Piano—Avant Gard*** [sic]; ***Music for Voices, Instruments & Electronic Sounds***; ***Guide to Electronic Music***; and ***Electronic Music I, II, III*** [presumably three volumes]. The popular recordings are Blood, Sweat and Tears, *Variations on a Theme by Satie*; Brubeck, *Dialogues for Jazz Combo and Orchestra*; Brubeck, *Time Further Out*; and Webber, *Jesus Christ, Superstar*.

¹⁵⁰⁹ The practice items are: Bartók, *Mikrokosmos Vol. I*; Kraft, *Easy Animal Pieces*; Paporiss, *Discoveries at the Piano, Vol. One*; Stravinsky, *Five Fingers*; Anson, *New Directions*; Bartók, *Mikrokosmos Vol. II*; Benson, *If I Could Be—Four Daydreams*; Boldon, *Musically Speaking* (11 Pieces for Children); Creston, *Rhythmicon 1, 2, 3*; Duckworth, *Keyboard Musicianship*; Duckworth, *Keyboard Performer V*; Finney, *32 Piano Games*; Anthony Hopkins, *For Talented Beginners I-II*; Kabalevsky, *16 Easy Pieces, Op. 27*; Kaye, *A La Mode*; G. F. McKay, *Explorations*; Paporiss, *Discoveries at the Piano, Vol. Two*; Persichetti, *Little Piano Book*; Slavicky, *On the Blacks and Whites* (12 short piano pieces); Takacs, *Für Mich*, Op. 76; Bartók, *Mikrokosmos Vol. III-IV*; Brubeck, *Themes from Eurasia*; Cooper, *Cycles*; Creston, *Five Rustic Dances*, Op. 24; Creston, *Rhythmicon 4*; Dello Joio, *Suite for the Young*; Finney, *25 Inventions*; Graham, *Piano Pedal Solos*; Hanson, *Clog Dance*; Hanson, *Dance of the Warriors*; Harris, *Little Suite*; Hovhaness, *Sonatina*; Ivey, *Pentatonic Sketches*; **Otto Joachim, *12 Twelve-Tone Pieces***; Kenins, *12 Studies in Contemporary Styles for Young Pianists*; Menotti, *Poemetti*; Frank Metis, *Rock Modes & Moods*; Newsome, *Easy Contemporary Etchings*; John Jacob Niles, *Ballad Book*; Persichetti, *Serenade*, Op. 7; Persichetti, *Sonatinas*, Op. 63; Rebikov, *Pictures for Children*, Op. 37; **William K. Rogers, *6 Short Preludes on a Tone Row***; Satie, *Three Gymnopédies* [not counted]; **Webern,**

material for pianists of the levels covered by the Guide. In the Guide as a whole, Saulmon and Miller referred to 101 twentieth-century tonal concepts and works (90.2%), 11 atonal (9.8%).

A group of documents titled “CM Discoveries” were probably compiled by Saulmon as lecture notes for her Comprehensive Musicianship class. Here she presented a well conceived version of the common elements approach’s underpinnings. In the section on pitch organization, Saulman described two forms of what she called “Composit [sic] Tonality”: “Bitonal” and “Polytonal.”¹⁵¹⁰ She made no distinction between the contemporaneity of these and that of their parent, one-tonic-at-a-time tonality. She also listed “Atonal” as a type of pitch organization, and described serialization of pitch.¹⁵¹¹ As “Means of Tonal Organization,” she listed “Mode” and “Scale,” with “Siren,” chromatic, diatonic, “Skip Scales,” whole-tone, “Synthetic,” microtonal, “Tetrachord,” and diatonic as types of the latter, all of apparently equal contemporary validity.¹⁵¹² There is no way to tell how much time Saulmon spent on each possibility, but of 6 concepts specific to the

Kinderstücke; Wuensch, *Mini-Suite No. 1*; Barber, *Excursions*; Bartók, *Mikrokosmos Vol. V-VI*; Bartók, *14 Bagatelles*, Op. 6; Bartók, *Rumanian Dances*; Bartók, *Suite*, Op. 14; Bowles, *Six Preludes for Piano*; Copland, *Four Piano Blues*; Copland, *Sonata*; Cowell, *Piano Music*; Creston, *Rhythmicon 5-9*; **Dallapiccola, *Quaderno musicale di Annalibera***; Debussy, *Preludes, Book I-II* [not counted]; Dello Joio, *Capriccio on Interval of 2nd*; Dello Joio, *Piano Sonata No. 2*; Dello Joio, *Piano Sonata No. 3*; Dello Joio, *Suite No. 1*; Gershwin, *Three Preludes*; Ginastera, *Argentine Dances*; Ginastera, *12 American Preludes*; Harris, *American Ballads, Set I*; Harris, *Toccata*; Hindemith, *Ludus tonalis*; Hovhaness, *Macedonian Mountain Dance*; Hovhaness, *Shalimar Suite*, Op. 177; Kabalevsky, *Spring Games and Dances*, Op. 81; Kabalevsky, *Preludes*, Op. 38; Kodály, *Children’s Dances*; **Krenek, *12 Short Pieces Written in 12-Tone***; Mompou, *Scenes d’Enfants*; Muczynski, *Fables*; Muczynski, *Preludes*; Poulenc, *Mouvements perpétuels*; Poulenc, *Suite for Piano*; Prokofiev, *Visions Fugitives*, Op. 22; Shostakovich, *Fantastic Dances*; Shostakovich, *Preludes*, Op. 34; Tcherpnin, *Bagatelles*, Op. 5; Tcherpnin, *Expressions*; **Francis Thorne, *Eight Introspections***; Villa Lobos, *The Baby’s Dolls*; and Graham Whettam, *Prelude, Scherzo, and Elegy*. Mompou and Rebikov are not counted in the figures above and below (too early).

¹⁵¹⁰ Mary Ann Saulmon, “Discoveries V, Nov. 1—Jan. 4,” TMs, n.d., CMP Collection, 1.

¹⁵¹¹ *Ibid*, 2.

¹⁵¹² *Ibid*, 3.

twentieth century (bitonal, polytonal, atonal, serial, synthetic scales, and microtonal scales), 4 related to types of tonality, and 2 to atonality.

For “Creative Assignments,” students were to “[w]rite a seven-measure melody using only the intervals of the 2nd, 4th, [and] 5th,” as well as “a two-phrase melody using the intervals of the 2nd, 4th, 5th, and 7th.”¹⁵¹³ Such melodies would not inherently be tonal or atonal, but they were likely meant to be tonal, since a subsequent assignment, “Tone Row,” was labeled “Objective: Concept of atonal sound.”¹⁵¹⁴ There were three assignments based on the tone row, followed by “a composition based on a series other than the twelve-tone row.”¹⁵¹⁵ For a final, free text-setting assignment, students could write music that was tonal, atonal, polytonal, or polymodal, with the latter two possibilities bracketed and modified by the notation “or both.”¹⁵¹⁶

A “Guide for Analysis” referred to atonal, tonal, polytonal, and polymodal “Degree[s] of Tonality”; to “Slide,” microtonal, chromatic, diatonic, whole tone, “Skip,” and synthetic scales; and to aleatory means of pitch organization,¹⁵¹⁷ with Tertian, Quartal, Secundal, Intervalic, Polychordal, and Mirror as options for harmonic organization.¹⁵¹⁸ Altogether these total two ideas associated with atonality (atonal and aleatory), 6 with twentieth-century tonality (polytonal, polymodal, microtonal, synthetic scale, quartal, and polychordal), and 10 with more ambiguous associations.

¹⁵¹³ Mary Ann Saulmon, “Creative Assignments, TMs, n.d., CMP Collection, 2.

¹⁵¹⁴ *Ibid.*, 3.

¹⁵¹⁵ *Ibid.*

¹⁵¹⁶ Mary Ann Saulmon, “Outline for Organizing Op. 9 [Assignment 9],” TMs, n.d., CMP Collection.

¹⁵¹⁷ Mary Ann Saulmon, “Guide for Analysis,” TMs, n.d., CMP Collection, 1.

¹⁵¹⁸ *Ibid.*, 2.

Saulmon's class log included 26 musical examples, of which 8 were atonal (30.8%); of the remainder, 16 (61.5%) were tonal, while 2 were works with unknown pitch material.¹⁵¹⁹

Part II of Saulmon's musicianship test featured familiar questions. Students were asked to classify 3 aural examples as "tonal," "polytonal," or "atonal," but it is impossible to tell what excerpts were played.¹⁵²⁰ Another question asked students to identify a "chordal passage" as "secundal, quartal, intervalic [sic], or polychordal"; there is again no way to know what was played, but this time the question itself referred to twentieth-century tonal procedures.¹⁵²¹ Finally, 4 excerpts required labeling as one of Baroque, Classical, Romantic, or Contemporary, but there is no telling what the Contemporary excerpt may have been.¹⁵²² Thus, Saulmon's Part II mentioned a total of 2 twentieth-century tonal techniques and 2 not particularly associated with tonality or atonality. Part III instructed students to "Write a 12 tone row, then write a short composition based on [it]."¹⁵²³ This added one clear reference to atonality, so that of Saulmon's whopping 187 distinct references to either twentieth-century tonal or atonal

¹⁵¹⁹ Mary Ann Saulmon, "CMP Log," TMs, August 1971 through May 1972, CMP Collection. Twentieth-century examples are Hovhannes, *October Mountain*; **Xenakis, *Orient-Occident***; **Xenakis, *Concrete PH***; **Cage, *Dance***; Cowell, *The Banshee*; Cage, *Notation*; "Peace III" from the album Nonesuch Guide to Electronic Music; Finney, *Piano Games*; Cooper, *Cycles*; **Gaburo, *Pearl White Moments***; "**Babbitt**" [no piece named]; Dello Joio, *Suite for the Young*; Benson, *Four Daydreams for Piano*; Parotisz, *Discoveries at the Piano*; Scheltman, *Recreations for Piano*; Copland, *Piano Sonata*; Ginastera, "Creole Dance" from *American Preludes*; Ives, *Three Places in New England*; [Copland], *Billy the Kid*; [Bernstein], *Fancy Free*; *Concerto for Orchestra* [no composer given]; **Webern, *Kinderstück***; **Starer, *Grey***; **Rochberg, *Twelve Bagatelles***; and "Pandiatonic piano pieces by Kodály and Milhaud."

¹⁵²⁰ Saulmon, Boyle, and Radocy, "Musicianship Skills Test, Part II, TMs, n.d., CMP Collection, 4.

¹⁵²¹ Ibid.

¹⁵²² Ibid, 7.

¹⁵²³ Saulmon, Boyle, and Radocy, "Musicianship Skills Test, Part III, TMs, n.d., CMP Collection, 2.

material, 44 (23.5%) were atonal.

SECM: Loren Smith

Loren Smith taught general music in the Oak Grove Elementary School District, San Jose, California.¹⁵²⁴ His few stated objectives that pertained to specific styles referred to atonal or otherwise avant-garde ideas: “Given specific musical directions (limits), the student will improvise an atonal piece”; “Given a six-note row, the student will construct a serial melody”; and “Given a performance medium of three percussionists, the student will be able to plan a short aleatoric work of 30-90 seconds.” These objectives accounted for only 3 of the 46, however.¹⁵²⁵

Smith’s test approached the historical placement question idiosyncratically, asking students to choose the “*historical event* ... most likely to have occurred about the *same time* [each] musical example was written” [emphasis original].¹⁵²⁶ Possibilities included “Launching of Sputnik” and “First man walking on moon,” indicating the possibility of music from the past two decades, though not what type of music it was. The written portion of Smith’s test made students write a melody using a given six-note row, while a final question requested a composition with indicated instrumentation but unindicated style. Thus, while Smith’s materials show that he introduced his students to atonality, they do not indicate whether twentieth-century tonal practices were also covered.

¹⁵²⁴ “Symposium on Evaluation of Comprehensive Musicianship ... List of Participants,” TMs, n.d. [1971], CMP Collection.

¹⁵²⁵ Loren Smith, “Personal Philosophy,” TMs, n.d., CMP Collection, 6.

¹⁵²⁶ Loren Smith, “Musicianship Test Part I,” TMs, n.d., CMP Collection, 1.

SECM: Virginia Walker

Virginia Walker taught general music at Canon Elementary School in Colorado Springs, Colorado.¹⁵²⁷ She couched her objectives as detailed lesson plans that named specific musical examples, including these twentieth-century items: Kodály, “Viennese Musical Clock”; Thomson, “Alligator and the Coon”; Bartók, “Jack in the Box”; Copland, “Circus Music”; Menotti, “Shepard’s Dance” [sic]; Stravinsky, “Berceuse”; Berio, “Visages”; Carter, *Eight Etudes and a Fantasy*; Hindemith, “Schnelle Viertel”; Varèse, *Ionisation*; “MENC Electronic Music Recording of school composers’ works”; and “Partsch [sic] excerpts.”¹⁵²⁸ The MENC recording has unknown pitch material and the Varèse has none; besides these, all are tonal in one way or another except for the Berio and Carter works (16.7% of the total). Thomson, Menotti, and Copland were still living, and the first two had never written an atonal work; their styles were thus clearly represented as contemporary.

SECM: Roger Warner

Roger Warner was the band director at University City Senior High School in University City, Missouri.¹⁵²⁹ His goals pertaining to twentieth-century content were rendering students able to “identify whether [a] melody is structured around a tonal center[,]”¹⁵³⁰ “analyze and describe ... chord types” including “tertial [sic], secundal

¹⁵²⁷ “Symposium on Evaluation of Comprehensive Musicianship ... List of Participants,” TMs, n.d. [1971], CMP Collection, 2.

¹⁵²⁸ Virginia Walker, [untitled account of goals and objectives], TMs, n.d., CMP Collection.

¹⁵²⁹ “Symposium on Evaluation of Comprehensive Musicianship ... List of Participants,” TMs, n.d. [1971], CMP Collection, 2.

¹⁵³⁰ Roger Warner, “Specific Goals,” TMs, n.d., CMP Collection.

[sic], quartal, [and] bi-chordal,”¹⁵³¹ describe in “either a short electronically conceived composition or a traditional media composition” their observations of “attack, timbre, duration, amplitude, [and] decay,”¹⁵³² and describe aspects of “a musical composition utilizing timbre and dynamics as a chief structural device.”¹⁵³³ These goals indicate Warner’s intention to expose students to textural types of atonal music, to electronic music, and to twentieth-century tonal development, though they do not indicate proportions of exposure.

Warner’s proposal for funding from the Missouri State Department of Education to design an “Innovative Instrumental Music Curriculum Based on the Perceptual and Conceptual Approach to Teaching Comprehensive Musicianship in the Band Program” stated his intention to have the band rehearse and play arrangements of 3 works—Shostakovich’s *Symphony No. 5*, Finale; Ives’s *Variations on America*; and Stravinsky’s *The Firebird*, Berceuse and Finale—while studying, respectively “the symphony: its evolution from the time of Haydn to the present,” presumably represented by Shostakovich; Ives’s “significance as a composer; his forward-looking style; [and] his contemporaries, Stravinsky, Schoenberg, [and] Bartók”; and “several of Stravinsky’s works, his changing style, his philosophy, [and] his influence on 20th century music.”¹⁵³⁴ If all this were done, Warner’s proposed course would have presented mostly tonally-oriented subject matter as contemporary, with just one mention of Schoenberg to intrude

¹⁵³¹ Ibid.

¹⁵³² Ibid.

¹⁵³³ Ibid.

¹⁵³⁴ Roger Werner, “The Design of an Innovative Instrumental Music Curriculum Based on the Perceptual and Conceptual Approach to Teaching Comprehensive Musicianship in the Band Program,” TMs, 1969, CMP Collection, 27.

on the impression of unbroken tonality.

The program of University City's 1972 spring concert included only the Shostakovich symphony and an arrangement from Orff's *Carmina Burana* to represent twentieth-century non-popular literature, along with a "Live Electronic Music Performance" by a student.¹⁵³⁵ Considering Warner's proposal and his spring concert program, it appears that he presented mainly tonal music as "contemporary," though his objectives show that he presented atonal materials as well (only materials confirmed to have been used in the course are included Table 63 below.

Does Warner's SECM test provide a better view of the proportions? Part I began with two questions asking students to listen to an excerpt and indicate the presence or absence of a tonal center, as well as whether the excerpt's "scale pattern" was "major," "minor," "modal," or "12-tone."¹⁵³⁶ The remainder of Part I called for descriptive essays on the rhythm, timbre, and other "organization" procedures of heard excerpts, and it is not possible to tell what kind of music was played. Part II of the test asked for an essay about one composer from a list including only Webern and Schoenberg to represent the twentieth century.¹⁵³⁷ Between Parts I and II, it certainly appears that atonality was discussed in Warner's class, but there is insufficient data to be confident of proportions.

In Warner's materials there were 8 references to twentieth-century tonal concepts and composers (counting only the first reference for composers), 6 to atonality or atonal composers. Thus, of 14 specific references, 57.1% were to twentieth-century tonality and

¹⁵³⁵ Program in the form of a form letter from Warner to the school community, 17 April 1972, CMP Collection.

¹⁵³⁶ [Warner, Boyle, and Radocy], "Musicianship Test Part I," TMs, n.d., CMP Collection, 1.

¹⁵³⁷ [Warner, Boyle, and Radocy], "Musicianship Test Part II, TMs, n.d., CMP Collection, 5.

42.9% to atonality. Regarding confirmed activities, however, there were 5 references to twentieth-century tonality, including the works the band played, and 5 to atonality—an even split. Both twentieth-century tonal composers whose music the band played were still living, so their music would have been perceived as fully contemporary.

SECM: Barbara Woodward

Barbara Woodward taught at Council Rock Intermediate School in Newton, Pennsylvania.¹⁵³⁸ Her objectives included the intention that, by the end of her course, “[t]he student will be able to creatively develop a score using symbols of his own choosing for a ‘sound object’ composition”¹⁵³⁹; this indicates that she planned to work with texture as a formal factor. Woodward’s log mentions that she had students pursue sound composition,¹⁵⁴⁰ as well as the following other twentieth-century examples and concepts: Lou Harrison, *Suite for Violin, Piano, and Small Orchestra*; Bartók, *Sonata for Two Pianos and Percussion*;¹⁵⁴¹ Partch, *Cloud Chamber Music*; Cowell, *The Banshee*; and George Self, *Garnett*.¹⁵⁴² Of these, all are either tonal in some fashion, make no use of pitch (Self), or use pitch too sparingly and subtly to matter for these purposes (Cowell).

¹⁵³⁸“Symposium on Evaluation of Comprehensive Musicianship ... List of Participants,” TMs, n.d. [1971], CMP Collection, 2.

¹⁵³⁹ Barbara Woodward, “Objectives,” TMs, n.d., CMP Collection, 5.

¹⁵⁴⁰ Barbara Woodward, “CMP Log ... Sept. 13 to Sept. 24,” typewritten form with handwriting, September 1971, CMP Collection.

¹⁵⁴¹ Woodward, “CMP Log ... Sept. 27 to Oct. 15,” typewritten form with handwriting, October 1971, CMP Collection.

¹⁵⁴² Woodward, “CMP Log ... Feb. 1 to Feb. 18,” typewritten form with handwriting, February 1971, CMP Collection.

Woodward’s test included 3 questions asking students to match listening excerpts with time-periods, including “Contemporary.” As always, however, the identity of the excerpts is unknown.¹⁵⁴³ Finally, in Part II of the test, students were to “[w]rite a ‘sound object’ composition”¹⁵⁴⁴; this is the only known twentieth-century concept on Woodward’s test. She clearly introduced the class to twentieth-century tonal methods, focusing on unconventional tonalities, and also to textural music, but there is no evidence that she discussed “traditional” atonal music.

SECM Summary

The SECM courses are summarized in Table 63.

| Teacher | City | 20th-century tonal references (percentage) | Atonal references (percentage) |
|-------------------|----------------------------|--|---|
| Stephen Clemments | Wichita, Kansas | 1 (33.3%) | 1 (33.3%), 1 unpitched (33.3%) |
| David D’Angelo | Mountain View, California | 14 (63.6%) | 5 (22.7%), 3 musique concrète (13.6%) |
| Howard Dunn | Dallas, Texas | 2 (100%) | 0 (0%) |
| B.J. Frost | Nashville, Tennessee | 1 (100%) | 0 (0%) |
| Betty Jacobson | Evanston, Illinois | 4 (66.7%) | 2 (33.3%) |
| Mary Pignolet | Brookfield, Wisconsin | insufficient data | |
| Jacqueline Regan | St. Louis Park, Minnesota | 4 (50%) | 4 (50%) |
| Mary Ann Saulmon | Chapman, Kansas | 143 (76.5%) | 44 (23.5%) |
| Loren Smith | San Jose, California | 0 (0%) | 2 (66.7%), 1 unpitched (33.3%) |
| Virginia Walker | Colorado Springs, Colorado | 8 (72.7%) | 2 (18.2%), 1 unpitched (9%) |
| Roger Warner | University City, Missouri | 5 (50%) | 5 (50%) |
| Barbara Woodward | Newton, Pennsylvania | 3 (50%) | 0 (0%), 3 unpitched or little pitch (50%) |
| totals | | 186 tonal (71.8%) | 64 atonal (24.7%), 9 other (3.4%) |

SECM materials are varied and sparse, so it is difficult to extrapolate much from them.

What *can* be extrapolated is that participating teachers took a range of approaches to twentieth-century music, rather than promulgate a lock-step message. SECM courses

¹⁵⁴³ [Woodward, Boyle, and Radocy], “Musicianship Test Part I,” TMs, n.d., CMP Collection, 5.

¹⁵⁴⁴ [Woodward, Boyle, and Radocy], “Musicianship Test Part II, Tms, n.d. CMP Collection, 5.

ranged in their known presentation of twentieth-century music from only tonal (Dunn, Frost, and Woodward) to only atonal (Smith). 4 displayed ratios reminiscent of earlier CMP courses (D’Angelo, Jacobson, Saulmon, and Walker), and 2 were completely even-handed according to surviving evidence (Regan, Warner)

In total, over two-thirds of the twentieth-century music and concepts featured in the SECM courses were tonal. Even omitting Saulmon’s exceedingly well-documented course, which was quite tonally-oriented, well over half of the material was tonal.

Consultative Services

During the 1971-72 academic year, CMP personnel again provided a variety of consultative services to institutions that endeavored to tweak their curricula. Few consulting situations generated documentation, however, beyond the fact that they occurred, and none produced a detailed record. All relevant data is presented in the table.

| Consultant | Organization (dates) | Purpose |
|--|---|---|
| Barbara Reeder ¹⁵⁴⁵ | 18 school systems (1971-72 academic year) as “School Music Consultant) | Presentations with unknown topics. ¹⁵⁴⁶ |
| William Thomson, David Willoughby, Robert Werner | Unnamed organizations in San Francisco and Denver (same trip, October 1971) | Purpose unstated. ¹⁵⁴⁷ |
| David Willoughby | Concordia Teachers College, Seward, Nebraska (November 1971) | Three-day workshop with sessions on “Revitalizing Music Teaching and Learning,” “Hearing, Creating, and Making Music,” and “Comprehensive Musicianship and College Teaching.” ¹⁵⁴⁸ |

¹⁵⁴⁵ Reeder was hired by the CMP as “School Music Consultant,” a part-time, salaried position (Roger Werner to Barbara Reeder, 21 April 1971, CMP Collection.).

¹⁵⁴⁶ “Barbara Reeder [Schedule for] CMP Consultative Services, 1971-1972,” TMs, [1971], CMP Collection.

¹⁵⁴⁷ Robert Werner to William Thomson, 27 September 1971, CMP Collection.

¹⁵⁴⁸ Donald K. Traebel to David Willoughby, 13 October 1971; “Concordia Teachers College Music Education Workshop, November 16, 17, 18,” typewritten brochure, 1971, CMP Collection.

| | | |
|---|---|--|
| Robert Trotter | Steven F. Austin University, Nacogdoches, Texas (early 1972) | Purpose unstated. ¹⁵⁴⁹ |
| Robert Trotter and David Willoughby | St. Paul Chamber Orchestra, Bemidji, Minnesota (7-9 August 1972) | Purpose unstated. Only stated content was the presenters' attempt to gauge the orchestra's reaction to a Janis Joplin song. ¹⁵⁵⁰ |
| David Willoughby and James Standifer | Six Institutions Consortium (11 October 1971) | Participation in Workshop on Comprehensive Musicianship at Livingstone College, Salisbury, North Carolina, ¹⁵⁵¹ as part of its "African and Afro-American Studies Curriculum Project." ¹⁵⁵² |
| David Ward-Steinman | Stetson University, DeLand, Florida (10-11 September 1971, 16 May 1972) | "[T]wo-day CMP mini-workshop" (September); ¹⁵⁵³ Consultation with CM faculty (May). ¹⁵⁵⁴ |
| David Willoughby | Western Illinois University, Macomb, Illinois (spring 1972) | Presentation to faculty and students. ¹⁵⁵⁵ |
| Robert Werner | Northwestern University (summer 1972) | Consulting with faculty during curriculum evaluation/revision. ¹⁵⁵⁶ |

In addition to these services, unknown members of the CMP—Robert Werner almost certainly among them—consulted with the National Association of Schools of Music in the formation of its new Basic Musicianship Statement, as discussed in greater detail

¹⁵⁴⁹ Robert Werner to M.E. Hall [Head of Music Department, Stephen F. Austin State University], 25 January 1972; Robert Trotter to Robert Werner, 3 April 1972, CMP Collection.

¹⁵⁵⁰ Robert Trotter and David Willoughby, "CMP Presentation—St. Paul Chamber Orchestra," TMs, n.d. [1972], CMP Collection.

¹⁵⁵¹ Ewa U. Eko [Coordinator, Six Institutions Consortium] to David Willoughby, 13 October 1971, CMP Collection.

¹⁵⁵² "Six Institutions' Consortium: African and Afro-American Studies Curriculum Project Workshop on Comprehensive Musicianship conducted by Dr. James Standifer," printed brochure, 1971, CMP Collection. The consortium's members were Bennett College, Greensboro, North Carolina; Barber-Scotia College, Concord, North Carolina; Shaw University, Raleigh, North Carolina; Winston-Salem State University, Winston-Salem, North Carolina; Livingstone College, Salisbury, North Carolina; and Saint Augustine's College, Raleigh, North Carolina.

¹⁵⁵³ David Ward-Steinman to Robert Werner, 14 September 1971, CMP Collection. Date from Robert Fort to Robert Werner, 21 September 1971, CMP Collection.

¹⁵⁵⁴ David Ward-Steinman to Robert Werner, 13 July 1972, CMP Collection.

¹⁵⁵⁵ David Willoughby to Glenn R. Wiesner [Chairman, Department of Music, Western Illinois University], 1 June 1972, CMP Collection.

¹⁵⁵⁶ Robert Werner to Jack Pernecky [Dean of School of Music, Northwestern University], 28 June 1972, CMP Collection.

below.¹⁵⁵⁷

Presentations at Conferences

Ten CMP-related sessions were presented at the 1972 biennial MENC conference in Atlanta.¹⁵⁵⁸ These were:

“Comprehensive Musicianship: Its Implications for Enhancing the High School Keyboard Class,” by Marguerite Miller and Mary Ann Saulmon (8 March)

“Junior High School General Music – A Comprehensive Approach,” by James Standifer (8 March)

“Comprehensive Musicianship: Implications for the College Piano Class,” by Merrill Bradshaw and Francis Larimer (9 March)

“Comprehensive Musicianship and the Community College,” by Eugene Bonelli, Martin Mailman, and Otto Mielenz (9 March)

“A Common Elements Demonstration Involving Multiple Musical Experiences for Early Adolescent Students,” with no presenters indicated (9 March)

“Music for Tomorrow’s Principals, Parents and Patrons,” by Robert Trotter (10 March)

“Comprehensive Musicianship: A Basis for High School Music Programs,” by Mary Ann

¹⁵⁵⁷ “Preliminary Grant Proposal To: National Endowment for the Arts, From: Contemporary Music Project,” TMs, March 1972, CMP Collection, 4-5.

¹⁵⁵⁸ “Atlanta MENC Convention CMP Meetings,” TMs, 1972, CMP Collection. The immediately following references to sessions are all from this three-page document.

Saulmon, Betty Jacobson, and Martha Hayes (11 March)

“Utilizing Elements of Comprehensive Musicianship in Teacher Education,” by Sister Christian Rosner (12 March)

“Comprehensive Musicianship: A Basis for Teacher Education,” by James Searl and James Mason (12 March), and a general session with keynote address by Norman Dello Joio. The latter’s text does not appear to survive, though it was on the topic of “The Musician-Teacher in Society.”¹⁵⁵⁹

A handout for the presentation by Saulmon, Jacobson, and Hayes featured a list of the materials used in Jacobson’s Evanston classes. Examples of “Materials and Procedures Used” in Materials of Music Part I were Colin McPhee, *Tabu Tabuhan*; Bartók, *Mikrokosmos* (unspecified part); Foss, *Phorion*; Ives, *Variations on America*; Poulenc, *Mouvements perpétuels*; Stravinsky, *Five Fingers*; Ashley, *She was a Visitor*; Stravinsky, *Greeting Prelude*; Stout, *Cello Sonata*; Kabalevsky, *Children’s Pieces*, Op. 27; “Tonal emancipation – diatonic, twelve-tone, microtones, electronic”; “Chords based on intervals other than thirds”; Allgood, *Pentacycle for Bassoon & 4 channel tape*; Berio, *Sinfonia*; Stravinsky, *Fanfare for Two Trumpets*; Ives, *Symphony No. 4*; and Reich, *Come Out*.¹⁵⁶⁰ In Materials II and III classes, students were to compose “Original 12-tone row[s]” and “a two-voice piece using a 12-tone row, with Rochberg’s *Twelve Bagatelles*, Bartók’s *String Quartet No. 4*, Stout’s *Cello Sonata*, Xenakis’s *Nomos Alpha*, and Varèse’s *Density*

¹⁵⁵⁹ “MENC Atlanta,” *Music Educators Journal* 58, No. 6 (February 1972): 30.

¹⁵⁶⁰ [Betty Jacobson], “Examples of Materials and Procedures Used In Materials of Music I,” TMs, 1972, CMP Collection, 1.

21.5 as “listening materials”; and analyze Stravinsky’s *L’Histoire du soldat* and “Serialism & Atonality in 20th Century Works.”¹⁵⁶¹

Of the works and concepts mentioned here, 9 included or referred to atonal pitch materials, 11 tonal, while one (Allgood) had unknown pitch material, 2 (Xenakis and Reich) had no pitch material, and one (Foss) was built from distortions of tonal excerpts. On one hand, all the tonal items save for Kabalevsky and Stravinsky were by then-deceased composers, and Stravinsky lived for only one more month. On the other hand, all but Bartók had been alive within the previous two decades, and McPhee and Poulenc would, if alive, have only been in their early seventies. Thus, the tonal music would have felt fairly contemporary. Jacobson’s and Saulmon’s SECM materials indicate that their courses featured mainly tonal twentieth-century works and concepts.

At the 1972 Pennsylvania Music Educators Association, CMP presentations were given by Eunice Boardman, Thayne Tolle, David Willoughby, Robert Werner, Thom Mason, and Sally Monsour, but no record of their content survives.¹⁵⁶² The Washington Music Educators Association engaged Martin Mailman for its spring conference on 17 and 18 March 1972, to which the CMP agreed to pay his transportation. He was involved in sessions titled “Common Concerns in Music Education,” “CMP – Comprehensive Musicianship and Its Importance to Two and Four Year Colleges,” and “Continuing

¹⁵⁶¹ [Betty Jacobson], “Examples of Materials and Procedures Used In: Materials of Music II [and] Materials of Music III, TMs, 1972, CMP Collection, 2.

¹⁵⁶² “[CMP Sessions at the] PMEA Convention, Pittsburgh, Pennsylvania, January 6-8, 1972,” TMs, [1971 or 1972], CMP Collection. The sessions were: Boardman, “The Common Elements Approach in the Elementary School,” “Involvement with Music in the Elementary School,” and “A Complete Musical Experience—Elementary School”; a junior high version of each Boardman talk by Monsour; Mason, “The College ‘Music Theory-Literature’ Classroom” and “Musicianship Development Through the Jazz-Rock Ensemble” (with Tolle); Tolle, “The Common Elements Approach for All High School Students” and “Musicianship Development Through the High School Ensemble” (with Werner). A panel on “The Realities of the Music Profession and Teacher Education” was chaired by Werner.

Educational Opportunities for the General Community Through the Community Colleges.”¹⁵⁶³ Thayne Tolle gave three sessions at the Kansas Music Teachers Association meeting, 13 through 15 November 1971 in Manhattan, Kansas, though his report did not describe much of what he talked about; it noted only that Aaron Copland was guest speaker, and since Tolle had noticed similarities between Comprehensive Musicianship and ideas in Copland’s book *What to Listen For in Music*, he “tried to capitalize on this fact during [his] remarks.”¹⁵⁶⁴

In other educational activities that generated no surviving content information, Martin Mailman made CMP-funded appearances at conventions of the College Band Directors National Association Southern (Memphis, Tennessee, January 1972), and Southwestern regions (un-named Kansas city, February 1972)¹⁵⁶⁵; and Robert Werner visited the University of North Carolina, Greensboro for a workshop titled “The Development of Instructional Objectives and Evaluative Procedures in Music and Music Education” that included lectures by him, Paul Lehman (Chairman, MENC National Commission on Instruction), and Bennett Reimer of Case Western Reserve University.¹⁵⁶⁶ Given the topic of the latter workshop, Werner presumably discussed the SECM’s efforts to create standardized objectives and testing mechanisms for comprehensive musicianship.

¹⁵⁶³ Raymond W. Thompson [President, Washington Music Educators Association] to Robert Werner, 22 October 1971. CMP Collection.

¹⁵⁶⁴ Thayne Tolle, “Kansas Music Teachers Association (MTNA),” TMs, n.d. [1971], CMP Collection.

¹⁵⁶⁵ Martin Mailman [provider of information to secretary], “Martin Mailman called in the following CMP related appearances,” TMs, n.d. [after March 1972], CMP Collection, 2.

¹⁵⁶⁶ “The University of North Carolina at Greensboro School of Music, 579a Music Education Workshop: The Development of Instructional Objectives and Evaluation Procedures in Music and Music Education,” TMs, n.d. [1972], CMP Collection.

Further Educational Activities

The CMP awarded long-time affiliate David Childs of Wichita State University a grant of \$1800 to plan and host a Junior College Project in 1971-72.¹⁵⁶⁷ Childs's report, however, featured no information about the project's content except that it included a panel discussion, "Comprehensive Musicianship and the Professional Transfer Curricula in Community Colleges," held at the Kansas Music Educators Association Convention on 25 March 1972 and featuring Thayne Tolle, Childs, and two local professors.¹⁵⁶⁸ Earlier correspondence indicates that the Junior College Project included a March conference, to which nine participants, including Martin Mailman but no other recognized names, had their attendance paid.¹⁵⁶⁹ No information survives on what was said at these events, or about what other ideas were promulgated by Childs's project.

From 4 to 6 October 1971, a joint meeting of the National Association of Schools of Music's Commission on Graduate Studies and Commission on Undergraduate Studies was held in Denver, Colorado, with funding from the CMP.¹⁵⁷⁰ Its purpose was to discuss NASM's accreditation process, and as part of that task it generated a Basic Musicianship Statement that bears possible traces of the CMP's involvement:

[. . .] All undergraduate curricula should, therefore, provide the following:

1. A conceptual understanding of such musical properties as *sound*, *rhythm*, *melody*, *harmony*, *texture*, and *form*; and opportunities for developing a comprehensive grasp of their interrelationships as they form the cognitive-affective basis for listening, composing and performing.

¹⁵⁶⁷ David Childs to Robert Werner, 5 April 1973, CMP Collection.

¹⁵⁶⁸ Ibid.

¹⁵⁶⁹ David Childs to Robert Werner, 18 September 1971, CMP Collection.

¹⁵⁷⁰ *CMP Newsletter* 3, No. 2 (Winter 1972): 4.

2. Repeated opportunities for enacting in a variety of ways the role of listener (analysis), performer (interpretation), composer (creation) and scholar (research).

3. A repertory for study that embraces all cultures and historical periods [emphasis original].¹⁵⁷¹

Both the idea of universal undergraduate exposure to composition and the idea that the curriculum should encompass “all cultures and historical periods” would have been pushed by the Project, though these tenets could certainly have emerged without CMP input. The CMP’s subsequent application to the NEA revealed that the new Musicianship Statement had its genesis in “a meeting with CMP consultants of the Graduate and Undergraduate Commissions of the National Association of Schools of Music, convened at their request in October 1971,” and characterized it as “[a]n important outgrowth of this meeting.”¹⁵⁷² The Statement itself, seeming to innovate while actually advocating very little, appears political in character, most likely the result of either caution or compromise. By prescribing the “music of all ... historical periods,” it technically advocated the study of twentieth-century music, but this meaning would only have stood out to those already in agreement. The word “historical” is equivocal: “historical” and “contemporary” could have been considered not to overlap by some observers, so the “historical” part of the twentieth century could have been considered by some teachers to be adequately covered with Debussy and Mahler. Meanwhile, the Statement’s recommendation that music be taught as “sound,” respecting the significance of all parameters, was potentially friendly to less traditional, more esoteric, types of music, but

¹⁵⁷¹ Ibid.

¹⁵⁷² “Preliminary Grant Proposal To: National Endowment for the Arts, From: Contemporary Music Project,” TMs, March 1972, CMP Collection, 4-5.

it did not come close to mandating their inclusion in the curriculum.

From 19 through 21 May 1972, a CMP-funded “Think-Tank” for members of the NASM Commission on Undergraduate Studies, along with other “experts,” took place in Phoenix, Arizona.¹⁵⁷³ CMP-affiliated participants were Eugene Bonelli, Robert Trotter, Robert Werner, Charles Ball, Thayne Tolle, and David Willoughby.¹⁵⁷⁴ The Think Tank’s purpose was “to raise questions and bring information to the Undergraduate Commission of NASM so that there may be meaningful revisions made in our accreditation requirements[.]”¹⁵⁷⁵ The CMP’s influence on those revisions is not documented.

¹⁵⁷³ Werner Imig [Chairman, NASM Commission on Undergraduate Studies] to “‘Think-Tank’ Participants,” 26 April 1972, CMP Collection.

¹⁵⁷⁴ “‘Think-Tank’ Participants,” TMs, n.d., CMP Collection.

¹⁵⁷⁵ Imig to “‘Think-Tank’ Participants,” 26 April 1972.

Chapter 16. Trying to Cement a Legacy: 1972-73

The CMP concluded its activity with a final Professional-in-Residence, two final Program II grants, thirteen summer courses, and four Forums. It continued to provide consulting services, collaborated with Kentucky Public Television on a film, *What Is Music?*, and attempted for a time to secure continuation funding. Several of these projects—particularly the forums—were oriented toward continuing the CMP’s influence past its scheduled termination date, as well as potentially attracting new sponsors.

| Composers and Theorists | |
|-------------------------|---|
| Samuel Adler | Eastman |
| Grant Beglarian | University of Southern California |
| Arrand Parsons | Northwestern University |
| Vincent Persichetti | Juilliard |
| Phillip Rhodes | Composer-in-Residence, Louisville, Kentucky |
| William Thomson | Case Western Reserve University |
| Others | |
| Frances Andrews | Pennsylvania State University, University Park |
| Edward F. D’Arms | Ford Foundation |
| John Davies | George Peabody College for Teachers |
| Sidney Foster | Indiana University |
| Charles L. Gary | Executive Secretary, MENC |
| Wiley Housewright | Florida State University |
| Beth Landis | Director of Publications, MENC, Riverside, Calif. Public Schools, retired |
| Jan LaRue | New York University |
| Russell Sanjek | Vice President, Public Relations, BMI |
| Jack Schaeffer | Seattle Public Schools |
| Gale Sperry | Florida Technological University |
| Robert Trotter | University of Oregon |
| Louis Wersen | Philadelphia Public Schools |

At their January 1972 meeting, the Project Policy committee agreed to place Thom Mason, who had been an instructor at several CMP workshops and a Program II recipient, in Dallas–Fort Worth as Professional-in-Residence.¹⁵⁷⁶ It also awarded grants to Southern Methodist University, with point man Eugene Bonelli, and to David Woods of Colorado Academy, both for the development of curricula based on comprehensive

¹⁵⁷⁶ Robert Werner to Project Policy Committee [memorandum] , n.d. [after 7 April 1972], CMP Collection, 2.

musicianship.¹⁵⁷⁷

In Spring 1972, the CMP still had hopes for continuation past its scheduled June termination. Sometime in March, the Music Panel of the National Endowment for the Arts recommended, based on a preliminary proposal discussed below, that the Project submit a full-length application, albeit with the understanding that matching funds would be required.

A significant personnel change affected the Project's final year. Dello Joio had been on the faculty of Mannes College since 1956, but he took a position at Boston University for Fall 1972. With it came the role of Dean of the School of Fine and Applied Arts, Dello Joio's assumption of which caused him to resign as CMP Chairman, though he remained on the Project Policy Committee.¹⁵⁷⁸ He was replaced as chairman by Edward D'Arms, who had been associated with the Project from its beginning, as Associate Director of the Ford Foundation's program in Humanities and the Arts, but was now retired and serving on the Project Policy Committee. Evidence exists that Dello Joio was forced to resign by Ford Foundation policy. On 5 September 1972, Dello Joio wrote to McNeil Lowry, the foundation's Vice President for the Arts and Humanities, that "my resignation is a wrench for me personally but in light of our last meeting ... I am taking this action as being in line with what you indicated was Foundation policy[.]"¹⁵⁷⁹ Lowry wrote back to him that he approved of D'Arms as the replacement because of his "position of objectivity," recalling that Dello Joio had "pointed out ... that with the

¹⁵⁷⁷ Ibid., 4.

¹⁵⁷⁸ Edward F. D'Arms to CMP Project Policy Committee Members [form letter], 16 November 1972, CMP Collection.

¹⁵⁷⁹ Norman Dello Joio to W. McNeil Lowry, 5 September 1972, CMP Collection.

exception of Chet D'Arms, every other member of the Board [Project Policy Committee] risked the same appearance of a conflict of interest through an official association with an institution engaged in music education[.]”¹⁵⁸⁰

Since Dello Joio had been associated with “an institution engaged in music education” all along, it can be inferred that the problem was not his new association with BU, but his status there as Dean. In any event, D'Arms became Chairman for what would prove the Project's final months, though most decisions for the year had already been made.

Program I: Professionals-in-Residence

Thom Mason (Dallas, Texas)

Thom Mason was officially placed in Dallas as “composer and comprehensive musician in residence” and expected to contribute to “the developing programs in the Dallas Public Schools [which the Project had been nurturing with consultative services], SMY, and the community in general[.]”¹⁵⁸¹ He was administratively attached to Southern Methodist University, which received and disbursed the funds for his salary; though Mason was to “have no direct teaching responsibilities,” he would be considered an adjunct professor and “present demonstrations, lectures, etc. periodically as determined by the University in consultation with him.”¹⁵⁸² At the same time, SMU received a CMP grant for curricular development, which may have had to do with Mason's appointment, or *vice versa*.

The terms of Mason's arrangement were not upheld. Mason “taught an experimental

¹⁵⁸⁰ W. McNeil Lowry to Norman Dello Joio, 5 October 1972, CMP Collection.

¹⁵⁸¹ Robert Werner, “Memorandum . . . Re: Recommendations of Policy Committee and Implementation since January Meeting,” TMs, n.d. [1972], CMP Collection, 2.

¹⁵⁸² Robert Werner to Eugene Bonelli, 25 April 1972, CMP Collection.

section of Sophomore Theory at SMU” and also “presented a two week workshop in improvisation for School Music Teachers” there, in addition to designing, though apparently not teaching, the university’s “new CM freshman core course” along with Thayne Tolle.¹⁵⁸³ He consulted for seven colleges and school districts besides SMU, performed in several places as a saxophonist, “formed a jazz/rock group,” and composed several pieces, though his accounts of these vary.¹⁵⁸⁴ In his main report, Mason listed seven compositions, which appear to feature a wide range of techniques:

November 72 (for synthesizer and pre-recorded tape)

Four Moods for Mixed Octet

Differences (for jazz sextet and pre-recorded tape)

Dialogue (for synthesizer and pre-recorded tape)

8754 Lydian Place (a jazz composition)

Convergence (for any six players)

Awakening (for jazz/rock sextet)¹⁵⁸⁵

An undated letter to David Willoughby, however, “in reply to [his] request for information concerning compositions written during [Mason’s] stay as Professional Musician in Residence at SMU,”¹⁵⁸⁶ listed only *November 72* and *Differences* in common with the report above, and four additional works: *Encounter*, for piano and tape; “two stage band arrangements,” and *Entracte music*, for tape. The last was written for a concert of Mason’s works at SMU on 1 April 1973 that featured the selections named in

¹⁵⁸³ Thom Mason to Robert Werner, n.d. [“Final Report 1972-73” noted in header], CMP Collection.

¹⁵⁸⁴ Ibid.

¹⁵⁸⁵ Ibid.

¹⁵⁸⁶ Thom Mason to David Willoughby, n.d. [1973], CMP Collection.

the main report.¹⁵⁸⁷

Mason's descriptions of his works in the Willoughby letter indicate a variety of pitch material. *November 1972* is described as featuring "12-tone, jazz and aleatoric techniques" and being "designed to explore both tonal and atonal possibilities," while *Differences* is "a jazz/rock composition using thematic, rhythmic and harmonic materials taken from a Ba-benzuli [sic] Pygmi recording."¹⁵⁸⁸ Given his propensity to write and perform rock and jazz influenced music, Mason is a difficult composer to classify. Rock and jazz are, strictly-speaking, not "twentieth-century tonal music" for the purposes of this study; they are something separate—popular music. Meanwhile, Mason's non-rock, non-jazz works may have been atonal at least in part, as he himself describes. In any event, Mason was not a "typical" composer, if one can be said to exist, but his placement as Professional-in-Residence most likely owed at least as much to his prior Project contributions as to his music.

Program II: Individual Teacher Grants

Eugene Bonelli

As chairman of the music department at Southern Methodist University, Eugene Bonelli was responsible for the CMP's grant, intended "to support the continuing development of a comprehensive musicianship curriculum."¹⁵⁸⁹ The grant was part of a relationship between the CMP and SMU that had begun with summer workshops in 1971 and 1972 and was now markedly intensified. Curricular materials associated with the grant pertained to a "Materials and Skills" course at the Freshman level. Its "Syllabus of

¹⁵⁸⁷ "aspects: the music of Thom David Mason," concert program, 1 April 1973, CMP Collection.

¹⁵⁸⁸ Mason to Willoughby, n.d.

¹⁵⁸⁹ "More Grants to SMU," *Southwestern Musician—Texas Music Educator* (April 1972): 5.

Concepts” described, by way of pitch material, “Scale Resources from 3 to 12 or more pitches,” including “M[ajor and] m[inor] scales, modes, pentatonic scales, modal mixture, relative and parallel scales and 12-tone technique.”¹⁵⁹⁰ The presentation of tonal and atonal materials as a continuum might imply a chronological push toward atonality as more “contemporary,” but it could equally denote a static taxonomy. Further mentions of specifically twentieth-century concepts were “Aleatoric Techniques,” listed in the conducting portion of the course, and “Serial and aleatoric techniques,” found among the “Composition” competencies.¹⁵⁹¹

A supplement to “Unit I: Melody” declared tonality—though it never used the word—to consist of “[c]ompositions for 7 and 8 pitches.” It further claimed that “[c]ompositions using 9, 10, or 11-tone scales are rare ... it is recommended that the next topic for study be Classical 12-tone theory [while a] study of Free-atonality [sic], as it applies to melody, would be an excellent topic to follow 12-tone theory.”¹⁵⁹² Lastly, the syllabus’s section on “2-Part Music” stated that “[t]he principles of 2-part 20th century music can be presented by combining counterpoint with the concept of ‘interval tension.’”¹⁵⁹³ No era’s tonal practice is excluded by this suggestion, but the syllabus called separately for tonal harmony to be taught “by combining species counterpoint, Hindemith’s Interval Root Theory, and tonal chord progression.”¹⁵⁹⁴ The SMU materials did not explicitly refer to

¹⁵⁹⁰ [Eugene Bonelli, et. al], “Freshman MAS 1401: A Syllabus of Concepts,” n.d. [1972], CMP Collection, 1.

¹⁵⁹¹ Ibid, 3.

¹⁵⁹² Ibid, 4.

¹⁵⁹³ Ibid, 5.

¹⁵⁹⁴ Ibid.

any twentieth-century tonal music or concepts, nor did they refer to specific music or pitch-related concepts besides those just mentioned. Thus, the SMU curriculum must be considered atonally-oriented in its approach to twentieth-century music, though considering circumstantial evidence it probably was not: it seems unlikely that an atonally oriented course would make key use of Hindemith's intervallic theory .

David Woods

David Woods chaired the music department at Colorado Academy in Englewood, Colorado, a K through 12 private school that had already implemented a “CMP Oriented Curriculum.”¹⁵⁹⁵ Woods desired released time for “the planning, evaluating, and implementation of the program in its second year[.]”¹⁵⁹⁶ His application included a description of the “Upper School Music Materials” course, in which students explored “the musical elements of sound, time and space” in “a variety of musical styles and settings from Bach to Cage and Boulez.”¹⁵⁹⁷ They were exposed to “electronic music, computer music, construction of synthetic scales, use of the 12-tone row, pointillism, and other contemporary compositional techniques,” and allowed to “compose fugues, rock operas, experimental works, symphonies, etc.,” with “the type and the style of the music . . . up to the individual student.”¹⁵⁹⁸ The description makes no mention of tonal

¹⁵⁹⁵ David G. Woods, “Comprehensive Musicianship,” *The Independent School Bulletin* (October 1972): 62-63.

¹⁵⁹⁶ David G. Woods, “The Teaching of Comprehensive Musicianship: Contemporary Music Project Program II Project Award Application,” TMs, 6 December 1971, CMP Collection, 2.

¹⁵⁹⁷ Woods, “Colorado Academy Upper School Music Materials (Theory) Course Description,” TMs, 1971, CMP Collection.

¹⁵⁹⁸ *Ibid.*

twentieth-century music beyond popular music.

A document titled “Comprehensive Musicianship: A New Approach to Music Study in Independent Schools” discusses a curriculum in which pitch organization is “explored as it appears in 20th Century music,” with “the historical background for this ... discussed and the structures of major scales, minor scales, whole tone scales, and synthetic scales ... mentioned in relation to the activities utilizing the twelve-tone row.”¹⁵⁹⁹ Students would “first experiment with the random organization of sound” by randomly generating a tone row and examining it.¹⁶⁰⁰ Webern’s *Variations for Piano*, Op. 27 is mentioned as a listening assignment for this portion of the course. An account of grades 1 through 6 indicates no introduction of specifically twentieth-century materials until grade 6, when “tone rows” and “synthetic scales” appeared simultaneously with “diminished and augmented chords.”¹⁶⁰¹ A further document repeats all of the above, while adding:

[T]he Spiral Approach in the Middle School [the seventh through ninth grades at Colorado Academy] focuses on the conceptual understanding of sound and its parameters in time and space. Through creative and spontaneous activities the students should have had close association with the following musical concepts as they relate to sound: scales, modes, acoustics, electronic music, the sound envelope, different types of meters, variations of rhythm, chord progressions, pointillism, syncopation, diatonic development of melodic lines, chromaticism, themes, dissonance, cadences, variation forms, heterophony, atonality, sonata form, rondo form, permutation, isorhythm, monody, organum, serial organization, ad infinitum.¹⁶⁰²

¹⁵⁹⁹ [Woods], “Comprehensive Musicianship: A New Approach to Music Study in Independent Schools,” TMs, n.d., CMP Collection, 2.

¹⁶⁰⁰ Ibid.

¹⁶⁰¹ Mark Van Beusekom, “Colorado Academy Lower School Music Curriculum: Grades 1 to 6,” TMs, n.d., CMP Collection, 2.

¹⁶⁰² [Woods], “A CMP Oriented Music Curriculum at Colorado Academy,” TMs, n.d. [1971], CMP Collection, 10.

The three specifically twentieth-century items listed here—pointillism, atonality, and serial organization—all are most typically associated with atonal music, and the Colorado Academy materials mention no non-atonal twentieth-century ideas except “synthetic scales.” Unusually, both 1972-73 Program II courses seem to have promulgated an atonality-centered view of the “contemporary.”

Program III: Seminars and Courses at Institutions

Summer 1973 saw the CMP sponsor three Seminars in Comprehensive Musicianship for College Music Teachers and nine Courses in Comprehensive Musicianship for School Music Teachers, each with its own title. They are shown in Table 66.¹⁶⁰³

| Location | Title | Faculty | Dates |
|--|--|--|-----------------------------|
| California State University, San Diego | (seminar) | Robert Trotter, David Ward-Steinman, Martin Mailman, Robert Werner | 11-22 June |
| Hamline University, St. Paul, Minnesota | (seminar) | Thom Mason, Thayne Tolle | 23 July-3 August |
| American University, Washington, D.C. | (seminar) | William Thomson, Samuel Adler, David Willoughby | 6-19 August |
| University of Oklahoma, Norman, Oklahoma | “Comprehensive Musicianship Seminar” | Monte Tubb, Ralph Verrastro, Michael Hennagin | 4-15 June |
| Arizona State University, Tempe, Arizona | “World Music and Comprehensive Musicianship”; “Music in Early Childhood” | James Standifer; Barbara Andress | 11-12 June; 25 June-6 July |
| University of Michigan, Ann Arbor, Michigan | “Comprehensive Musicianship for the School Music Teacher K-12”; “Improvisation and Other Techniques for the Rehearsal” | James Standifer; Martin Mailman | 9-20 July; 23 July-3 August |
| Southern Methodist University, Dallas, Texas | “Improvisation for the Teaching of Comprehensive Musicianship”; “The Pedagogy of Comprehensive Musicianship” | Thom Mason; Thayne Tolle | 4-15 June (both) |
| University of Montana, Missoula, Montana | “Comprehensive Musicianship Workshop” | William Thomson | 18-22 June |
| Memphis State University, Memphis, Tennessee | “Curriculum Development for Music in Secondary Schools” | Michael Bennett, Donald Freund, Terry Hulick | 9-20 July |

¹⁶⁰³ Information from advertisement in *CMP Newsletter* 4, No. 3 (Spring 1973): 7.

| | | | |
|--|--|--|-----------------|
| University of Denver, Denver, Colorado | “Workshop in Comprehensive Musicianship” | Thayne Tolle, Robert Penn, James Croft, Robert Thayer | 25 June-6 July |
| Minot State College, Minot, North Dakota | “Comprehensive Musicianship for the School Music Teacher” | James Standifer | 6-8 June |
| North Texas State University, Denton, Texas | “Comprehensive Musicianship” | Martin Mailman | 25 June-12 July |
| Colorado Academy, Englewood, Colorado | “Comprehensive Musicianship (special emphasis on integrated day and independent schools)” | Nelson Keyes, David Woods | 9-20 July |

Correspondence indicates that a workshop was scheduled for Butler University in Indianapolis, Indiana, but later canceled.¹⁶⁰⁴ Little information survives about the seminars and courses held. A San Diego brochure advertised that Trotter’s portion would focus on “a wide variety of the world’s music,” Mailman’s would “include work in composition and improvisation as springboards for exploring different aspects of comprehensive musicianship,” Ward-Steinman’s would “explore inter-art relationships in music, painting, sculpture, and poetry” as well as “cross-cultural relationships in different world music,” and Werner’s would pertain to implementation.¹⁶⁰⁵ A Memphis State flyer suggested that participants would “hope to make progress” in their ability to “hear and perform ‘new music’”; “discuss its relationships and/or deviations from the ‘standard repertoire’ in terms of common elements”; “develop a fresh educational-artistic attitude about our roles as teachers of a live art in 1973 and beyond”; and “develop skills in perceiving the musical worth of ‘pop’ music and incorporating this music into our teaching repertoire.”¹⁶⁰⁶ Nothing appears about what non-popular contemporary music

¹⁶⁰⁴ John Colbert [Chairman, Department of Music Education, Butler University] to Robert Werner, 7 February 1973, CMP Collection.

¹⁶⁰⁵ “Seminar in Comprehensive Musicianship for College Music Teachers, California State University, San Diego Department of Music, July 11-22, 1973,” brochure, 1973, CMP Collection.

¹⁶⁰⁶ “Workshop in Comprehensive Musicianship [at] Memphis State University, typewritten flyer with photographs, 1973, CMP Collection.

would be studied. An NTSU brochure advertised its course as “[a]n intensive study of the comprehensive approach with special emphasis on the development of an implementation plan for classroom and/or rehearsal use,”¹⁶⁰⁷ but without indicated specific content. The CMP Newsletter for Winter 1973 further reported that the seminar at Hamline University would emphasize, “The use of improvisation in college music study,” as would those at Southern Methodist University and the University of Michigan.¹⁶⁰⁸ Seven of the summer’s teachers were composers with known styles; 6 were tonal, one atonal, each accounting for an unknown amount of teaching. There were more CMP courses in 1972-73 than any other Project year, yet information about them is the most sparse.

Additional Activities

CMP Forums

The idea of the CMP Forums, first discussed at the Second CMP Conference on College Music Curricula,¹⁶⁰⁹ was to “seek to develop close cooperation between academic institutions and the total artistic resources of a community.”¹⁶¹⁰ Forums at both national and local levels were planned from the beginning, the national “concerned with the discussion of and recommendations regarding more general issues; for example, the

¹⁶⁰⁷ “1972 Summer Workshops in Music, North Texas State University, brochure, CMP Collection.

¹⁶⁰⁸ *CMP Newsletter* 4, No. 2 (Winter 1973): 7.

¹⁶⁰⁹ See Chapter 7.

¹⁶¹⁰ “CMP programs that support stated recommendations and objectives of MENC,” TMs, 16 November 1972, CMP Collection, 13. This document was generated in the course of preparation of Edward F. D’Arms, Robert H. Klotman, Robert J. Werner, and David Willoughby, “Contemporary Music Project: Comprehensive Musicianship, A Project of the Music Educators National Conference,” *Music Educators Journal* 59, No. 9 (May 1973): 33-48.

education of professional musicians, musical performance in contemporary society, the influence of media, music in the general education of the college student, etc.”¹⁶¹¹ The local variety would:

... be organized in specific locales by a planning committee to involve three components of the community—the professional musician, teachers from both public school and college level, and the layman—to share common goals and concerns of various artistic and educational processes, to determine how these goals and concerns relate to the education of the professional musician and the musically aware layman, and to formulate recommendations for implementation of these needs through the music curricula of local colleges and universities.¹⁶¹²

Two of each type were ultimately held; local forums took place in Dallas and Minneapolis–St. Paul, and national forums, one on the topic of Graduate Education and the other on the Education of the Performer, took place at Northwestern and Yale, respectively.

In its proposal to the NEA for further funding (later withdrawn—see below), the Project characterized the forums as “ad hoc groups called together to discuss specific concerns of the community regarding the needs of the music profession as they affect the musician and the layman,” to which “[p]articipants will be invited according to individual interests and expertise, continuing CMP’s policy of recognizing the power of individuals to influence the future course of events.”¹⁶¹³

Had the CMP continued, it intended to hold further forums in the coming years, joining closely with “existing organizations such as state and local Arts Councils,

¹⁶¹¹ “CMP Programs Under Consideration,” TMs, n.d. [1972], CMP Collection. This was probably a handout to members of the Project Policy Committee at its January 1972 meeting.

¹⁶¹² Ibid.

¹⁶¹³ “Preliminary Grant Proposal, To: National Endowment for the Arts, From: Contemporary Music Project,” TMs, March 1972, CMP Collection, 7.

National Association of Schools of Music, Music Educators National Conference and the College Music Society” to develop “[p]rograms resulting from forum recommendations” and “assist in [their] implementation through grants to institutions and individuals.”¹⁶¹⁴

Forum: Dallas

The first “ad hoc group” met from 25 through 27 October 1972 at an undisclosed location in Arlington, Texas, with Eugene Bonelli as official host;¹⁶¹⁵ the CMP contributed \$5,000 toward expenses.¹⁶¹⁶ There were forty-one attendees, most associated with area colleges or performing organizations.¹⁶¹⁷ In addition to local participants, including Bonelli, Martin Mailman, Thom Mason, and Thayne Tolle, CMP staff members Edward D’Arms, Robert Werner, and David Willoughby attended.¹⁶¹⁸ Walter Anderson, the NEA’s Program Director in Music; and Norman Lloyd, McNeil Lowry’s counterpart with the Rockefeller Foundation, were also present. Mailman, Mason, and Lloyd were the only known composers, all three at least partly tonally oriented.

The Forum opened with remarks by Bonelli and Werner as well as “prepared statements on musical needs and concerns of the North Texas area by a spokesman from each of the three areas of representation”: “The Academic Community” (Bryce Jordan,

¹⁶¹⁴ Ibid.

¹⁶¹⁵ “Dallas Forum on Contemporary Musicianship ... Agenda, TMs, n.d. [before 25 October 1972], CMP Collection.

¹⁶¹⁶ Robert Werner to Eugene Bonelli, 25 September 1972, CMP Collection.

¹⁶¹⁷ “Forum on Contemporary Musicianship for the Dallas–Fort Worth Area: Attendees,” TMs, n.d. [1972], CMP Collection.

¹⁶¹⁸ Ibid.

President of the University of Texas at Dallas), “Professional Music Organizations” (Lawrence W. Kelly, General Manager of the Dallas Civic Opera Company), and “Laymen” (Morris W. Jaffe, an attorney).¹⁶¹⁹ Other than a speech by Anderson on “The Inter-responsibilities of the Three Areas in the community,” a suggestion of “Provocative Ideas” by Lloyd, and concluding comments by D’Arms, Bonelli, and Werner, the rest of the agenda was left open for discussion.

No account of the Dallas Forum discussion survives aside from Anderson’s exhortation that “[t]he conditions [were] right when the academic and professional community should join with business and civic leaders in thinking about the function of music as it affects the total community” and that “the absence of strong relationships between the educational and performing organizations of a community [is] a waste of resources.”¹⁶²⁰ The topics of repertory and style must have been raised, probably with frequency, but there survives no record of what was said about them.

Forum on Graduate Education

The Forum on Graduate Education was hosted by Northwestern University from 22 through 24 January 1973.¹⁶²¹ There were 38 attendees, all college faculty members or employees of music-educational associations (MENC, NASM, MTNA, and CMP). Luminaries included composers Wayne Barlow, Grant Beglarian, Robert Morris, and William Thomson; MENC President-Elect Charles Benner; NASM Executive Secretary

¹⁶¹⁹ “Agenda.”

¹⁶²⁰ “North Texas Music Forum Seeks Expanded Audience,” *SMU Music News* 2, No. 1 (Fall 1972): 1.

¹⁶²¹ “Report [on] The Graduate Education of College Music Teachers: An Invitational Forum, TMs, n.d. [1973], CMP Collection.

Robert Glidden; MTNA Executive Secretary Albert Huetteman; and NASM President Everett Timm; along with D'Arms, Werner, and Willoughby of the CMP.¹⁶²² Thomas Miller of Northwestern chaired the forum.¹⁶²³ The composers in attendance were all tonalists except for Morris, who at the time wrote aleatory works inspired by non-Western musical ideas, and later adopted a 12-tone language.

In his opening remarks, Werner stated that the forum's location owed to Northwestern's establishment of "a Center for the Teaching Professions ... committed to the improvement of teaching in *all* disciplines [emphasis original]."¹⁶²⁴ He declared the topics to include "The graduate student's self-image, derived largely from his teachers who function as his models ... [and] the recognition that a graduate student does devote a great portion of his professional activities, after completing his graduate education, to some form of teaching."¹⁶²⁵

Scheduled presentations on "the Need for More Versatility" (Himie Voxman, University of Iowa) and "Reorientation and Utilization of Faculty" (Claude Mathis, Northwestern's Center for Teaching Professions) could have included some discussion of contemporary music. Voxman suggested that "[g]raduate requirements [were] being constantly revised in the directions of flexibility, more emphasis on analysis, and more concern with contemporary and non-Western music ... [b]ut on the whole it is difficult to observe any significant or radical change."¹⁶²⁶ He did not become specific as to what

¹⁶²² Ibid, 2-4.

¹⁶²³ Ibid, 1.

¹⁶²⁴ Ibid, 5.

¹⁶²⁵ Ibid.

¹⁶²⁶ Ibid, 8.

contemporary music was or should be being studied. The only other mention of contemporary music in the forum's report (which included the presenters' texts) was by Robert Glidden, who, in discussing "Implications of the NASM Basic Musicianship Statement for the Preparation of College Teachers," lamented that "many doctoral graduates ... have, at best, a shallow knowledge of music since 1950[.]"¹⁶²⁷ He did not, however, suggest what post-1950 music he thought they should know. A summary report by Thomas Miller was published in *College Music Symposium*, but it made no explicit references to twentieth-century music of any kind.¹⁶²⁸

Forum on the Education of the Performing Musician

This forum was held at Yale University on 9 and 10 April 1973.¹⁶²⁹ Its forty participants¹⁶³⁰ included college teachers, professional performers, and individuals associated with artist agencies and media companies; the agents and media representatives presumably attended to discuss commercial music.¹⁶³¹ D'Arms, Werner,

¹⁶²⁷ Ibid, 19.

¹⁶²⁸ Thomas W. Miller, "The Graduate Education of College Music Teachers," *College Music Symposium* 13 (Fall 1973): 80-85.

¹⁶²⁹ Printed program, "The President and Fellows of Yale University and the Members of the School of Music and the Department of Music take pleasure in announcing An Invitational Forum sponsored by the Contemporary Music Project, 'The Education of the Performing Musician' Monday 9 April and Tuesday 10 April 1973 to be held in Sheffield—Sterling—Strathcona Hall, Grove and Prospect Streets, New Haven, Connecticut," four-page booklet, 1973, CMP Collection.

¹⁶³⁰ Caitriona Bolster, Peter Horn, Nancy Kovaleff, and Maury Yeston [Yale graduate students at the time], [Report on the Forum on the Education of the Performing Musician], TMs, n.d. [1973], CMP Collection, 2-3.

¹⁶³¹ Agency and media personnel were Richard Clark, President of Affiliate Artists Inc.; Roger Englander, Producer and Director with CBS; Milton Fruchtmann, Executive Producer with Capital Cities Broadcasting; Roger Hall of Roger Hall Associates [presumably an agency]; Sheldon Soffer, President, Sheldon Soffer Management, Inc.; and Billy Taylor, Billy Taylor Productions. From explicitly popular music came William Ivey, Executive Director of the Country Music Foundation, Nashville, though he is described in a response paper as an ethnomusicologist (Nancy Kovaleff, "Global Notes: The World of Music and the Musical World," TMs, n.d. [1973], CMP Collection.)

and Willoughby of the CMP staff were in attendance, along with Samuel Adler of the Project Policy Committee and former field representative Gideon Waldrop.

The forum was structured as a series of discussions centering on two panels, one on “The Increasing Demand for Versatility Currently Facing Performers,” the other on “Professional Internships in the Arts.”¹⁶³² These led to a concluding Presentation of Recommendations and a summary statement by D’Arms.¹⁶³³ While the panels and discussions did suggest that young musicians’ horizons be expanded, in the interest of versatility and consequently economic viability, to include both popular and non-popular contemporary music, the report recorded no references to specific composers or works.¹⁶³⁴ The report also neglected to specify the Forum’s recommendations. One recommendation was related in an article signed by Phillip F. Nelson, Dean of the Yale School of Music, who attended the forum.¹⁶³⁵ It reports that “Principal among [the attendees’] concerns was an examination of the demands placed upon the professional performing musician—by the profession, and the ways in which American institutions of higher (musical) education do, or do not, prepare their students to meet the realities of this demanding profession.”¹⁶³⁶ It goes on to reveal that the need for “maximum exposure (and hopefully non-biased presentation) to *all* types of music [emphasis and parenthetical original]” was agreed on by those present, but this turn of phrase is non-

¹⁶³² [Report], 1.

¹⁶³³ Ibid, 2.

¹⁶³⁴ [Report].

¹⁶³⁵ The article incorporates text from the forum’s report, signed by four graduate students rather than Nelson.

¹⁶³⁶ Phillip F. Nelson, “The Education of the Performing Musician,” *College Music Symposium* 13 (Fall 1973): 95.

specific, and likely relates as much as anything to the Forum's discussions of popular music.¹⁶³⁷

Forum: Minneapolis–St. Paul

The Minneapolis–St. Paul Forum, the last official CMP event, was held from 17 through 19 June 1973 at the Spring Hill Conference Center in Wayzata, Minnesota.¹⁶³⁸

Among the forty-one attendees were music educators at all levels, professional performers, administrators, members of the media, and four undergraduate students; D'Arms and Willoughby are listed among the participants, but Werner's name is absent.¹⁶³⁹ Scheduled topics were "The consumer/producer relationship – Its meaning – its obligations in general from both angles – [and] areas of particular problems," with copious time reserved for general discussion. No information survives about what was said.

Overall, though the Project clearly considered them important, the CMP Forums generated little record, and no record at all of their discussion of specific contemporary music.

¹⁶³⁷ Ibid, 96.

¹⁶³⁸ "Contemporary Music Project, June 17, 18, and 19, 1973, Spring Hill Conference Center, Wayzata, Minnesota," TMs [list of attendees], n.d. [1973], CMP Collection.

¹⁶³⁹ Ibid.

Consultative Services

Table 67 gives relevant data on the 1972-73 consultative services. Two were provided by tonal composers (Dello Joio and Mailman) and one by an atonal composer (Richard Felciano). No information survives, however, about the content of any meetings, recommendations, or statements that arose from them.

| Consultant | Organization (dates) | Purpose |
|-------------------|---|--|
| Robert Trotter | University of California, San Diego (spring 1973; exact dates unknown) | Presence at a retreat of twenty-five faculty members where curriculum was discussed. ¹⁶⁴⁰ |
| Richard Felciano | Concordia Teachers College, Seward, Nebraska (spring 1973; exact dates unknown) | Speaking in conjunction with a screening of <i>What Is Music?</i> ¹⁶⁴¹ |
| David Willoughby | Indiana University of Pennsylvania, Indiana, Pennsylvania (5-6 March 1973) | Meeting with Curriculum Committee. ¹⁶⁴² |
| Thayne Tolle | Eastern New Mexico University, Portales, New Mexico (17 April 1973) | Meetings with faculty "curriculum team" and individually to discuss CM. ¹⁶⁴³ |
| Thayne Tolle | West Texas State University (spring 1973) | "as a consultant[.]" ¹⁶⁴⁴ |
| Norman Dello Joio | South Carolina Music Educators Association (spring 1973) | "consultative services to [the] state meeting", ¹⁶⁴⁵ spoke at general session, 30 March 1973. ¹⁶⁴⁶ |
| Martin Mailman | University of Idaho and unknown college in Wenatchee, Washington ¹⁶⁴⁷ (5-6 April 1973 [Idaho]) ¹⁶⁴⁸ | Presentations to faculty. ¹⁶⁴⁹ |
| Robert Werner | University of Oklahoma (fall 1972) | Purpose unstated. ¹⁶⁵⁰ |

¹⁶⁴⁰ J. Dayton Smith [Chairman of the Music Department at UCSD] to Robert Trotter, 1 June 1972, CMP Collection.

¹⁶⁴¹ Don [Taebel] to David Ward-Steinman, 15 April 1973, CMP Collection.

¹⁶⁴² Calvin E. Weber to Robert Warner, 9 March 1973, CMP Collection.

¹⁶⁴³ Thayne Tolle to Robert Werner, 23 April 1973, CMP Collection.

¹⁶⁴⁴ Norman J. Nelson [of West Texas faculty] to Robert Werner, 18 May 1973, CMP Collection.

¹⁶⁴⁵ Robert Werner to Martha Washington [Secretary-Treasurer, South Carolina Music Educators Association], 6 May 1973, CMP Collection.

¹⁶⁴⁶ Warren D. Springs [President, South Carolina Music Educators Association] to Robert Werner, n.d. [April 1973], CMP Collection.

¹⁶⁴⁷ CMP Collection. Mailman refers only to the names of the towns—Moscow, Idaho and Wenatchee, Washington—and not the schools. There is not now a four-year college in Wenatchee, though there is a community college, and Mailman had been involved in developing CM curricula for community colleges.

¹⁶⁴⁸ Martin Mailman to Floyd Peterson [Chairman of Department of Music, University of Idaho], 29 January 1973, CMP Collection.

¹⁶⁴⁹ Martin Mailman to Robert Werner, 11 April 1973.

¹⁶⁵⁰ Robert Werner to Ralph Verrastro, 12 December 1972, CMP Collection.

CMP Conference Presentations

In spring 1973, the Project sent James Mason, a participant in several of its previous activities, to speak before the Georgia Music Educators Association¹⁶⁵¹ and Eunice Boardman to present sessions titled “Comprehensive Musician: Sound Silence” and “An Expressive Totality” before the Oklahoma Music Educators Association.¹⁶⁵² There is no surviving record of the content of these talks.

Part of the MENC Western Division meeting in spring of 1973 was “the inclusion of a sequentially developed instructional core that [was to] be based on the comprehensive-musicianship philosophy.”¹⁶⁵³ To facilitate this inclusion, a planning meeting was set up prior to the conference, for which Mason, the division president, requested and received funding from the CMP.¹⁶⁵⁴ There is no record of what took place in the meeting.

Final CMP Business

Werner wrote to Howard Rarig, Director of the School of Music at USC, in November 1972 to provide “the names of three of [the Project’s] former composers, all of whom we think very highly of.”¹⁶⁵⁵ Given Grant Beglarian’s presence at USC, as recently appointed dean of the department, it is curious that Rarig went elsewhere for this information, even if to the CMP itself. Werner referred to the oddity, saying he was “sure Grant knows each of [the composers] and could give you his personal assessment.”

¹⁶⁵¹ J. Kimball Harriman [President, Georgia Music Educators Association] to Robert Werner, 13 February 1973, CMP Collection.

¹⁶⁵² Marilyn Sodowsky [Vice President, Oklahoma Music Educators Association] to Robert Werner, 1 March 1973, CMP Collection.

¹⁶⁵³ James A. Mason to Robert Werner, 2 December 1972, CMP Collection.

¹⁶⁵⁴ Robert Werner to James Mason, 6 December 1972, CMP Collection.

¹⁶⁵⁵ Robert Werner to Howard Rarig, 28 November 1972, CMP Collection.

Werner's recommendees were Felciano, Fussell, and Rhodes, who were all primarily atonal composers. This could be seen as atonal bias on Werner's part, though the composers in question had all enjoyed particular success in their CMP appointments—two different appointments for Felciano and Rhodes—and their success with directors, students, and members of the community is especially notable in light of the widely held belief in atonality as disliked by one and all. The three composers Werner named had especially proven themselves as modern music “pitch-men,” and he may have suggested them for this reason.

One of the last CMP grants was to Werner himself, for “international travel representing the Contemporary Music Project during 1973 and 1974.” Werner's itinerary included plans to “be a guest speaker at a general session of the Third Conference of the Japanese Society for Music Education in Nagoya, Japan, and to travel in the country speaking to music educators, and college faculty members and students on the concepts of comprehensive musicianship and the general programs of the Contemporary Music Project[,]” and “to participate as a clinician at the UNESCO Conference on Music Education in Manila, Philippines, July 29-August 2, and the Bi-Annual Conference of the International Society for Music Education, August 5-12, in Perth/Sydney, Australia.”¹⁶⁵⁶ If Werner filed a report on these activities, it never found its way into the archive.

¹⁶⁵⁶ Edward F. D'Arms to Robert J. Werner, 24 May 1973, CMP Collection.

The Application to NEA and End of CMP

Walter Anderson, the NEA's Program Director for Music, had been a member of the CMP's Project Policy Committee since 1970, and it was presumably in informal contexts that the idea of continuing the Project with support from the Endowment was first raised. A memorandum from Werner to Anderson cites a lunch shared by the two on 22 April 1970 as their first discussion of the possibility.¹⁶⁵⁷ In correspondence with Dello Joio, McNeil Lowry clearly stated that "the CMP [would] not be in the position of making proposals for continued support from the Ford Foundation on the expiration of the current grant[.]" though he did not give the reason why.

The CMP officially began courting the NEA with a proposal dated March 1972 but submitted in draft form on 4 February.¹⁶⁵⁸ It began by pointing out that the "[Second] Conference [on College Music Curricula had, in October 1971,] earnestly and unanimously recommended that the Project Policy Committee seek means for the continuation of the CMP beyond its present phase[.]"¹⁶⁵⁹ It continued by relating the Project's previous activities, emphasizing those aspects that, in the view of CMP administration, had led directly to its current and projected endeavors. Thus, as an accomplishment of the YCP, the reader was directed to consider "the development of a unique relationship between composers and music educators who worked together on [the composer] Selection Committee," which "became a model of intraprofessional

¹⁶⁵⁷ Robert J. Werner to Walter Anderson 15 March 1973, CMP Collection.

¹⁶⁵⁸ Robert Werner to Walter Anderson, 4 February 1972, CMP Collection.

¹⁶⁵⁹ "Preliminary Grant Proposal To: National Endowment for the Arts, From: Contemporary Music Project," TMs, March 1972, CMP Collection, 1.

dialogue, a condition that is integral to the Project's current emphasis."¹⁶⁶⁰ The proposal also emphasized the CMP's role in the formulation of NASM's new Basic Musicianship Statement and summarized its version of events as follows:

These past programs show the evolution of the concept of comprehensive musicianship as it has progressed from a revitalization of college theory programs in 1965, to a basis for an entire curriculum in 1971, to the proposed [new] phase of CMP which would explore the interrelationships between the community, both professional and nonprofessional, and college music curricula.¹⁶⁶¹

"To take advantage of this emphasis on developing an intraprofessional approach to both the professional and educational needs of the musician," the proposal continued:

[N]ew activities of the Project must focus on a refinement of these artistic and educational goals in the context of the recognized needs of today's society. It is the assumption of CMP that these programs must focus on music in higher education at two levels: (1) the preparation of future professional musicians, and (2) the development of informed listeners and increased amateur participation in musical activities.¹⁶⁶²

The Project proposed to accomplish these aims through CMP Forums, none yet held; "grants to institutions and individuals"; and "consultative services, workshops, publications, and similar means of disseminating information on comprehensive musicianship."¹⁶⁶³ Given the programs proposed, a new phase of the CMP might have strongly resembled the current one, with the exception of "a proposed title change to the Comprehensive Music Project which would more clearly indicate the present concerns and philosophy of the Project."¹⁶⁶⁴ It is not clear whether "individuals" included

¹⁶⁶⁰ Ibid, 2.

¹⁶⁶¹ Ibid, 5.

¹⁶⁶² Ibid, 6.

¹⁶⁶³ Ibid, 7.

¹⁶⁶⁴ Ibid, 8.

Professionals-in-Residence; if not, the new, re-named Project might have placed less emphasis on contemporary music, as indeed the name change would imply. Meanwhile, if the type of record keeping that obtained in the late CMP workshops had continued, Phase III's hypothetical programs might have left behind little data in any event. 1972-73 might have been an appropriate terminal point for this dissertation even if the Comprehensive Musicianship Project had been carried out.

In April 1972 the NEA "encouraged CMP to submit [a full] Proposal in Fall 1972[,]"¹⁶⁶⁵ which it did on 28 September. This proposal, requesting a grant of \$150,000 for fiscal year 1973-74, with possible renewals,¹⁶⁶⁶ was waved onward by the NEA's Music Panel in December; it was being discussed by the Endowment's administration when Werner compiled his timeline of the application process.¹⁶⁶⁷ Nancy Hanks, Chairman of the NEA Council, "questioned" the submission in February 1973, and discussion of it was tabled until May. Soon thereafter, in a complete reversal, the CMP withdrew its application from consideration. D'Arms wrote to Anderson on 4 June that this withdrawal was "[d]ue to the action of our Policy Committee not to seek further funding but instead to place our programs with permanent organizations."¹⁶⁶⁸

The "permanent organizations" to which D'Arms referred were the MENC and NASM, which each received grants from the CMP as it emptied its coffers. To the MENC went a grant of \$30,000 "for the extension of certain CMP programs for one year

¹⁶⁶⁵ Werner to Anderson, 15 March 1973, CMP Collection.

¹⁶⁶⁶ "Project Grant Application, National Endowment for the Arts," typewritten text on printed form, 28 September 1972, CMP Collection.

¹⁶⁶⁷ Werner to Anderson, 15 March 1973.

¹⁶⁶⁸ Edward D'Arms to Walter Anderson, 4 June 1973, CMP Collection.

beyond the June 30, 1973 closing date of CMP's headquarters offices," administered by a Committee on Comprehensive Musicianship whose members were:

David Willoughby

Samuel Adler

Barbara Andress (Arizona State University, previous grantee)

Martha Hayes (Skyline High School, Dallas, which had an ongoing relationship with the CMP)

William Hughes (Central Michigan University)

James Mason (Brigham Young University, previous grantee)

Mary Ann Saulmon (Chapman High School, Kansas, previous grantee)

James Standifer

Robert Trotter

Bert Konowitz (Manhattanville College, Purchase, New York)¹⁶⁶⁹

While dotted with the names of previous CMP affiliates, some of long standing, this committee differs considerably from one D'Arms proposed in a letter to MENC President Jack Schaeffer, also a member of the Project Policy Committee. D'Arms's earlier list included everyone above except Konowitz and, interestingly, Adler, but added Brent Heisinger, Martin Mailman, John McManus (who had taught at CMP workshops at the University of Oregon), Jacqueline Regan (who had received a Program II grant), and David Woods (who had also received a Program II grant).¹⁶⁷⁰ Both lists include only one composer, and it is clear from the committee's title and makeup that it was oriented more toward pedagogical method than curricular content.

To NASM went a grant of \$60,000, for programs "in the areas of: (1) institutional development, (2) faculty development, and (3) national forums," to be carried out "from July 1, 1973 to January 1, 1976."¹⁶⁷¹ According to NASM's grant proposal, these

¹⁶⁶⁹ "MENC News," *Music Educators Journal* 60, No. 5 (January 1974): 118.

¹⁶⁷⁰ Edward D'Arms to Jack Schaeffer, 5 June 1973, CMP Collection.

¹⁶⁷¹ Edward D'Arms to Everett Timm [Acting President of NASM], 24 May 1973, CMP Collection.

programs would essentially continue the CMP's consultative services, workshops, and forums, respectively.¹⁶⁷² While beyond the scope of this dissertation, an analysis of the NASM programs would more likely yield useful data than a similar study of the MENC activities.

These two final grants mark the end of the CMP, and with it, the narrative of its history and activities. In Autumn 1973, it was announced in the *Journal of Research in Music Education* that the MENC Historical Center, then maintained at the University of Maryland's McKeldin Library, had acquired the CMP's files, making them "available for use by teachers, students, and others interested in the philosophy and programs of CMP."¹⁶⁷³ Such use of these materials as has occurred, and which continues to occur, can thus be added to the list of undertakings made possible by the Contemporary Music Project.

¹⁶⁷² "Proposal to the Contemporary Music Project for the Continuation of Programs Through the NASM," TMs, n.d. [1973], CMP Collection.

¹⁶⁷³ David Willoughby, "MENC Historical Center Acquires CMP Library and Files," *Journal of Research in Music Education* 21, No. 3 (Autumn 1973): 195.

Summary of CMP Phase II: 1969-70 through 1972-73

In Their Own Words

Norman Dello Joio and Jack Schaeffer wrote preambles to an article in *Music Educators Journal*, May 1973, that summarized Phase II. Dello Joio focused on the relationship of comprehensive musicianship to contemporary music and on the “need for a broader scope of musical repertoire and experience than has usually been provided in school and college curriculums.” Schaeffer, then the MENC’s President and a Project Policy Committee member, made no reference to contemporary music per se, emphasizing that the CMP had “been an action arm of MENC in recent years, carrying important new concepts in music education to MENC members and to the public.”¹⁶⁷⁴ Schaeffer’s “new concepts in music *education* [emphasis mine]” did not necessarily mean new *music*, though the comprehensive method included *all* music by definition. The two preambles neither specifically promoted nor ignored any type of music; they simply chose, like the article they introduced, to emphasize the CMP’s role in curriculum development while de-emphasizing its role in promoting contemporary styles and repertoire.

The article did, drawing on the Project’s 1962 continuation proposal, recount the MENC’s stated aims for the CMP. Among these aims were “to create a solid foundation ... for the acceptance, through understanding, of the contemporary music idiom[,]” and “to cultivate taste and discrimination on the part of music educators and students

¹⁶⁷⁴ Edward F. D’Arms, Norman Dello Joio, Robert H. Klotman, Jack E. Schaeffer, Robert J. Werner, and David Willoughby, “Contemporary Music Project: Comprehensive Musicianship, A Project of the Music Educators National Conference,” *Music Educators Journal* 59, No. 9 (May 1973): 33.

regarding the quality of contemporary music used in schools[.]”¹⁶⁷⁵ Thus, there was no attempt to obscure the CMP’s promotion of contemporary music, but no explanation, either, of what music that promotion included.

The article briefly described the Phase II seminars and workshops—though not their content—and listed the Professionals-in-Residence but did not describe their works. In an explanation of the comprehensive musicianship philosophy, non-Western musical examples were suggested, but not, in explicit terms, contemporary Western examples. A few SECM assessment items were highlighted, along with activities assigned in SECM courses. Some of these referred to specific contemporary ideas: [1] “Identify the presence of, lack of, or changes in tonality” in a musical excerpt, [2] “[compose] duets using only the notes in one harmonic series,” [3] “[identify] interesting ‘new’ sound sources,” [4] “[compose a short piece] using two or three planes of sound derived from the same or different sources,” and also [5] [compose using] the twelve-bar blues progression.”¹⁶⁷⁶ The foregoing items emphasized an open and inclusive array of study material, though largely of a non-tonal sort: [1] implies the use of musical examples that were not tonal; [2] prescribes a method that could generate tonal or atonal music; [3] and [4] are typically associated with atonal or unpitched situations, and [5] refers to popular forms. Thus, although a sizeable portion of SECM class time was devoted to contemporary tonal music, the Project’s official account focused on atonally-oriented activities. Yet the choice of examples likely did not result from an agenda of preferential atonal promotion, but from a desire to assure the reader that the CMP’s teaching methodologies were

¹⁶⁷⁵ Ibid, 36.

¹⁶⁷⁶ Ibid, 42.

innovative and could encompass the most innovative musical ideas.

In the final issue of the CMP Newsletter, dated Spring 1973, Robert Werner assured readers that “[t]he curricular ideas refined and promoted by the Project will continue through those institutions and organizations who have benefited from its consultative services and who developed their own experimental programs, and through the influence of individuals who have become committed to the concept of comprehensive musicianship as a basis for music study.”¹⁶⁷⁷ He did not discuss or propose program content. Neither did Edward D’Arms, though he did suggest that the Composers in Public Schools program had been “the prototype of artists-in-the-schools, a program supported for the school year 1972-73 by the National Endowment for the Arts and Humanities Program of the Office of Education to the extent of almost \$2,500,000.”¹⁶⁷⁸ Aside from D’Arms’s mention of the CPS, neither he nor Werner seemed interested in highlighting the particular promotion of contemporary music, let alone describing what contemporary music the CMP promoted. By the time it ended, the Project had completed its transformation from an organization devoted primarily to commissioning music for young players into one devoted to developing and promulgating educational methodology.

The Data

The final stage of the CMP, 1969-73, saw an apparent increase of atonal representation in Programs I and III, but not in Program II. When it occurred, the increase failed to crowd out the presentation of modern tonal music as “contemporary.” Programs I and III

¹⁶⁷⁷ *CMP Newsletter* 4, No. 3 (Spring 1973): 1.

¹⁶⁷⁸ *Ibid.*, 4.

are summarized first, because they share an emphasis that Program II does not.

Program I: Professionals-in-Residence

The composer Professionals-in-Residence were Richard Felciano, Sydney Hodkinson, Robert W. Jones, Dennis Kam, Thom Mason, Russell Peck, Phillip Rhodes, and Gary Smart. Reversing trends from the Composers in Public Schools program, Professionals-in-Residence featured five (then-)atonal composers (Felciano, Hodkinson, Kam, Rhodes, and Smart); one probably atonal but recently tonal (Jones); one (Peck) whose CPS works experimented with various styles, whose Professionals reports implied a turn toward tonality, and whose later works manifested such a turn; and one (Mason) who concentrated on popular-style music. Atonality attained a 75% majority among composer Professionals. Peck probably represented contemporary tonality, Mason may have, depending what went on in his non-popular pieces, and Jones may have also. Since Professionals selections were made with community-committee input, and joint applications between city and composer seem to have been favored, it is possible that interpersonal and geographic connections overrode other criteria in Program I. It is also possible that the selections represented not a tendency to favor atonality per se, but a desire to represent the multitude of approaches being employed by Program I applicants—Hodkinson’s fully-notated textural music; Felciano’s interactive and multimedia works; Ward-Steinman’s eclecticism; Kam’s brand of aleatory; and Rhodes’s 12-tone language with its tendency, later realized, to slide into tonality.

Program III: Workshops and Seminars, 1969-1973

Table 68 summarizes the known content of seminars and workshops funded during CMP Phase III. It shows one tonally-slanted workshop in 1969, a set of 1970 workshops that were atonally-oriented by a small margin, and insufficient data from the following years.

| Year | No. of Courses | Tonal Mentions | Atonal Mentions | Tonal Among Just Tonal/Atonal | Atonal Among Just Tonal/Atonal | Other |
|----------------------|----------------|--|-----------------|-------------------------------|--------------------------------|-----------|
| 1969 | 1 | 17 (70.8%) | 5 (20.8%) | 77.2% | 22.7% | 2 (8.3%) |
| 1970 ¹⁶⁷⁹ | 3 | 64 (35.4%) | 99 (54.7%) | 39.3% | 60.7% | 18 (9.9%) |
| 1971 | 12 | insufficient data—8 tonal composers, 2 atonal as instructors | | | | |
| 1972 | 14 | insufficient data—5 tonal composers, 6 atonal as instructors | | | | |
| 1973 | 13 | insufficient data—6 tonal composers, 1 atonal as instructors | | | | |
| total | 43 | 81 (39.5%) | 104 (50.7%) | 43.8% | 56.2% | 20 (9.8%) |

Available data from Program III seems to indicate an upsurge of atonal coverage. On the other hand, Program II data still shows tonal dominance (see below), and information on Program III post-1970 is sparse, with a majority of post-1970 instructors having been tonal composers. Thus, 1970 may have been an aberration. There was an apparent attempt in 1970 to somewhat standardize the musical examples, but this minimally affects the ratios presented here, which count each of the three standard items once per workshop. Since 1970 is the final Program III year with significant surviving data, it cannot be confirmed as a fluke or trend.

Program II: Individual Teacher Grants, Including SECM

Program II grantees under CMP Phase III were active at both secondary and post-secondary levels and in all U.S. regions. Unlike seminar and workshop instructors, who often participated in multiple CMP programs, each of the 33 Program II recipients was unique. For this reason, their agreement on atonality's statistical position is remarkable.

¹⁶⁷⁹ Totals for 1970 count each of that year's "standard" pieces—Davidovsky, Honegger, and Rochberg—once.

Table 69 summarizes the data.

| Year | No. of Grants | Tonal Mentions | Atonal Mentions | Tonal Among Just Tonal/Atonal | Atonal Among Just Tonal/Atonal | Other |
|----------------|---------------|--|-----------------|-------------------------------|--------------------------------|-----------|
| 1969-70 | 8 | 56 (66.7%) | 24 (28.6%) | 70% | 30% | 4 (4.8%) |
| 1970-71 | 6 | 39 (62.9%) | 15 (24.2%) | 72.2% | 27.8% | 8 (12.9%) |
| 1971-72 | 5 | 202 (65.8%) | 92 (30%) | 68.7% | 31.6% | 13 (4.2%) |
| 1971-72 (SECM) | 12 | 186 (71.8%) | 64 (24.7%) | 74.4% | 25.6% | 9 (3.4%) |
| 1972-73 | 2 | insufficient data—appear atonally oriented | | | | |
| totals | 33 | 482(67.7%) | 196 (27.5%) | 71.1% | 28.9% | 34 (4.8%) |

Surviving materials from the final year’s two grants are far from complete; they mention no contemporary techniques besides twelve-tone procedures, but they do not preclude contemporary tonal music. Overall, the Program II statistics closely resemble those from previous CMP programs. Meanwhile, the fragmentary nature of the Program III statistics makes it difficult to draw conclusions, and Program I, because of its selection procedure, may not be truly representative. Programs I and III may be aberrations or may signify a palpably increased amount of atonal activity, reflecting the late-60s trend toward greater balance noted in Straus’s “Myth” article—perhaps to be expected as atonality approached and passed its sixtieth anniversary. The comparative paucity of data suggesting such a trend, along with its appearance in only some programs and years, makes that appearance seem very possibly an artifact of small sample size. But even if taken at face value, the 1970 Program III statistics do not show atonal dominance, per se; twentieth-century tonality still made up over one-third of that year’s Program III content. Atonal dominance, let alone a serial tyranny, was never present in the CMP except in isolated instances. Inasmuch as the Project’s educational activity, by virtue of its wide encompassment of individuals and institutions, reflects what was typical, it firmly suggests the isolation of any other instances known to have occurred as well.

Consultative Services

Table 70 summarizes consultative services under Phase III, many provided by CMP-associated composers. Since there exists little or no data on what consultants said or recommended, I have statisticized their activities by compositional style.

| Year | Consults | Consultants who were composers with known styles | Tonal (number of services) | Atonal (number of services) |
|---------|----------|--|----------------------------|-----------------------------|
| 1969-70 | 2 | 0 | - | - |
| 1970-71 | 8 | 2 (6 of the services) | 2 (6) | - |
| 1971-72 | 9 | 1 (1 service) | 1 (1) | - |
| 1972-73 | 8 | 3 (3 of the services) | 2 (2) | 1 (1) |
| totals | 27 | 6 (10 of the services) | 5 (9) 83.3% (90%) | 1 (1) 16.6% (10%) |

The table shows that the vast majority of consultative services were provided by tonal composers, mainly Martin Mailman and William Thomson. The consultants would have been selected for a range of factors, however, possibly not including their own music—personality, communicative ability, availability, and willingness to serve being chief among them—and thus to note their styles is a matter of completeness rather than utility.

A matter of both completeness and utility, and an example of their entwined nature under many circumstances, is the Contemporary Canon Circa 1964-73: the product of the present study’s bountiful yield of information.

Coda

Chapter 17: A Contemporary Canon, 1964-73

Introducing the Canon

In aggregate, the CMP clearly did not privilege atonality in its portrayal of contemporary music. The Project's scope—the number of individuals and institutions associated with it over the years—means that the teaching materials it generated can provide, through a tabulation of their content, what would otherwise be impossible to obtain: an account of the music generally thought most emblematic of the “contemporary” era between 1964 and 1973. The preceding body of the dissertation has presented this tabulation year by year, program by program. Examining the full assemblage of data from a bird's eye view, free of contextual distractions, allows it to serve its most important function—that of a ready-made, generalizable canon of twentieth-century music, as it stood in the late 1960s and early 1970s, from the perspective of a significant cohort of American composers and educators. The data also yields further insights, helping to explain the origin of the “serial tyranny” belief.

The preceding chapters have established the CMP programs' consistency of content. According to surviving materials, 1,480 individual pieces were mentioned at least once each in CMP programs.¹⁶⁸⁰ Table 71 presents the full list alphabetically by composer. 40 works either (a) feature too few distinct pitches to be deemed tonal or atonal or (b) could not be found for analysis. 1,440 have been classified as tonal or atonal.

¹⁶⁸⁰ This number includes mentions of composers' names with no specific composition attached.

| Table 71: All Works Mentioned in Surviving Materials of CMP Educational Programs | | | |
|--|--|-----------------|--------------------------------|
| Composer | Title ¹⁶⁸¹ | No. of Mentions | t/a/n.p./i.p/? ¹⁶⁸² |
| Adler, Samuel | Jubilee | 1 | t |
| Adler, Samuel | Tocatta for Orchestra | 1 | t |
| Albeniz, Isaac | unspecified | 1 | t |
| Allgood, William | Pentacycle for Bassoon and Four Channel Tape | 2 | a |
| Amy, Gilbert | Epigrammes | 1 | a |
| Andrix, George | Fourteen Duets for Violin and Viola | 1 | a |
| Antheil, George | Ballet mécanique | 5 | t |
| Antheil, George | Serenade No. 1 for Strings | 1 | t |
| Antheil, George | Symphony No. 4 | 1 | t |
| Ashley, Robert | She Was a Visitor | 5 | a |
| Atkinson, Dennis | S.F.I.X. | 1 | ? |
| Austin, Larry | Improvisations for Jazz Soloists and Orchestra | 1 | a |
| Avshalomov, Jacob | Make a Joyful Noise Unto the Lord | 1 | t |
| Avshalomov, Jacob | Phases of the Great Land | 1 | t |
| Avshalomov, Jacob | Prophecy | 1 | t |
| Avshalomov, Jacob | Sinfonietta | 1 | t |
| Avshalomov, Jacob | Taking of Tung Kuen | 1 | t |
| Babbitt, Milton | All Set | 1 | a |
| Babbitt, Milton | Composition for Four Instruments | 1 | a |
| Babbitt, Milton | Composition for Synthesizer | 2 | a |
| Babbitt, Milton | Composition for Twelve Instruments | 2 | a |
| Babbitt, Milton | Composition for Viola and Piano | 1 | a |
| Babbitt, Milton | Du | 1 | a |
| Babbitt, Milton | Ensembles for Synthesizer | 2 | a |
| Babbitt, Milton | Play on Notes | 3 | a |
| Babbitt, Milton | Three Compositions for Piano | 2 | a |
| Babbitt, Milton | unspecified | 5 | a |
| Babin, Victor | Hillandale Waltzes | 1 | t |
| Bacon, Ernest | The Schoolboy | 1 | t |
| Badings, Henk | Capriccio for Violin and Two Sound Tracks | 1 | a |
| Badings, Henk | Evolutions – Ballet Suite | 3 | a |
| Badings, Henk | Genese | 1 | a |
| Badings, Henk | unspecified | 2 | a |
| Barber, Samuel | Adagio for Strings | 6 | t |
| Barber, Samuel | Andromache's Farewell | 1 | t |
| Barber, Samuel | Capricorn Concerto | 2 | t |
| Barber, Samuel | "The Coolin" (Reincarnations) | 1 | t |
| Barber, Samuel | Commando March | 2 | t |
| Barber, Samuel | Concerto for Piano and Orchestra | 1 | t |
| Barber, Samuel | Concerto for Violin and Orchestra | 2 | t |
| Barber, Samuel | Essay No. 2 for Orchestra | 1 | t |
| Barber, Samuel | Excursions | 1 | t |
| Barber, Samuel | A Hand of Bridge | 1 | t |
| Barber, Samuel | Hermit Songs | 1 | t |
| Barber, Samuel | Knoxville, Summer of 1915 | 2 | t |
| Barber, Samuel | Let Down the Bars, O Death | 1 | t |

¹⁶⁸¹ Italics are avoided for ease of reading.

¹⁶⁸² t/a/n.p./i.p./? = tonal/atonal/no pitch/insufficient pitch/unknown. For a reminder of the operative definitions of tonality and atonality, see Chapter 1. Relating particularly to this table, works are considered tonal if scales or modes influence pitch organization throughout (which does not preclude the use of serial procedures as well; e.g., Fine, *String Quartet*). Motivic references to tonal-sounding structures within a context not generally tonal (e.g., Berg, *Violin Concerto*) do not qualify a work as tonal.

| | | | |
|----------------|---|----|---|
| Barber, Samuel | Medea, Op. 23 | 1 | t |
| Barber, Samuel | Music for a Scene from Shelley | 1 | t |
| Barber, Samuel | Nocturne | 1 | t |
| Barber, Samuel | Overture to The School for Scandal | 2 | t |
| Barber, Samuel | Serenade for String Quartet | 2 | t |
| Barber, Samuel | Sonata for Piano | 4 | t |
| Barber, Samuel | Symphony No. 1 | 3 | t |
| Barber, Samuel | Vanessa | 2 | t |
| Barber, Samuel | unspecified | 1 | t |
| Barlow, Wayne | The Winter's Past | 1 | t |
| Bartók, Béla | Bear's Dance (Ten Easy Pieces) | 1 | t |
| Bartók, Béla | "Bread Baking" (SA) (27 Choruses) | 1 | t |
| Bartók, Béla | Cantata Profana | 1 | t |
| Bartók, Béla | Concerto for Orchestra | 24 | t |
| Bartók, Béla | Concerto for Violin and Orchestra (unspecified) | 3 | t |
| Bartók, Béla | Concerto for Viola and Orchestra | 1 | t |
| Bartók, Béla | Contrasts | 2 | t |
| Bartók, Béla | Dance Suite | 2 | t |
| Bartók, Béla | Deux Images | 1 | t |
| Bartók, Béla | Divertimento for Strings | 1 | t |
| Bartók, Béla | Enchanting Songs | 1 | t |
| Bartók, Béla | Fantasy | 1 | t |
| Bartók, Béla | First Piano Sonata | 3 | t |
| Bartók, Béla | For Children | 3 | t |
| Bartók, Béla | Forty-four Violin Duets | 1 | t |
| Bartók, Béla | Fourteen Bagatelles | 2 | t |
| Bartók, Béla | Four Sketches | 1 | t |
| Bartók, Béla | Three Hungarian Folk Tunes (arr. Suchoff) | 1 | t |
| Bartók, Béla | Hungarian Peasant Songs | 1 | t |
| Bartók, Béla | Hungarian Sketches | 1 | t |
| Bartók, Béla | Loafer (27 Choruses) | 1 | t |
| Bartók, Béla | Mikrokosmos, Vol. I | 3 | t |
| Bartók, Béla | Mikrokosmos, Vol. II | 6 | t |
| Bartók, Béla | Mikrokosmos, Vol. III | 6 | t |
| Bartók, Béla | Mikrokosmos, Vol. IV | 7 | t |
| Bartók, Béla | Mikrokosmos, Vol. V | 9 | t |
| Bartók, Béla | Mikrokosmos, Vol. VI | 6 | t |
| Bartók, Béla | Mikrokosmos (complete) | 10 | t |
| Bartók, Béla | Mikrokosmos, unspecified volume | 8 | t |
| Bartók, Béla | Miraculous Mandarin Suite, Op. 19 | 2 | t |
| Bartók, Béla | Mocking of Youth (27 Choruses) | 1 | t |
| Bartók, Béla | Music for Strings, Percussion, and Celesta | 17 | t |
| Bartók, Béla | Only Tell Me (27 Choruses) | 1 | t |
| Bartók, Béla | Out of Doors Suite | 1 | t |
| Bartók, Béla | Piano Concerto No. 1 | 2 | t |
| Bartók, Béla | Piano Concerto No. 2 | 4 | t |
| Bartók, Béla | Piano Concerto No. 3 | 3 | t |
| Bartók, Béla | "Piano Sonatas" | 1 | t |
| Bartók, Béla | Rhapsody for Piano and Orchestra | 1 | t |
| Bartók, Béla | Rumanian Folk Dances | 4 | t |
| Bartók, Béla | Six Little Pieces for Children | 1 | t |
| Bartók, Béla | Six Children's Songs | 1 | t |
| Bartók, Béla | Sonata for Piano (no number) | 2 | t |
| Bartók, Béla | Sonata for Two Pianos and Percussion | 12 | t |
| Bartók, Béla | Sonata No. 1 for Violin and Piano | 2 | t |
| Bartók, Béla | Sonata No. 2 for Violin and Piano | 1 | t |
| Bartók, Béla | Sonata for Unaccompanied Violin | 3 | t |
| Bartók, Béla | Sonatina | 1 | t |

| | | | |
|-------------------------|--|----|------|
| Bartók, Belá | Spring (27 Choruses) | 1 | t |
| Bartók, Belá | String Quartet No. 1 | 1 | t |
| Bartók, Belá | String Quartet No. 2 | 1 | t |
| Bartók, Belá | String Quartet No. 3 | 2 | t |
| Bartók, Belá | String Quartet No. 4 | 7 | t |
| Bartók, Belá | String Quartet No. 6 | 1 | t |
| Bartók, Belá | String Quartet No. 5 | 7 | t |
| Bartók, Belá | String Quartets (all) | 5 | t |
| Bartók, Belá | Suite, Op. 14 | 1 | t |
| Bartók, Belá | Second Suite for Orchestra | 1 | t |
| Bartók, Belá | Violin Concerto No. 2 | 3 | t |
| Bartók, Belá | The Wooing of a Girl (27 Choruses) | 1 | t |
| Bartók, Belá | unspecified | 2 | t |
| Bax, Arnold | unspecified | 1 | t |
| Beck, ? | Reflection | 2 | ? |
| Bedford, David | Two Poems for Chorus | 1 | a |
| Beeson, Jack | Lizzy Borden | 1 | t |
| Beglarian, Grant | Fantasia for Band | 1 | t |
| Beglarian, Grant | First Portrait for Band | 1 | t |
| Benjamin, Arthur | Jamaican Rumba | 1 | t |
| Benjamin, Arthur | A Tall Story | 1 | t |
| Bennett, Robert Russell | Symphonic Songs | 1 | t |
| Benson, Warren | Helix | 1 | t |
| Benson, Warren | If I Could Be – Four Daydreams | 2 | t |
| Benson, Warren | Three Pieces for Percussion Quartet | 1 | n.p. |
| Berg, Alban | Chamber Concerto | 3 | a |
| Berg, Alban | Four Pieces for Clarinet and Piano | 2 | a |
| Berg, Alban | Fünf Orchesterlieder (Altenberg Lieder), Op. 4 | 3 | t |
| Berg, Alban | Lulu | 4 | a |
| Berg, Alban | Lyric Suite | 15 | a |
| Berg, Alban | Piano Sonata | 2 | t |
| Berg, Alban | Suite from Lulu | 1 | a |
| Berg, Alban | Three Pieces for Orchestra, Op. 6 | 2 | t |
| Berg, Alban | Violin Concerto | 8 | a |
| Berg, Alban | Wozzeck | 17 | a |
| Berg, Alban | unspecified | 11 | a |
| Berger, Arthur | Quartet for Winds | 1 | t |
| Berger, Arthur | Three Pieces for Two Pianos | 1 | a |
| Berger, Jean | A Child's Book of Beasts | 1 | t |
| Berger, Jean | The Eyes of All Wait Upon Thee | 1 | t |
| Berger, Jean | unspecified | 1 | t |
| Bergsma, William | The Fortunate Islands | 1 | t |
| Bergsma, William | Quartet No. 3 | 2 | t |
| Bergsma, William | March with Trumpets | 1 | t |
| Berio, Luciano | Circles | 4 | a |
| Berio, Luciano | Serenade No. 1 | 1 | a |
| Berio, Luciano | Serenata | 1 | a |
| Berio, Luciano | Sinfonia | 3 | a |
| Berio, Luciano | Theme (Omaggio a Joyce) | 1 | a |
| Berio, Luciano | Visages | 2 | a |
| Berio, Luciano | unspecified | 9 | a |
| Bernstein, Leonard | Fancy Free Suite | 2 | t |
| Bernstein, Leonard | Jeremiah Symphony | 4 | t |
| Bernstein, Leonard | Overture to Candide | 1 | t |
| Bernstein, Leonard | Sonata for Clarinet and Piano | 1 | t |
| Bernstein, Leonard | Symphony No. 2: The Age of Anxiety | 2 | t |
| Bernstein, Leonard | Symphony No. 3: Kaddish | 1 | t |
| Bernstein, Leonard | Trouble in Tahiti | 1 | t |
| Bernstein, Leonard | West Side Story | 2 | t |

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| Bialosky, ? | Two Movements | 1 | ? |
| Bielawa, Herbert | Toccata for Band | 1 | t |
| Biggs, John | Dialogue and Fugue | 1 | ? |
| Biggs, John | Invention for Piano and Tape | 1 | ? |
| Binkerd, Gordon | Ad Te Levavi | 1 | t |
| Binkerd, Gordon | Symphony No. 2 | 1 | t |
| Blackwood, Easley | Chamber Symphony for 14 Winds | 1 | a |
| Bliss, Arthur | Greeting to a City | 1 | t |
| Bliss, Arthur | Two Nursery Rhymes | 1 | t |
| Bloch, Ernest | Concerto for Violin and Orchestra | 2 | t |
| Bloch, Ernest | Concerto Grosso No. 1 | 3 | t |
| Bloch, Ernest | Concerto Grosso No. 2 | 1 | t |
| Bloch, Ernest | Four Episodes | 1 | t |
| Bloch, Ernest | Quartet No. 2 | 2 | t |
| Bloch, Ernest | Quintet for Piano and Strings | 1 | t |
| Bloch, Ernest | Piano Sonata | 1 | t |
| Bloch, Ernest | Sacred Service | 2 | t |
| Bloch, Ernest | Schelomo rhapsody | 3 | t |
| Bloch, Ernest | Three Nocturnes | 1 | t |
| Blomdahl, ? | unspecified | 1 | ? |
| Borden, David | Fifteen Dialogues | 1 | t |
| Bottje, Will Gay | Contrasts | 1 | t |
| Bottje, Will Gay | Sinfonietta for Band | 1 | t |
| Boulez, Pierre | Improvisation sur Mallarmé | 2 | a |
| Boulez, Pierre | Le Marteau sans maître | 12 | a |
| Boulez, Pierre | Le Soleil des eaux | 1 | a |
| Boulez, Pierre | Sonatine for Flute and Piano | 1 | a |
| Boulez, Pierre | Piano Sonata No. 2 | 1 | a |
| Boulez, Pierre | unspecified | 9 | a |
| Bowles, Paul | Six Preludes for Piano | 1 | t |
| Bowles, Richard | Concert Cha Cha | 1 | t |
| Bozza, Eugene | Sonatine | 1 | t |
| Brant, Henry | Angels and Devils | 1 | a |
| Brant, Henry | An Antiphonal Symphony | 1 | a |
| Brant, Henry | Children's Hour | 1 | a |
| Brant, Henry | December 28 | 1 | a |
| Brazinski, Frank | Five Ways of Looking at Kings Weston | 1 | t |
| Bright, Houston | The Days That Are No More | 2 | t |
| Britten, Benjamin | Albert Herring | 1 | t |
| Britten, Benjamin | Cantata Academica | 1 | t |
| Britten, Benjamin | Canticle of Abraham and Isaac | 1 | t |
| Britten, Benjamin | Canticle III, Op. 55 | 1 | t |
| Britten, Benjamin | A Ceremony of Carols | 10 | t |
| Britten, Benjamin | Fancie | 1 | t |
| Britten, Benjamin | Festival Te Deum | 1 | t |
| Britten, Benjamin | Four Sea Interludes (from Peter Grimes) | 1 | t |
| Britten, Benjamin | Friday Afternoons | 1 | t |
| Britten, Benjamin | Gloriana – Choral Dances, Op. 53 | 2 | t |
| Britten, Benjamin | Holderlin Fragments | 1 | t |
| Britten, Benjamin | Hymn to Saint Cecilia | 1 | t |
| Britten, Benjamin | Hymn to the Virgin | 1 | t |
| Britten, Benjamin | Jubilate Deo | 1 | t |
| Britten, Benjamin | The Little Sweep | 2 | t |
| Britten, Benjamin | Nocturne, Op. 60 | 1 | t |
| Britten, Benjamin | Noye's Fludde | 3 | t |
| Britten, Benjamin | O Can Ye Sew Cushions (arr. Holst) | 1 | t |
| Britten, Benjamin | Old Abram Brown | 1 | t |
| Britten, Benjamin | Old Joe Has Gone Fishing | 2 | t |
| Britten, Benjamin | Peter Grimes | 7 | t |

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| Britten, Benjamin | Quartet No. 1 in D | 1 | t |
| Britten, Benjamin | Quartet No. 2 in C | 1 | t |
| Britten, Benjamin | Serenade | 5 | t |
| Britten, Benjamin | Sinfonia da Requiem | 1 | t |
| Britten, Benjamin | Sinfonietta for Chamber Orchestra | 1 | t |
| Britten, Benjamin | Songs from the Chinese | 1 | t |
| Britten, Benjamin | Spring Symphony | 1 | t |
| Britten, Benjamin | Symphony for Cello and Orchestra | 1 | t |
| Britten, Benjamin | Te Deum | 1 | t |
| Britten, Benjamin | The Turn of the Screw | 5 | t |
| Britten, Benjamin | Violin Concerto | 1 | t |
| Britten, Benjamin | War Requiem | 6 | t |
| Britten, Benjamin | The Young Person's Guide to the Orchestra | 5 | t |
| Britten, Benjamin | unspecified | 5 | t |
| Brown, Earle | Available Forms I | 1 | a |
| Brown, Earle | Four Systems for Four Amplified Cymbals | 1 | a |
| Brown, Earle | Hodograph I | 2 | a |
| Brown, Earle | Music for Cello and Piano | 1 | a |
| Brown, Earle | Music for Violin, Cello, and Piano | 1 | a |
| Brown, Earle | Times-Five | 1 | a |
| Brown, Earle | unspecified | 1 | a |
| Budd, Harold | Analogies from Roethko | 1 | a |
| Burge, David | Eclipse | 1 | a |
| Burge, David | Sequenza II | 1 | a |
| Burge, David | Song of Sixpence | 3 | a |
| Burge, David | unspecified | 4 | a |
| Burkhard, Willy | Te Deum, Op. 33 | 1 | t |
| Busser, Henri-Paul | Messe de St. Etienne | 1 | t |
| Bussotti, Sylviano | Coeur pour batteur | 1 | a |
| Bussotti, Sylviano | Sette Folge | 1 | a |
| Cacavas, John | Overtura Concertante | 1 | t |
| Cage, John | 4'3" | 1 | a |
| Cage, John | Amores | 3 | a |
| Cage, John | Aria | 1 | a |
| Cage, John | Aria with Fontana Mix | 2 | a |
| Cage, John | Concerto for Prepared Piano and Orchestra | 1 | a |
| Cage, John | Dance (unspecified) | 1 | a |
| Cage, John and Lou Harrison | Double Music for Percussion | 1 | a |
| Cage, John | Fontana Mix | 4 | a |
| Cage, John | Forever | 1 | a |
| Cage, John | Four Sonatas for Prepared Piano | 1 | a |
| Cage, John and Lejaren Hiller | HPSCHD | 2 | a |
| Cage, John | Imaginary Landscape No. 4 | 1 | a |
| Cage, John | Indeterminacy (album) | 1 | a |
| Cage, John | Notations | 2 | a |
| Cage, John | Solos for Voice No. 2 | 1 | a |
| Cage, John | Sonatas and Interludes for Prepared Piano | 2 | a |
| Cage, John | Sunsmell | 1 | a |
| Cage, John | Variations II | 1 | a |
| Cage, John | Williams Mix | 1 | a |
| Cage, John | unspecified | 8 | a |
| Calabro, Louis | Ten Short Pieces for String Orchestra | 1 | t |
| Campo, Frank | Music for Agamemnon | 2 | t |
| Carney, David | Three Antiphons | 1 | ? |
| Carpenter, John Alden | Song of Freedom | 1 | t |
| Carter, Elliott | Double Concerto | 1 | a |
| Carter, Elliott | Eight Etudes and a Fantasy | 5 | a |
| Carter, Elliott | Piano Sonata | 1 | t |
| Carter, Elliott | Pocahontas | 1 | t |

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| Carter, Elliott | String Quartet No. 1 | 3 | a |
| Carter, Elliott | String Quartet No. 2 | 1 | a |
| Carter, Elliott | Sonata for Flute, Oboe, Cello, and Harpsichord | 1 | a |
| Carter, Elliott | Symphony No. 1 | 1 | t |
| Carter, Elliott | Variations for Orchestra | 3 | a |
| Carter, Elliott | unspecified | 2 | a |
| Casella, Alfredo | unspecified | 2 | t |
| Castaldo, Joseph | Sonata for Piano | 1 | a |
| Castiglioni, Niccolo | Inizio di Movimento | 1 | a |
| Cazden, Norman | Stony Hollow, Op. 10 | 1 | t |
| Chance, John Barnes | Incantation and Dance | 3 | t |
| Chanler, Theodore | Epitaphs | 1 | t |
| Chapin, Schuyler | unspecified | 1 | ? |
| Chávez, Carlos | de Antigona | 1 | t |
| Chávez, Carlos | Chapultepec Suite | 1 | t |
| Chávez, Carlos | Toccata for Percussion | 6 | t |
| Chávez, Carlos | Nocturnes | 1 | t |
| Chávez, Carlos | Sinfonia India | 4 | t |
| Chávez, Carlos | Sonatina for Piano | 1 | t |
| Chávez, Carlos | "[unspecified] compositions for percussion alone" | 1 | t |
| Childs, Barney | Take 5 | 1 | a |
| Childs, David (Barney?) | Christ, our Passover | 1 | ? |
| Clark, June | The Dell | 1 | t |
| Coker, Wilson | Polyphonic Ode | 2 | t |
| Colgrass, Michael | As Quiet As | 1 | t |
| Cooper, Paul | Cycles | 2 | t |
| Cope, Cecil | Pleasure it is | 2 | t |
| Copland, Aaron | Las Agachadas | 1 | t |
| Copland, Aaron | Appalachian Spring | 11 | t |
| Copland, Aaron | Billy the Kid | 7 | t |
| Copland, Aaron | Ching-A-Ring-Chaw | 2 | t |
| Copland, Aaron | Circus Music | 1 | t |
| Copland, Aaron | Concerto for Clarinet and Orchestra | 1 | t |
| Copland, Aaron | Concerto for Piano and Orchestra | 2 | t |
| Copland, Aaron | Connotations | 2 | a |
| Copland, Aaron | Dance Symphony | 1 | t |
| Copland, Aaron | Emblems | 1 | t |
| Copland, Aaron | Fanfare for the Common Man | 3 | t |
| Copland, Aaron | Four Piano Blues | 1 | t |
| Copland, Aaron | I Bought Me a Cat (arr. Straker) | 1 | t |
| Copland, Aaron | In the Beginning | 5 | t |
| Copland, Aaron | Lincoln Portrait | 1 | t |
| Copland, Aaron | The Little Horses (arr. White) | 1 | t |
| Copland, Aaron | Music for the Theater | 3 | t |
| Copland, Aaron | Old American Songs | 1 | t |
| Copland, Aaron | Orchestral Variations | 1 | t |
| Copland, Aaron | An Outdoor Overture | 2 | t |
| Copland, Aaron | Piano Fantasy | 3 | t |
| Copland, Aaron | Piano Sonata | 2 | t |
| Copland, Aaron | Piano Variations | 4 | t |
| Copland, Aaron | Quiet City | 1 | t |
| Copland, Aaron | The Red Pony | 1 | t |
| Copland, Aaron | Rodeo | 3 | t |
| Copland, Aaron | El Salón México | 11 | t |
| Copland, Aaron | The Second Hurricane | 1 | t |
| Copland, Aaron | Sextet | 1 | t |
| Copland, Aaron | Simple Gifts (arr. Fine) | 3 | t |

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| Copland, Aaron | Sonata | 2 | t |
| Copland, Aaron | Symphony No. 3 | 7 | t |
| Copland, Aaron | The Tender Land | 2 | t |
| Copland, Aaron | Twelve Poems of Emily Dickinson | 1 | t |
| Copland, Aaron | Violin and Piano Sonata | 1 | t |
| Copland, Aaron | Vitebsk | 5 | t |
| Copland, Aaron | What Do We Plant? | 1 | t |
| Copland, Aaron | unspecified | 2 | t |
| Cowell, Henry | Advertisement | 1 | t |
| Cowell, Henry | Aeolian Harp | 1 | t |
| Cowell, Henry | The Banshee | 6 | i.p. |
| Cowell, Henry | Fire and Ice | 1 | t |
| Cowell, Henry | Hymn and Fuguing Tune (unspecified) | 2 | t |
| Cowell, Henry | Ostinato Pianissimo | 2 | t |
| Cowell, Henry | Quartet No. 5 | 1 | t |
| Cowell, Henry | Rondo for Orchestra | 1 | t |
| Cowell, Henry | Seven Paragraphs for String Trio | 1 | t |
| Cowell, Henry | Supplication | 3 | t |
| Cowell, Henry | Symphony No. 5 | 1 | t |
| Cowell, Henry | Symphony No. 7 | 1 | t |
| Cowell, Henry | Symphony No. 11 (7 Rites of Music) | 1 | t |
| Cowell, Henry | Symphony No. 15 (Thesis) | 1 | t |
| Cowell, Henry | Symphony No. 16 (Icelandic) | 1 | t |
| Cowell, Henry | Tides of Manaunaun | 1 | t |
| Cowell, Henry | Toccanta | 1 | t |
| Cowell, Henry | Variation for Orchestra | 1 | t |
| Cowell, Henry | Variations on Thirds | 1 | t |
| Cowell, Henry | unspecified | 1 | t |
| Creston, Paul | Celebration Overture | 1 | t |
| Creston, Paul | Choric Dances | 1 | t |
| Creston, Paul | Five Rustic Dances, Op. 24 | 1 | t |
| Creston, Paul | Gregorian Chant | 1 | t |
| Creston, Paul | Here is thy Footstool | 1 | t |
| Creston, Paul | Invocation and Dance, Op. 68 | 1 | t |
| Creston, Paul | Prelude and Dance | 1 | t |
| Creston, Paul | Rhythmicon 1, 2, 3 | 1 | t |
| Creston, Paul | Rhythmicon 4 | 1 | t |
| Creston, Paul | Rhythmicon 5 through 9 | 1 | t |
| Creston, Paul | Symphony No. 2 | 2 | t |
| Creston, Paul | Symphony No. 3 | 2 | t |
| Crumb, George | Five Pieces for Piano | 2 | a |
| Custer, Arthur | Four Etudes for Piano | 1 | a |
| Dahl, Ingolf | Allegro and Arioso | 1 | t |
| Dahl, Ingolf | Music for Brass Instruments | 3 | t |
| Dahl, Ingolf | Sinfonietta | 2 | t |
| Dallapiccola, Luigi | Cinque Canti | 1 | a |
| Dallapiccola, Luigi | Canti di Prigionia | 2 | t |
| Dallapiccola, Luigi | Six Carmina Alcae | 1 | t |
| Dallapiccola, Luigi | Five Fragments from Sapho | 3 | t |
| Dallapiccola, Luigi | Goethe Lieder | 2 | a |
| Dallapiccola, Luigi | Due Liriche di Anacreonte | 1 | t |
| Dallapiccola, Luigi | Due pezzi | 1 | t |
| Dallapiccola, Luigi | Quaderno Musicale di Annalibera | 7 | a |
| Dallapiccola, Luigi | Quartina | 1 | a |
| Dallapiccola, Luigi | Sappho Lyrics | 1 | t |
| Dallapiccola, Luigi | Tartiniana for Violin and Orchestra | 1 | t |
| Dallapiccola, Luigi | Variazioni per Orchestra | 2 | a |
| Dallapiccola, Luigi | unspecified | 5 | a |

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| Davidovsky, Mario and Kenneth Gaburo | Antiphony IV | 1 | a |
| Davidovsky, Mario | Electronic Study No. 2 | 6 | a |
| Davidovsky, Mario | Synchronism No. 2 | 1 | a |
| Davidovsky, Mario | unspecified | 1 | a |
| Davison, John | Pastorale | 1 | t |
| Dello Joio, Norman | Capriccio on the Interval of a 2nd | 1 | t |
| Dello Joio, Norman | Third Piano Sonata | 3 | t |
| Dello Joio, Norman | To Saint Cecilia | 2 | t |
| Dello Joio, Norman | Suite No. 1 | 1 | t |
| Dello Joio, Norman | Suite for the Young | 2 | t |
| Dello Joio, Norman | Variants on a Mediaeval Tune | 4 | t |
| Dello Joio, Norman | Variations, Chaconne and Finale | 1 | t |
| Dello Joio, Norman | Variations | 1 | t |
| Dello Joio, Norman | unspecified | 6 | t |
| Denisov, Edison | unspecified | 2 | a |
| Diamond, David | Alone at the Piano | 1 | t |
| Diamond, David | Concerto for Chamber Orchestra | 1 | t |
| Diamond, David | Rounds for String Orchestra | 2 | t |
| Diamond, David | Symphony No. 4 | 1 | t |
| Diamond, David | Timon of Athens: Portrait after Shakespeare | 1 | t |
| Diamond, David | The World of Paul Klee | 3 | t |
| Diemer, Emma Lou | Four Carols | 1 | t |
| Diemer, Emma Lou | Four Piano Teaching Pieces | 1 | t |
| Diemer, Emma Lou | Three Madrigals | 1 | t |
| Diemer, Emma Lou | The Magnificat | 2 | t |
| Diemer, Emma Lou | Youth Overture | 1 | t |
| Distler, Hugo | The Christmas Story | 1 | t |
| Donovan, Richard | Five Elizabethan Lyrics | 1 | t |
| Durufle, Maurice | Requiem, Op. 9 | 1 | t |
| Eaton, John | Electro-Vibrations (album) | 3 | a |
| Eimert, Herbert | unspecified | 1 | a |
| El-Dabh, Halim | Leiyla and the Poet | 1 | i.p. |
| Elwell, Herbert | unspecified | 1 | t |
| Erb, Donald | Fall Out | 1 | a |
| Erb, Donald | Kyrie | 1 | a |
| Erb, Donald | Stargazing | 1 | a |
| Erickson, Frank | Black Canyon of the Gunnison | 1 | t |
| Erickson, Frank | Chroma | 1 | t |
| Etler, Alvin | Concerto for Wind Quintet and Orchestra | 1 | t |
| Etler, Alvin | Quintet for Winds | 1 | t |
| Etler, Alvin | Sonata for Bassoon and Piano | 1 | t |
| Falla, Manuel de | El amor brujo | 1 | t |
| Falla, Manuel de | Nights in the Gardens of Spain | 2 | t |
| Falla, Manuel de | The Three Cornered Hat | 1 | t |
| Falla, Manuel de | unspecified | 1 | t |
| Farberman, Harold | Evolution | 1 | a |
| Farberman, Harold | unspecified | 1 | a |
| Farwell, Arthur | unspecified | 1 | t |
| Felciano, Richard | Alleluia | 1 | a |
| Felciano, Richard | Double Alleluia | 1 | a |
| Felciano, Richard | First Chance | 3 | a |
| Feldman, Morton | Chorus and Instruments II | 1 | a |
| Feldman, Morton | Christian Wolff in Cambridge | 2 | a |
| Feldman, Morton | Durations | 1 | a |
| Feldman, Morton | The King of Denmark | 1 | a |
| Fetler, Paul | O All Ye Works of the Lord | 1 | t |
| Fine, Irving | Diversions for Orchestra | 1 | t |
| Fine, Irving | Partita for Wind Quintet | 1 | t |

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| Fine, Irving | String Quartet | 3 | t |
| Fine, Irving | Serious Song (Lament for String Orchestra) | 1 | t |
| Finney, Ross Lee | Edge of Shadow | 1 | t |
| Finney, Ross Lee | 25 Inventions | 1 | t |
| Finney, Ross Lee | Piano Quintet | 2 | t |
| Finney, Ross Lee | 32 Piano Games | 2 | t |
| Finney, Ross Lee | Quartet No. 6 in F | 1 | t |
| Finney, Ross Lee | Spherical Madrigals | 1 | t |
| Finney, Ross Lee | Variations on a Theme of Alban Berg | 1 | t |
| Finney, Ross Lee | unspecified | 1 | t |
| Fisher, Truman | Harlequinade | 1 | ? |
| Floyd, Carlisle | Long, Long Ago | 1 | t |
| Floyd, Carlisle | Passion of Jonathan Wade | 1 | t |
| Floyd, Carlisle | Susanna | 2 | t |
| Ford, John | California Scenes | 1 | t |
| Foss, Lukas | Baroque Variations | 1 | a |
| Foss, Lukas | Behold! I Build a House | 1 | t |
| Foss, Lukas | Echoi | 1 | a |
| Foss, Lukas | Fragments of Archilochos | 1 | a |
| Foss, Lukas | The Jumping Frog of Calaveras County | 2 | t |
| Foss, Lukas | Parable of Death | 1 | t |
| Foss, Lukas | Phorion | 2 | a |
| Foss, Lukas | Psalms | 2 | t |
| Foss, Lukas | Quartet No. 1 | 1 | t |
| Foss, Lukas | Song of Songs | 1 | t |
| Foss, Lukas | Time Cycle | 8 | a |
| Foss, Lukas | unspecified | 2 | a |
| Frackenpohl, Arthur | Air and Cakewalk | 1 | t |
| Frackenpohl, Arthur | Circus Parade | 1 | t |
| Frackenpohl, Arthur | The Fox, the Ape, and the Humble Bee | 1 | t |
| Frackenpohl, Arthur | Hey, Ho, the Wind and the Rain | 1 | t |
| Frackenpohl, Arthur | Higamus, Hogamus | 1 | t |
| Frackenpohl, Arthur | Lovers Love the Spring | 2 | t |
| Frackenpohl, Arthur | My Love is Come to Me | 1 | t |
| Frackenpohl, Arthur | The Natural Superiority of Men | 1 | t |
| Frackenpohl, Arthur | Never Doubt I Love | 1 | t |
| Frackenpohl, Arthur | Praise, O Praise Our God and King | 1 | t |
| Frackenpohl, Arthur | Three Limericks | 2 | t |
| Frackenpohl, Arthur | Three Shakespearean Songs | 1 | t |
| Frackenpohl, Arthur | Shepherds, Rejoice | 1 | t |
| Franchetti, Arnold | Dialoghi for String Quartet | 1 | ? |
| Fussan, Werner | Kleine Suite | 1 | ? |
| Fussell, Charles | Six Fantasy Sonatas for Winds | 1 | a |
| Gaburo, Kenneth | Ave Maria | 1 | a |
| Gaburo, Kenneth | Pearl White Moments | 1 | a |
| Gaburo, Kenneth | Psalm | 1 | a |
| Gates, George | Two Mexican Songs | 1 | t |
| Gerhard, Roberto | Wind Quintet | 1 | t |
| Gershwin, George | An American in Paris | 5 | t |
| Gershwin, George | Piano Concerto in F | 1 | t |
| Gershwin, George | Porgy and Bess | 2 | t |
| Gershwin, George | Three Preludes | 1 | t |
| Gershwin, George | Rhapsody in Blue | 2 | t |
| Giannini, Vittorio | Three Devotional Motets | 2 | t |
| Giannini, Vittorio | Divertimento No. 2 | 1 | t |
| Giannini, Vittorio | Fantasia for Band | 2 | t |
| Giannini, Vittorio | Flute Sonata | 1 | t |
| Giannini, Vittorio | Praeludium and Allegro | 1 | t |
| Giannini, Vittorio | Prelude and Fughetta for Piano | 1 | t |

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| Giannini, Vittorio | Sonata for Flute and Piano | 1 | t |
| Giannini, Vittorio | Symphony No. 3 | 2 | t |
| Giannini, Vittorio | Prelude and Fugue for String Orchestra | 1 | t |
| Giannini, Vittorio | Variations on a Cantus Firmus | 1 | t |
| Giannini, Vittorio | Variations and Fugue | 1 | t |
| Giannini, Vittorio | unspecified | 1 | t |
| Ginastera, Alberto | Twelve American Preludes | 2 | t |
| Ginastera, Alberto | Argentine Dances | 1 | t |
| Ginastera, Alberto | Concerto for Piano and Orchestra | 1 | a |
| Ginastera, Alberto | Lamentations of Jeremiah | 1 | t |
| Ginastera, Alberto | Toccata, Villancio y Fuga | 1 | t |
| Ginastera, Alberto | Variaciones Concertantes | 1 | t |
| Ginastera, Alberto | unspecified | 1 | t |
| Glasow, ? | Two Egrets | 1 | t |
| Goeb, Roger | Symphony No. 3 | 1 | t |
| Goeb, Roger | Symphony No. 4 | 1 | t |
| Gorecki, Henrik | Epitafium | 1 | a |
| Gould, Morton | An American Salute | 1 | t |
| Gould, Morton | Ballad for Band | 1 | t |
| Gould, Morton | Fall River Legend | 1 | t |
| Gould, Morton | Home for Christmas | 1 | t |
| Gould, Morton | Interplay for Piano and Orchestra | 1 | t |
| Grainger, Percy | Ye Banks and Braes a Bonnie Doon | 1 | t |
| Grainger, Percy | Children's March | 1 | t |
| Grainger, Percy | We Have Fed Our Seas for a Thousand Years | 1 | t |
| Grainger, Percy | I'm Seventeen Come Sunday | 1 | t |
| Grainger, Percy | The Immovable Do | 1 | t |
| Grainger, Percy | Lincolnshire Posy | 3 | t |
| Grainger, Percy | Marching Song of Democracy | 1 | t |
| Grainger, Percy | The Sea Wife | 1 | t |
| Griffes, Charles Tomlinson | Clouds | 1 | t |
| Griffes, Charles Tomlinson | The Pleasure Dome of Kublai Kahn | 2 | t |
| Griffes, Charles Tomlinson | Poem for Flute and Orchestra | 1 | t |
| Griffes, Charles Tomlinson | The White Peacock | 1 | t |
| Gruenberg, Louis | Violin Concerto, Op. 47 | 1 | t |
| Haas, Joseph | Ecce Sacerdos Magnus | 1 | t |
| Hagemann, Phillip | Say Yes to the Music or Else | 1 | ? |
| Haieff, Alexei | Divertimento | 1 | t |
| Haieff, Alexei | Quartet No. 1 | 1 | t |
| Hamm [?] | Round | 1 | ? |
| Hanna, James | Fugue and Chorale | 1 | t |
| Hanson, Howard | Chorale and Alleluia | 4 | t |
| Hanson, Howard | Clog Dance | 1 | t |
| Hanson, Howard | The Composer and His Orchestra | 1 | t |
| Hanson, Howard | Dance of the Warriors | 1 | t |
| Hanson, Howard | Fantasy and Variation for Piano and Strings | 2 | t |
| Hanson, Howard | For the First Time | 3 | t |
| Hanson, Howard | Merry Mount Suite | 7 | t |
| Hanson, Howard | Mists | 1 | t |
| Hanson, Howard | Serenade for Flute, Harp, and Strings | 1 | t |
| Hanson, Howard | Song of Democracy | 1 | t |
| Hanson, Howard | Symphony No. 2 | 1 | t |
| Hanson, Howard | Symphony No. 4 | 1 | t |
| Hanson, Howard | unspecified | 1 | t |
| Harris, Roy | Alleluia | 1 | t |
| Harris, Roy | American Ballads for Piano | 3 | t |
| Harris, Roy | Bells | 1 | t |
| Harris, Roy | Chorale for Orchestra | 1 | t |
| Harris, Roy | Easter Motet | 1 | t |

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| Harris, Roy | Elegy and Dance | 1 | t |
| Harris, Roy | Little Suite | 2 | t |
| Harris, Roy | Melody | 1 | t |
| Harris, Roy | Soliloquy and Dance for Viola and Piano | 1 | t |
| Harris, Roy | Sonata for Violin and Piano | 2 | t |
| Harris, Roy | Symphony No. 3 | 7 | t |
| Harris, Roy | Symphony No. 4 | 2 | t |
| Harris, Roy | Symphony for Voices | 1 | t |
| Harris, Roy | Toccata | 1 | t |
| Harris, Roy | unspecified | 6 | t |
| Harrison, Lou | Four Strict Songs for Eight Baritones and Orchestra | 2 | t |
| Harrison, Lou | Mass | 2 | t |
| Harrison, Lou | Suite (unspecified) | 1 | t |
| Harrison, Lou | Suite for Symphonic Strings | 1 | t |
| Harrison, Lou | Suite for Violin, Piano, and Small Orchestra | 3 | t |
| Harrison, Lou | Violin Concerto | 1 | t |
| Haubenstock-Ramati, Roman | Liaisons | 1 | a |
| Haubenstock-Ramati, Roman | Mobile from Shakespeare | 1 | a |
| Heiden, Bernhard | Sonata for Horn and Piano | 1 | t |
| Heiden, Bernhard | Sonata for Saxophone and Piano | 2 | t |
| Heiden, Bernhard | Woodwind Quintet | 1 | t |
| Hennagin, Michael | Children's Songs | 1 | t |
| Hennagin, Michael | The Unknown | 1 | t |
| Henry, Pierre | Vocalise | 1 | a |
| Henze, Hans Werner | Elegy for Young Lovers | 2 | a |
| Henze, Hans Werner | unspecified | 1 | a |
| Hill, Edward Burlingame | unspecified | 1 | t |
| Hiller, Lejaren | unspecified | 1 | a |
| Hiller, Lejaren | Three Electronic Pieces | 1 | a |
| Hindemith, Paul | Apparebit Repentina Dies | 1 | t |
| Hindemith, Paul | Six Chansons | 9 | t |
| Hindemith, Paul | Concert Music for Strings and Brass | 4 | t |
| Hindemith, Paul | Concerto for Harp, Woodwinds, and Orchestra | 1 | t |
| Hindemith, Paul | Concerto for Horn and Orchestra | 1 | t |
| Hindemith, Paul | Concerto for Orchestra | 1 | t |
| Hindemith, Paul | Concerto for Violin and Orchestra | 1 | t |
| Hindemith, Paul | Five Pieces in First Position | 1 | t |
| Hindemith, Paul | Kammermusik No. 4, Op. 36 | 1 | t |
| Hindemith, Paul | Kammermusik für Bläser | 1 | t |
| Hindemith, Paul | Kammermusik für Bläserorchester | 1 | t |
| Hindemith, Paul | Kleine Kammermusik, Op. 24 | 5 | t |
| Hindemith, Paul | Ludus tonalis | 6 | t |
| Hindemith, Paul | Marienleben | 4 | t |
| Hindemith, Paul | Mathis der Maler (symphony) | 12 | t |
| Hindemith, Paul | Mathis der Maler | 14 | t |
| Hindemith, Paul | Mass | 1 | t |
| Hindemith, Paul | Piano Sonata (unspecified) | 2 | t |
| Hindemith, Paul | Piano Sonata No. 1 | 2 | t |
| Hindemith, Paul | Piano Sonata No. 3 | 1 | t |
| Hindemith, Paul | Ploner Musiktag | 1 | t |
| Hindemith, Paul | Quartet No. 2 | 1 | t |
| Hindemith, Paul | Quartet No. 3 | 3 | t |
| Hindemith, Paul | Nobilissima Visione | 2 | t |
| Hindemith, Paul | Requiem "For Those We Love" | 1 | t |
| Hindemith, Paul | Schnelle Viertel | 1 | t |
| Hindemith, Paul | Schwanendrher for Violin and Orchestra | 1 | t |
| Hindemith, Paul | Sinfonietta in E | 1 | t |
| Hindemith, Paul | Sonata for Bassoon and Piano | 1 | t |

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| Hindemith, Paul | Sonata for Clarinet and Piano | 1 | t |
| Hindemith, Paul | Sonata for Trombone and Piano | 1 | t |
| Hindemith, Paul | Sonatas (album) | 1 | t |
| Hindemith, Paul | Acht Stücke | 1 | t |
| Hindemith, Paul | Symphonic Metamorphoses on Themes by Carl Maria von Weber | 5 | t |
| Hindemith, Paul | Symphonia Serena for Orchestra | 2 | t |
| Hindemith, Paul | Symphony in B flat for Band | 2 | t |
| Hindemith, Paul | Theme and Four Variations, "The Four Temperaments" | 1 | t |
| Hindemith, Paul | Trauermusik | 1 | t |
| Hindemith, Paul | Trauermusik for Double Bass and Piano | 1 | t |
| Hindemith, Paul | Trio for Recorders | 1 | t |
| Hindemith, Paul | Violin Concerto | 1 | t |
| Hindemith, Paul | Wind Quintet | 2 | t |
| Hindemith, Paul | Wir bauen eine Stadt | 1 | t |
| Hindemith, Paul | unspecified | 8 | t |
| Hollingsworth, Stanley | Stabat Mater | 1 | t |
| Honegger, Arthur | Chistmas Cantata | 1 | t |
| Honegger, Arthur | Concerto da Camera for Flute, English Horn, and Strings | 1 | t |
| Honegger, Arthur | Fifth Symphony | 8 | t |
| Honegger, Arthur | Jeanne d'Arc au bûcher | 2 | t |
| Honegger, Arthur | King David | 5 | t |
| Honegger, Arthur | Mouvement Symphonique No. 3 | 1 | t |
| Honegger, Arthur | Pacific 231 | 6 | t |
| Honegger, Arthur | Pastorale D'Ege | 1 | t |
| Honegger, Arthur | Prelude, Arioso, and Fughetta on B-A-C-H | 1 | t |
| Honegger, Arthur | Prelude pour "La Tempete" | 1 | t |
| Honegger, Arthur | Rugby | 1 | t |
| Honegger, Arthur | Symphony No. 2 for String Orchestra | 2 | t |
| Honegger, Arthur | unspecified | 2 | t |
| Hovhaness, Alan | Alleluia and Fugue, Op. 40b | 1 | t |
| Hovhaness, Alan | Armenian Rhapsody No. 1 | 1 | t |
| Hovhaness, Alan | Glory to God, Cantata, Op. 124 | 1 | t |
| Hovhaness, Alan | Three Haiku | 1 | t |
| Hovhaness, Alan | Look Toward the Sea | 1 | t |
| Hovhaness, Alan | Macedonian Mountain Dance | 1 | t |
| Hovhaness, Alan | Magnificat, Op. 157 | 1 | t |
| Hovhaness, Alan | Mysterious Mountain, Op. 132 | 1 | t |
| Hovhaness, Alan | October Mountain | 2 | t |
| Hovhaness, Alan | Prelude and Quadruple Fugue | 3 | t |
| Hovhaness, Alan | Saragon and Fugue | 1 | t |
| Hovhaness, Alan | Shalimar Suite | 1 | t |
| Hovhaness, Alan | Sonatina | 1 | t |
| Hovhaness, Alan | Suite for Violin, Piano, and Percussion | 1 | t |
| Hovhaness, Alan | Suite, Op. 99 | 1 | t |
| Hovhaness, Alan | Symphony No. 4 | 1 | t |
| Hovhaness, Alan | Symphony No. 6 | 1 | t |
| Hovhaness, Alan | Upon Enchanted Ground | 1 | t |
| Hovhaness, Alan | unspecified | 1 | t |
| Hovhaness, Alan | Zartik Parkia | 1 | t |
| Husa, Karel | Music for Prague 1968 | 4 | a |
| Ibert, Jacques | Angelique | 1 | t |
| Ibert, Jacques | Divertissimo | 1 | t |
| Ibert, Jacques | Escales | 1 | t |
| Ibert, Jacques | Little White Donkey | 1 | t |
| Ibert, Jacques | unspecified | 1 | t |
| Ichyangi, Tochi | Extended Voices | 1 | a |

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| Imbrie, Andrew | Concerto for Violin and Orchestra | 2 | a |
| Imbrie, Andrew | Three Preludes | 1 | a |
| Imbrie, Andrew | Soliloquy for Flute and Strings | 1 | a |
| Imbrie, Andrew | String Quartet in B \flat | 1 | t |
| Ives, Charles | Circus Band March | 1 | t |
| Ives, Charles | The Cage | 2 | t |
| Ives, Charles | Decoration Day | 1 | t |
| Ives, Charles | Fourth of July | 1 | t |
| Ives, Charles | Hallowe'en | 1 | t |
| Ives, Charles | Harvest Home Chorale No. 3 | 1 | t |
| Ives, Charles | Three Harvest Home Chorales | 2 | t |
| Ives, Charles | Holidays Symphony | 1 | t |
| Ives, Charles | Hymn: They Are There | 1 | t |
| Ives, Charles | "The Majority" | 1 | t |
| Ives, Charles | Piano Sonata No. 1 | 2 | t |
| Ives, Charles | Three Places in New England | 6 | t |
| Ives, Charles | Psalm 67 | 3 | t |
| Ives, Charles | Psalm No. 90 | 2 | t |
| Ives, Charles | Three Quarter Tone Pieces | 2 | t |
| Ives, Charles | Quartet No. 1 | 1 | t |
| Ives, Charles | Quartet No. 2 | 1 | t |
| Ives, Charles | Scherzo: Over the Pavements | 1 | t |
| Ives, Charles | Serenity | 3 | t |
| Ives, Charles | Sonata No. 2, "Concord" | 4 | t |
| Ives, Charles | Sonatas for Violin and Piano | 3 | t |
| Ives, Charles | songs (unspecified) | 1 | t |
| Ives, Charles | Symphony No. 2 | 1 | t |
| Ives, Charles | Symphony No. 3 | 1 | t |
| Ives, Charles | Symphony No. 4 | 1 | t |
| Ives, Charles | Three Page Sonata | 1 | t |
| Ives, Charles | Tone Roads | 1 | t |
| Ives, Charles | Variations on "America" | 5 | t |
| Ives, Charles | Washington's Birthday | 2 | t |
| Ives, Charles | The Unanswered Question | 7 | t |
| Ives, Charles | unspecified | 8 | t |
| Ivey, ? | Pentatonic Sketches | 1 | ? |
| Jacob, Gordon | Flag of Stars | 1 | t |
| Jacobson, Betty | Blessed Be God | 1 | t |
| Jager, Robert | Third Suite for Band | 1 | t |
| Jarrett, Jack | Festival Fanfare | 1 | t |
| Jarrett, Jack | A Festival Overture | 1 | t |
| Joachim, Otto | 12 Twelve-Tone Pieces | 1 | a |
| Johnston, Ben | Ludes | 1 | t |
| Johnston, D. | Prelude for Band | 1 | t |
| Johnston, Jack | Child's Play | 1 | t |
| Jones, Robert | Odds On | 1 | t |
| Kabalevsky, Dmitri | Children's Pieces | 2 | t |
| Kabalevsky, Dmitri | The Comedians | 4 | t |
| Kabalevsky, Dmitri | Dance in F Major | 1 | t |
| Kabalevsky, Dmitri | 16 Easy Pieces | 1 | t |
| Kabalevsky, Dmitri | The Miller, the Boy, and the Donkey (arr. Loktev) | 1 | t |
| Kabalevsky, Dmitri | Preludes, Op. 38 | 1 | t |
| Kabalevsky, Dmitri | Songs of the Clever Crocodile | 1 | t |
| Kabalevsky, Dmitri | Spring Games and Dances | 1 | t |
| Kabalevsky, Dmitri | Toccatina | 2 | t |
| Kabalevsky, Dmitri | unspecified | 1 | t |
| Kalita, ? | Bagatelles for Violin Solo | 1 | ? |
| Kay, Ulysses | Choral Triptych | 1 | t |

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| Kay, Ulysses | Serenade for Orchestra | 1 | t |
| Kay, Ulysses | Sinfonia in E | 1 | t |
| Kaye, ? | A la mode | 1 | ? |
| Kechley, Gerald | Antiphony for Winds | 1 | ? |
| Kecyiba, ? | Andalucia | 1 | ? |
| Kelly, Edward Stillmann | unspecified | 1 | t |
| Kelly, Robert | Colloquy for Chamber Orchestra | 1 | t |
| Kennan, Kent | Night Soliloquy for Flute and Strings | 1 | t |
| Keyes, Nelson | Give You a Lantern | 1 | t |
| Khachaturian, Aram | Masquerade | 2 | t |
| Khachaturian, Aram | Sabre Dance | 1 | t |
| Kirchner, Leon | Duo | 1 | a |
| Kirchner, Leon | Piano Sonata | 1 | a |
| Kirchner, Leon | Quartet, unspecified | 1 | a |
| Kirchner, Leon | String Quartet No. 1 | 1 | a |
| Kirchner, Leon | String Quartet No. 3 | 1 | a |
| Kodály, Zoltán | The Angels and the Shepherd | 1 | t |
| Kodály, Zoltán | Children's Dances | 1 | t |
| Kodály, Zoltán | Concerto for Orchestra | 1 | t |
| Kodály, Zoltán | Evening | 2 | t |
| Kodály, Zoltán | Fancy | 1 | t |
| Kodály, Zoltán | Háry János | 3 | t |
| Kodály, Zoltán | Psalmus Hungaricus | 1 | t |
| Kodály, Zoltán | Sonata for Unaccompanied Cello | 1 | t |
| Kodály, Zoltán | Soldatenlied | 1 | t |
| Kodály, Zoltán | Symphony | 2 | t |
| Kodály, Zoltán | Te Deum | 3 | t |
| Kodály, Zoltán | Weihnachtstanz der Hirten | 3 | t |
| Kodály, Zoltán | unspecified | 5 | t |
| Kohs, Ellis B. | Chamber Concerto for Viola and Strings | 1 | t |
| Kohs, Ellis B. | Short Concert for String Quartet | 1 | t |
| Kopelent, Marek | Matka | 1 | a |
| Korte, Karl | My Silks and Fine Array | 1 | t |
| Korte, Karl | unspecified | 1 | ? |
| Koskey [?] | Four Animal Songs | 1 | ? |
| Kosteck, Gregory | Elegy | 1 | t |
| Kraft, Leo | Dialogues for Flute and Tape | 1 | a |
| Kraft, Leo | Easy Animal Pieces | 1 | t |
| Kraft, Leo | Fanfares | 1 | a |
| Kraft, Leo | Let Me Laugh | 1 | t |
| Krenek, Ernst | Eleven Transparencies | 2 | a |
| Krenek, Ernst | Music for String Orchestra | 1 | a |
| Krenek, Ernst | Sestina | 2 | a |
| Krenek, Ernst | Sonata No. 5 for Piano | 1 | a |
| Krenek, Ernst | Sonata for Viola and Piano | 1 | a |
| Krenek, Ernst | Twelve Short Piano Pieces | 3 | a |
| Krenek, Ernst | unspecified | 3 | a |
| Kroeger, Karl | Two Dances for Oboe and Band | 1 | t |
| Kroeger, Karl | Variations on "Chester" | 1 | t |
| Kupferman, Meyer | Live Fantasy | 1 | a |
| Kurka, Robert | The Good Soldier Schweik | 1 | t |
| Langlais, Jean | Missa 'in simplicitate' | 1 | t |
| Latham, [William?] | Court Festival | 1 | t |
| Latham, William | Passascaglia and Fugue | 1 | t |
| Lay, Heinz | Pacem in Terris | 1 | ? |
| Layton, Billy Jim | In My Craft or Sullen Art | 1 | a |
| Layton, Billy Jim | Quartet in Two Movements | 1 | a |
| Lecaine, Hugh | Dripsody | 2 | a |
| Lees, Benjamin | Prologue, Capriccio, and Epilogue | 1 | t |

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| Lees, Benjamin | Six Songs | 1 | t |
| Lees, Benjamin | Symphony No. 2 | 1 | t |
| Lennox Berkeley | unspecified | 1 | t |
| Ligeti, Gyorgy | Atmospheres | 3 | a |
| Ligeti, Gyorgy | Lux Aeterna | 1 | a |
| Linn, Robert | Concerto Grosso for Trumpet, Horn, Trombone, and Band | 1 | t |
| Lockwood, Normand | Closing Doxology | 1 | t |
| Lockwood, Normand | The Birth of Moses | 1 | t |
| Lockwood, Normand | unspecified | 1 | t |
| Loeffler, Charles Martin | Memories of My Childhood | 1 | t |
| Loeffler, Charles Martin | Poem | 1 | t |
| London, Edwin | Brass Quintet | 1 | a |
| London, Edwin | The Third Day | 1 | a |
| Lopatnikoff, Nikolai | Concertino for Orchestra | 1 | t |
| Lopatnikoff, Nikolai | Music for Orchestra | 1 | t |
| Lopatnikoff, Nikolai | Variations and Epilogue for Cello and Piano | 1 | t |
| LoPresti, Ronald | Sketch for Percussion | 1 | t |
| Lucier, Alvin | North American Time Capsule 1967 | 1 | a |
| Luening, Otto | Fantasy in Space | 1 | a |
| Luening, Otto | Gargoyles | 1 | a |
| Luening, Otto and Vladimir Ussachevsky | Poem in Cycles and Bells | 2 | a |
| Luening, Otto | unspecified | 1 | a |
| Mailman, Martin | Alleluia | 2 | t |
| Mailman, Martin | Geometrics in Sound | 1 | t |
| Mardirosian, Haig | Fantasia for Organ and Tape | 1 | ? |
| Martin, Frank | Petite Symphonie Concertante | 2 | t |
| Martin, Frank | Drei Weihnachtslieder | 1 | t |
| Martin, Frank | unspecified | 1 | t |
| Martino, Donald | Wind Quintet | 1 | a |
| Martinů, Bohuslav | Concerto No. 3 for Piano and Orchestra | 1 | t |
| Martinů, Bohuslav | Concerto for Violin | 1 | t |
| Martinů, Bohuslav | Sonata for Clarinet and Piano | 1 | t |
| Martinů, Bohuslav | Three Madrigals for Violin and Viola | 1 | t |
| Martinů, Bohuslav | unspecified | 1 | t |
| Martirano, Salvatore | Cocktail Music | 1 | a |
| Massolov, Alexander | Steel Foundry | 1 | t |
| Maxwell Davies, Peter | O Magnum Mysterium | 1 | a |
| Maxwell Davies, Peter | Veni Sancte Spiritus | 1 | a |
| McBride, Robert | unspecified | 1 | t |
| McCarty, Hank | Scherzo for Band | 2 | t |
| McPhee, Collin | Tabu Tabuhan | 3 | t |
| Mellnas, Arne | Succism | 1 | a |
| Mennin, Peter | Canzona for Band | 3 | t |
| Mennin, Peter | The Christmas Story | 1 | t |
| Mennin, Peter | Quartet No. 2 | 1 | t |
| Mennin, Peter | Symphony No. 5 | 1 | t |
| Mennin, Peter | Symphony No. 6 | 1 | t |
| Mennin, Peter | unspecified | 1 | t |
| Menotti, Gian Carlo | Amahl and the Night Visitors | 6 | t |
| Menotti, Gian Carlo | Concerto in F for Piano | 1 | t |
| Menotti, Gian Carlo | The Consul | 2 | t |
| Menotti, Gian Carlo | Death of the Bishop of Brindisi | 1 | t |
| Menotti, Gian Carlo | Martin's Lie | 1 | t |
| Menotti, Gian Carlo | The Medium | 4 | t |
| Menotti, Gian Carlo | Poemetti | 1 | t |
| Menotti, Gian Carlo | Ricercar and Toccata | 1 | t |
| Menotti, Gian Carlo | Excerpts from Sebastian (ballet) | 1 | t |

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| Menotti, Gian Carlo | Shepherd's Dance | 1 | t |
| Menotti, Gian Carlo | The Telephone | 2 | t |
| Menotti, Gian Carlo | The Unicorn, the Gorgon, and the Manticore | 4 | t |
| Menotti, Gian Carlo | unspecified | 1 | t |
| Messiaen, Olivier | L'Ascension | 1 | a |
| Messiaen, Olivier | Le Banquet celeste | 1 | a |
| Messiaen, Olivier | Les Bergers | 1 | t |
| Messiaen, Olivier | Cantéyodjayâ | 1 | a |
| Messiaen, Olivier | Seven Haiku | 1 | a |
| Messiaen, Olivier | Le Merle noir | 1 | a |
| Messiaen, Olivier | Oiseaux Exotiques | 1 | a |
| Messiaen, Olivier | Trois Petites Liturgies de la Presence Divine | 2 | a |
| Messiaen, Olivier | unspecified | 2 | a |
| Messiaen, Olivier | Visions de l'Amen | 1 | a |
| Michalsky, Donald | Little Symphony for Band | 1 | t |
| Milhaud, Darius | Actualities | 1 | t |
| Milhaud, Darius | Aspen Serenade | 1 | t |
| Milhaud, Darius | Le Boeuf sur le toit | 2 | t |
| Milhaud, Darius | The Cat | 1 | t |
| Milhaud, Darius | Les Choéphores | 2 | t |
| Milhaud, Darius | Concerto for Percussion and Small Orchestra | 1 | t |
| Milhaud, Darius | La Creation du monde | 7 | t |
| Milhaud, Darius | Fantasie Pastorale | 1 | t |
| Milhaud, Darius | L'homme et son désir | 3 | t |
| Milhaud, Darius | La Muse ménagère | 2 | t |
| Milhaud, Darius | Organum Studies | 1 | t |
| Milhaud, Darius | Piano Sonata No. 1 | 1 | t |
| Milhaud, Darius | Three Ragtime Pieces | 1 | t |
| Milhaud, Darius | Sabbath Morning Service | 1 | t |
| Milhaud, Darius | Saudades do Brasil | 3 | t |
| Milhaud, Darius | Scaramouche Suite, Op. 165b | 1 | t |
| Milhaud, Darius | Four Sketches | 1 | t |
| Milhaud, Darius | Two Sketches for Woodwind Quintet | 1 | t |
| Milhaud, Darius | Suite Française | 7 | t |
| Milhaud, Darius | Suite Provençale | 2 | t |
| Milhaud, Darius | "[unspecified] compositions for percussion alone" | 1 | t |
| Milhaud, Darius | unspecified | 4 | t |
| Mitchell, Lyndol | Kentucky Portraits | 1 | t |
| Moore, Douglas | The Ballad of Baby Doe | 3 | t |
| Moore, Douglas | The Devil and Daniel Webster | 1 | t |
| Moore, Douglas | The Princess and the Pea | 1 | t |
| Moross, Jerome | Frankie and Johnnie | 1 | t |
| Morris, Farrell | Sections in Metal | 1 | ? |
| Mortari, Virgilio | Two Funeral Psalms | 1 | t |
| Muczynski, Robert | Dovetail Overture | 1 | t |
| Muczynski, Robert | Fables | 1 | t |
| Muczynski, Robert | Preludes | 1 | t |
| Nancarrow, Conlin | Study No. 7 | 1 | t |
| Nelson, Ron | Jubilee | 1 | t |
| Nelybel, Vaclav | Chorale for Band | 1 | t |
| Nelybel, Vaclav | Suite from Bohemia | 1 | t |
| Nelybel, Vaclav | Symphonic Movement | 1 | t |
| Nelybel, Vaclav | Trittico | 1 | t |
| Nin, Joaquin | Minue cantado (arr. Foss) | 1 | t |
| Nono, Luigi | Ha Venido | 1 | a |
| Nørgård, Per | Nine Studier für Klavier | 1 | a |
| Ogden, Will | The Gods! | 1 | a |
| Ogden, Will | Prologue, Interlude, and Epilogue | 1 | a |

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| Okimoto, Ray | Ostinato on a Korean Rhythm | 1 | ? |
| Oliveros, Pauline | I of IV | 1 | a |
| Oliveros, Pauline | Sextet | 1 | a |
| Oliveros, Pauline | Sound Patterns | 5 | a |
| Orff, Carl | Carmina Burana | 11 | t |
| Orff, Carl | Catulli Carmina | 2 | t |
| Orff, Carl | Die Kluge | 2 | t |
| Orff, Carl | Der Mond | 2 | t |
| Orff, Carl | Music for Children, 5 Vols. | 1 | t |
| Orff, Carl | Trionfi | 1 | t |
| Ott, Joseph | Matrix IV | 1 | ? |
| Owens, ? | Limitations | 1 | ? |
| Palmer, Robert | Quartet for Piano and Strings | 1 | t |
| Panufnik, Andrzej | Four Polnische Bauernlieder | 1 | t |
| Pappas, Dean | Twelve Tone Square Dance | 1 | a |
| Partch, Harry | Bewitched | 1 | t |
| Partch, Harry | Castor and Pollux | 1 | t |
| Partch, Harry | Cloud Chamber Music | 3 | t |
| Partch, Harry | Plectra and Percussion Dances | 2 | t |
| Partch, Harry | Scene 10 and Epilogue | 1 | t |
| Partch, Harry | Two Studies on Old Greek Scales | 1 | t |
| Partch, Harry | Thirty Years of Lyric and Dramatic Music [a record] | 1 | t |
| Partch, Harry | U.S. Highball | 1 | t |
| Partch, Harry | The Wayward | 2 | t |
| Partch, Harry | Windsong | 1 | t |
| Partch, Harry | unspecified | 1 | t |
| Peeters, Flor | Chorale Prelude | 1 | t |
| Peeters, Flor | unspecified | 1 | t |
| Penderecki, Krzysztof | The Passion According to St. Luke | 5 | a |
| Penderecki, Krzysztof | Pittsburgh Overture | 1 | a |
| Penderecki, Krzysztof | Stabat Mater | 2 | a |
| Penderecki, Krzysztof | String Quartet | 1 | a |
| Penderecki, Krzysztof | Strofy | 1 | a |
| Penderecki, Krzysztof | Te Deum | 1 | a |
| Penderecki, Krzysztof | Threnody for the Victims of Hiroshima | 9 | a |
| Penderecki, Krzysztof | unspecified | 2 | a |
| Perle, George | Quintet for Strings | 1 | a |
| Perle, George | Rhapsody for Orchestra | 1 | a |
| Perry, Julia | Stabat Mater | 1 | ? |
| Persichetti, Vincent | Bagatelles for Band | 1 | t |
| Persichetti, Vincent | Chorale Prelude on So Pure the Star | 2 | t |
| Persichetti, Vincent | Concerto for Piano, Four Hands | 2 | t |
| Persichetti, Vincent | Divertimento for Band | 8 | t |
| Persichetti, Vincent | Dominic Has a Doll | 1 | t |
| Persichetti, Vincent | Hist Whist | 1 | t |
| Persichetti, Vincent | The Hollow Men | 2 | t |
| Persichetti, Vincent | Hymns | 1 | t |
| Persichetti, Vincent | Hymns and Responses | 1 | t |
| Persichetti, Vincent | Jimmie's Got a Gail | 1 | t |
| Persichetti, Vincent | Little Piano Book | 3 | t |
| Persichetti, Vincent | Maggie and Milly and Molly and May | 1 | t |
| Persichetti, Vincent | Masquerade | 1 | t |
| Persichetti, Vincent | Nouns to Nouns | 1 | t |
| Persichetti, Vincent | Pageant for Band | 3 | t |
| Persichetti, Vincent | Pastorale | 1 | t |
| Persichetti, Vincent | Piano Sonata (unspecified) | 1 | t |
| Persichetti, Vincent | Piano Sonata No. 6 | 2 | t |
| Persichetti, Vincent | Piano Sonata No. 8 | 1 | t |

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| Persichetti, Vincent | Piano Sonata No. 9 | 2 | t |
| Persichetti, Vincent | Proverb | 1 | t |
| Persichetti, Vincent | Psalm for Band | 2 | t |
| Persichetti, Vincent | Sam was a Man | 4 | t |
| Persichetti, Vincent | Serenade (unspecified) | 1 | t |
| Persichetti, Vincent | Serenade No. 1 for Ten Wind Instruments | 2 | t |
| Persichetti, Vincent | Serenade No. 5 for Orchestra | 2 | t |
| Persichetti, Vincent | Serenade No. 13 for Two Clarinets | 1 | t |
| Persichetti, Vincent | Serenade for Band | 2 | t |
| Persichetti, Vincent | Serenade, Op. 7 | 1 | t |
| Persichetti, Vincent | Sonatinas, Op. 63 | 1 | t |
| Persichetti, Vincent | Stabat Mater | 1 | t |
| Persichetti, Vincent | Symphony No. 4 | 1 | t |
| Persichetti, Vincent | Symphony No. 5 for Strings | 4 | t |
| Persichetti, Vincent | Symphony No. 6 for Band | 2 | t |
| Persichetti, Vincent | This is my Garden | 1 | t |
| Persichetti, Vincent | Uncles | 1 | t |
| Petrich, Roger | O Praise the Lord | 1 | t |
| Pfautch, Lloyd | A Day for Dancing | 1 | t |
| Pfeiffer, John | Electromusic | 1 | a |
| Piket, Frederick | Sea Charm | 1 | t |
| Pinkham, Daniel | Angelus ad pastores ait | 1 | t |
| Pinkham, Daniel | Five Canzonets | 1 | t |
| Pinkham, Daniel | Christmas Cantata | 1 | t |
| Pinkham, Daniel | Festival Magnificat | 1 | t |
| Pinkham, Daniel | Glory be to God | 1 | t |
| Pinkham, Daniel | Symphony No. 2 | 1 | t |
| Pinto, Octavio | Memories of Childhood Suite | 1 | t |
| Piston, Walter | Concertino for Piano and Chamber Orchestra | 1 | t |
| Piston, Walter | Concerto for Viola and Orchestra | 1 | t |
| Piston, Walter | Quintet for Wind Instruments | 2 | t |
| Piston, Walter | The Incredible Flutist | 3 | t |
| Piston, Walter | Symphony No. 2 | 1 | t |
| Piston, Walter | Symphony No. 3 | 1 | t |
| Piston, Walter | Symphony No. 4 | 3 | t |
| Piston, Walter | Symphony No. 5 | 1 | t |
| Piston, Walter | Tunbridge Fair | 2 | t |
| Piston, Walter | unspecified | 1 | t |
| Ployhar, James | Band Tango | 1 | t |
| Porter, Quincy | Quartet No. 8 | 2 | t |
| Porter, Quincy | Concertino Concertante for 2 Pianos | 1 | t |
| Porter, Quincy | Concerto for Viola | 1 | t |
| Porter, Quincy | Dance in Three Time | 1 | t |
| Poulenc, Francis | Banalities | 1 | t |
| Poulenc, Francis | Biches | 1 | t |
| Poulenc, Francis | Concerto in g for Organ, Strings, and Timpani | 2 | t |
| Poulenc, Francis | Dialogues of the Carmelites | 1 | t |
| Poulenc, Francis | Gloria in G | 3 | t |
| Poulenc, Francis | Litanies à la vierge noire de Rocamadour | 1 | t |
| Poulenc, Francis | O Magnum Mysterium | 1 | t |
| Poulenc, Francis | Mass in G | 3 | t |
| Poulenc, Francis | Motets | 1 | t |
| Poulenc, Francis | Motets pour un temps de penitence | 1 | t |
| Poulenc, Francis | Mouvements Perpétuels | 3 | t |
| Poulenc, Francis | Overture | 1 | t |
| Poulenc, Francis | Quem vidistis pastores dicite | 1 | t |
| Poulenc, Francis | Sonata for Clarinet and Piano | 1 | t |
| Poulenc, Francis | Sonata for Piano, Four Hands | 1 | t |
| Poulenc, Francis | songs (unspecified) | 1 | t |

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| Poulenc, Francis | Stabat Mater | 1 | t |
| Poulenc, Francis | Suite for Piano | 1 | t |
| Poulenc, Francis | Tenebrae factae sunt | 1 | t |
| Poulenc, Francis | Toccata and Pastorale | 1 | t |
| Poulenc, Francis | Trio for Oboe, Bassoon, and Piano | 1 | t |
| Poulenc, Francis | Trio for Trumpet, Trombone, and Horn | 1 | t |
| Poulenc, Francis | Two Piano Concerto | 1 | t |
| Poulenc, Francis | Vinea mea electa | 1 | t |
| Poulenc, Francis | La Voix humaine | 1 | t |
| Poulenc, Francis | unspecified | 7 | t |
| Powell, Mel | Capriccio | 1 | t |
| Powell, Mel | Divertimento for Five Winds | 1 | t |
| Powell, Mel | Divertimento for Violin and Harp | 1 | t |
| Powell, Mel | Electronic Setting | 2 | a |
| Powell, Mel | Filigree Setting for String Quartet | 1 | a |
| Powell, Mel | Haiku Settings | 1 | a |
| Powell, Mel | Improvisations | 1 | a |
| Powell, Mel | Trio for Violin, Cello, and Piano | 1 | a |
| Prokofiev, Sergei | Alexander Nevsky | 2 | t |
| Prokofiev, Sergei | Three Children's Songs | 1 | t |
| Prokofiev, Sergei | Classical Symphony | 11 | t |
| Prokofiev, Sergei | Concerto for Piano (unspecified) | 1 | t |
| Prokofiev, Sergei | Concerto for Violin | 2 | t |
| Prokofiev, Sergei | The Flaming Angel | 1 | t |
| Prokofiev, Sergei | Lieutenant Kijé Suite | 8 | t |
| Prokofiev, Sergei | Love for Three Oranges | 2 | t |
| Prokofiev, Sergei | Love for Three Oranges (suite) | 1 | t |
| Prokofiev, Sergei | March, Op. 99 | 1 | t |
| Prokofiev, Sergei | Peter and the Wolf | 2 | t |
| Prokofiev, Sergei | Piano Sonata | 2 | t |
| Prokofiev, Sergei | Piano Concerto No. 3 | 2 | t |
| Prokofiev, Sergei | Piano Sonata No. 2 | 1 | t |
| Prokofiev, Sergei | Piano Sonata No. 3 | 1 | t |
| Prokofiev, Sergei | Piano Sonata No. 4 | 1 | t |
| Prokofiev, Sergei | Piano Sonata No. 9 | 1 | t |
| Prokofiev, Sergei | Quartet No. 1 | 1 | t |
| Prokofiev, Sergei | Scythian Suite | 3 | t |
| Prokofiev, Sergei | Sonata in D Major | 1 | t |
| Prokofiev, Sergei | Sonatas and Symphonies (unspecified) | 1 | t |
| Prokofiev, Sergei | Symphony No. 5 | 3 | t |
| Prokofiev, Sergei | Symphony No. 7 | 1 | t |
| Prokofiev, Sergei | Rain and the Rainbow | 1 | t |
| Prokofiev, Sergei | Romeo and Juliet | 2 | t |
| Prokofiev, Sergei | Violin Concerto No. 2 | 2 | t |
| Prokofiev, Sergei | Visions fugitives, Op. 22 | 1 | t |
| Prokofiev, Sergei | unspecified | 6 | t |
| Raaijmakers, Dick | Contrasts (from Evolutions and Contrasts) | 1 | a |
| Rabe, Folke | Bolos | 1 | a |
| Rawsthorne, Alan | unspecified | 1 | t |
| Read, Gardner | Night Flight, Op. 44 | 1 | t |
| Read, Gardner | Toccata Giocosa, Op. 94 | 1 | t |
| Reed, Alfred | Russian Christmas Music | 1 | t |
| Reich, Steve | Come Out | 2 | n.p. |
| Reynolds, Roger | The Emperor of Ice Cream | 1 | a |
| Reynolds, Roger | Troces | 1 | a |
| Riegger, Wallingford | Canon on a Ground Bass of Purcell | 1 | a |
| Riegger, Wallingford | Canon and Fugue | 1 | a |
| Riegger, Wallingford | Concerto for Piano and Woodwinds | 1 | a |
| Riegger, Wallingford | Dance Rhythms | 4 | a |

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| Riegger, Wallingford | Music for Orchestra | 1 | a |
| Riegger, Wallingford | New Dance | 1 | a |
| Riegger, Wallingford | Symphony No. 4 | 1 | a |
| Riegger, Wallingford | Variations for Piano and Orchestra | 2 | a |
| Riegger, Wallingford | Variations for Two Pianos | 1 | a |
| Riegger, Wallingford | Variations for Violin and Orchestra | 1 | a |
| Riegger, Wallingford | Variations for Violin and Viola, Op. 57 | 1 | a |
| Rochberg, George | Quartet No. 2 with Soprano | 1 | a |
| Rochberg, George | Twelve Bagatelles | 10 | a |
| Rochberg, George | String Quartet No. 1 | 1 | a |
| Rochberg, George | Symphony No. 1 | 1 | a |
| Rochberg, George | Symphony No. 2 | 3 | a |
| Rogers, Bernard | Dance Scenes | 1 | t |
| Rogers, Bernard | Leaves from the Tale of Pinocchio | 1 | t |
| Rogers, Bernard | Three Japanese Dances | 2 | t |
| Rogers, Bernard | unspecified | 1 | t |
| Rogers, William K. | Six Short Preludes on a Tone Row | 1 | a |
| Rohlig, Harald | O Clap Your Hands | 1 | t |
| Rorem, Ned | Eleven Studies for Eleven Players | 1 | t |
| Rorem, Ned | Sing My Soul His Wondrous Love | 1 | t |
| Rorem, Ned | songs (unspecified) | 1 | t |
| Rorem, Ned | Two Psalms and a Proverb | 1 | t |
| Rorem, Ned | unspecified | 1 | t |
| Roussel, Albert | Bacchus et Ariane | 1 | t |
| Roussel, Albert | Le Bardit des Francs | 1 | t |
| Roussel, Albert | Deux poems de Ronsard | 1 | t |
| Roussel, Albert | unspecified | 1 | t |
| Rudin, Andrew | Tragaedia | 1 | a |
| Ruggles, Carl | Evocations | 2 | a |
| Ruggles, Carl | Lilacs | 1 | a |
| Ruggles, Carl | Portals | 1 | a |
| Ruggles, Carl | Sun Treader | 1 | a |
| Rush, Loren | Hexahedron | 1 | a |
| Rush, Loren | Nexus 16 | 1 | a |
| Russolo, Luigi | unspecified | 1 | a |
| Sala, Oskar | Five Improvisations on Magnetic Tape | 1 | a |
| Salzman, Eric | The Nude Paper Sermon | 2 | t |
| Schaeffer, Pierre | Panorama de Musique Concrete | 1 | a |
| Schaeffer, Pierre | Tam-Tam | 1 | a |
| Schaeffer, Pierre | unspecified | 1 | a |
| Schickele, Peter | After Spring Sunset | 1 | a |
| Schickele, Peter | Pervertimento for Bagpipes, Bicycles and Balloons | 1 | t |
| Schoenberg, Arnold | Begleitungsmusik | 1 | a |
| Schoenberg, Arnold | Book of the Hanging Gardens | 1 | t |
| Schoenberg, Arnold | Chamber Symphony in E flat, Op. 9 | 1 | t |
| Schoenberg, Arnold | Chamber Symphony No. 2, Op. 38 | 1 | a |
| Schoenberg, Arnold | Dreimal Tausend Jahre, Op. 50a | 4 | a |
| Schoenberg, Arnold | Erwartung, Op. 17 | 4 | a |
| Schoenberg, Arnold | Five Pieces for Orchestra, Op. 16 | 7 | a |
| Schoenberg, Arnold | Four Songs with Orchestra, Op. 22 | 1 | a |
| Schoenberg, Arnold | Die glückliche Hand, Op. 18 | 1 | a |
| Schoenberg, Arnold | Gurre-Lieder | 1 | a |
| Schoenberg, Arnold | Herzgewächse, Op. 20 | 2 | a |
| Schoenberg, Arnold | Kol Nidre, Op. 39 | 1 | a |
| Schoenberg, Arnold | Moses and Aron | 4 | a |
| Schoenberg, Arnold | Now May Has Come with Gladness | 2 | a |
| Schoenberg, Arnold | Piano Music (unspecified) | 1 | a |
| Schoenberg, Arnold | Two Piano Pieces, Op. 33 | 1 | a |

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| Schoenberg, Arnold | Piano Suite, Op. 25 | 5 | a |
| Schoenberg, Arnold | Pierrot Lunaire | 11 | a |
| Schoenberg, Arnold | De Profundis | 1 | a |
| Schoenberg, Arnold | Sechs Kleine Klavierstücke, op. 19 | 5 | a |
| Schoenberg, Arnold | Serenade, Op. 24 | 1 | a |
| Schoenberg, Arnold | Sommermüd | 3 | a |
| Schoenberg, Arnold | String Quartet, Op. 10 | 1 | t |
| Schoenberg, Arnold | String Quartet No. 3 | 1 | a |
| Schoenberg, Arnold | String Quartet No. 2 | 3 | t |
| Schoenberg, Arnold | String Quartet No. 4 | 7 | a |
| Schoenberg, Arnold | Suite for String Orchestra after Monn | 1 | t |
| Schoenberg, Arnold | A Survivor from Warsaw | 1 | a |
| Schoenberg, Arnold | Three Piano Pieces, Op. 11 | 6 | a |
| Schoenberg, Arnold | Three Songs, Op. 48 | 7 | a |
| Schoenberg, Arnold | Theme and Variations for Band, Op. 43a | 4 | t |
| Schoenberg, Arnold | Variations, Op. 31 | 4 | a |
| Schoenberg, Arnold | Violin Concerto | 4 | a |
| Schoenberg, Arnold | Verklärte Nacht | 3 | t |
| Schoenberg, Arnold | Vier Stücke, Op. 27 | 2 | a |
| Schoenberg, Arnold | Woodwind Quintet, Op. 26 | 1 | a |
| Schoenberg, Arnold | unspecified | 15 | a |
| Schuller, Gunther | Abstraction | 1 | a |
| Schuller, Gunther | Conversations for Jazz Quartet and String Quartet | 2 | a |
| Schuller, Gunther | Concertino for Jazz Quartet and Orchestra | 2 | a |
| Schuller, Gunther | Fantasy Quartet for Four Celli | 1 | a |
| Schuller, Gunther | Meditation | 8 | a |
| Schuller, Gunther | Music for Brass Quintet | 4 | a |
| Schuller, Gunther | Seven Studies After Paul Klee | 9 | a |
| Schuller, Gunther | Woodwind Quintet | 1 | a |
| Schuman, William | American Festival Overture | 1 | t |
| Schuman, William | Chester | 1 | t |
| Schuman, William | Credendum | 1 | t |
| Schuman, William | George Washington Bridge | 5 | t |
| Schuman, William | Holiday | 2 | t |
| Schuman, William | Judith | 1 | t |
| Schuman, William | New England Triptych | 2 | t |
| Schuman, William | Symphony No. 3 | 3 | t |
| Schuman, William | Symphony No. 6 | 2 | t |
| Schuman, William | Symphony No. 8 | 1 | t |
| Schuman, William | Symphony (unspecified) | 1 | t |
| Schuman, William | Symphony for Strings | 2 | t |
| Schuman, William | Three Score Set | 4 | t |
| Schuman, William | unspecified | 3 | t |
| Sclater, James | Suite for Solo Saxophone | 1 | a |
| Searle, Humphrey | Symphony No. 1 | 1 | a |
| Seiber, Matyas | Drei Morgenstern Lieder | 1 | a |
| Self, George | Choral Compositions for Young Players | 1 | a |
| Self, George | Garnett | 1 | a |
| Self, George | New Sounds in Chaos | 2 | a |
| Serly, Tibor | Bartok Suite | 1 | t |
| Sessions, Roger | The Black Maskers | 2 | t |
| Sessions, Roger | From My Diary | 1 | t |
| Sessions, Roger | Quartet No. 2 | 1 | t |
| Sessions, Roger | Mass for Unison Voices | 1 | t |
| Sessions, Roger | Montezuma | 1 | a |
| Sessions, Roger | Symphony No. 1 | 1 | t |
| Sessions, Roger | Symphony No. 2 | 1 | t |
| Sessions, Roger | unspecified | 2 | ? |

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| Shapero, Harold | Credo for Orchestra | 1 | t |
| Shapero, Harold | On Green Mountain | 1 | t |
| Shapero, Harold | Quartet No. 1 | 1 | t |
| Shapero, Harold | Symphony for Classical Orchestra | 1 | t |
| Shapey, Ralph | Evocation for Violin, Piano, and Percussion | 1 | a |
| Shapey, Ralph | Seven for Piano, Four Hands | 1 | a |
| Shepherd, Arthur | Triptych | 1 | t |
| Shifrin, Seymour | Chamber Symphony | 1 | t |
| Shifrin, Seymour | Serenade for Five Instruments | 1 | t |
| Shostakovich, Dmitri | Concerto in E flat for Cello | 1 | t |
| Shostakovich, Dmitri | Concerto No. 1 for Piano and Trumpet | 1 | t |
| Shostakovich, Dmitri | Concerto for Violin and Orchestra | 2 | t |
| Shostakovich, Dmitri | Fantastic Dances | 1 | t |
| Shostakovich, Dmitri | Festival Overture | 1 | t |
| Shostakovich, Dmitri | Four Preludes | 2 | t |
| Shostakovich, Dmitri | The Golden Age | 1 | t |
| Shostakovich, Dmitri | March | 1 | t |
| Shostakovich, Dmitri | Piano Concerto No. 1 | 1 | t |
| Shostakovich, Dmitri | Piano Concerto No. 2 | 1 | t |
| Shostakovich, Dmitri | Piano Prelude No. 2 | 1 | t |
| Shostakovich, Dmitri | Quartet No. 8 | 1 | t |
| Shostakovich, Dmitri | Symphony No. 1 | 2 | t |
| Shostakovich, Dmitri | Symphony No. 5 | 5 | t |
| Shostakovich, Dmitri | Symphony No. 6 | 1 | t |
| Shostakovich, Dmitri | Symphony No. 7 | 3 | t |
| Shostakovich, Dmitri | unspecified | 1 | t |
| Siegmeister, Elie | The Mermaid in Lock, No. 7 | 1 | t |
| Smith, Hale | Somersault | 3 | a |
| Sowerby, Leo | Classic Concerto for Organ and Orchestra | 1 | t |
| Sowerby, Leo | Toccata for Organ | 1 | t |
| Starer, Robert | Dirge for Band | 1 | t |
| Starer, Robert | Five Miniatures for Brass | 1 | t |
| Starer, Robert | Grey | 1 | t |
| Stevens, Halsey | Sinfonia Breve | 1 | t |
| Stevens, Halsey | Symphonic Dances | 1 | t |
| Stevens, Halsey | Symphony No. 1 | 1 | t |
| Stockhausen, Karlheinz | Gesang der Jünglinge | 7 | a |
| Stockhausen, Karlheinz | Kontakte | 2 | a |
| Stockhausen, Karlheinz | Kontra-Punkte | 2 | a |
| Stockhausen, Karlheinz | Kreuzspiel | 1 | a |
| Stockhausen, Karlheinz | Momente | 2 | a |
| Stockhausen, Karlheinz | Refrain | 1 | a |
| Stockhausen, Karlheinz | Zyklus | 9 | a |
| Stockhausen, Karlheinz | Zeitmasse | 2 | a |
| Stockhausen, Karlheinz | unspecified | 8 | a |
| Stout, Alan | Cello Sonata | 3 | a |
| Stravinsky, Igor | Agon | 6 | a |
| Stravinsky, Igor | Ave Maria | 6 | t |
| Stravinsky, Igor | Baiser de la fée | 1 | t |
| Stravinsky, Igor | Berceuse | 1 | t |
| Stravinsky, Igor | Berceuses du chat | 1 | t |
| Stravinsky, Igor | Cantata | 1 | t |
| Stravinsky, Igor | Canticum sacrum | 6 | a |
| Stravinsky, Igor | Circus Polka | 3 | t |
| Stravinsky, Igor | Concerto in D for String Orchestra | 1 | t |
| Stravinsky, Igor | Concerto in E flat (Dumbarton Oaks) | 2 | t |
| Stravinsky, Igor | Concerto for Piano and Wind Orchestra | 2 | t |
| Stravinsky, Igor | Danses Concertantes | 1 | t |
| Stravinsky, Igor | The Dove Descending | 4 | a |

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| Stravinsky, Igor | Divertimento | 1 | t |
| Stravinsky, Igor | Double Canon | 1 | a |
| Stravinsky, Igor | Duo Concertante | 1 | t |
| Stravinsky, Igor | Ebony Concerto | 2 | t |
| Stravinsky, Igor | Etude for Orchestra No. 1 [unknown piece] | 1 | t |
| Stravinsky, Igor | Epitaphium | 1 | a |
| Stravinsky, Igor | Fanfare for Two Trumpets | 5 | a |
| Stravinsky, Igor | The Firebird | 14 | t |
| Stravinsky, Igor | Five Easy Pieces for Piano Duet | 1 | t |
| Stravinsky, Igor | The Five Fingers | 6 | t |
| Stravinsky, Igor | The Flood | 3 | a |
| Stravinsky, Igor | Four Etudes | 2 | t |
| Stravinsky, Igor | Four Russian Songs | 1 | t |
| Stravinsky, Igor | Greeting Prelude | 6 | t |
| Stravinsky, Igor | L'Histoire du soldat | 13 | t |
| Stravinsky, Igor | Three Japanese Lyrics | 1 | t |
| Stravinsky, Igor | Jeu de cartes | 1 | t |
| Stravinsky, Igor | Mass | 12 | t |
| Stravinsky, Igor | In Memorium Dylan Thomas | 7 | a |
| Stravinsky, Igor | Movements for Piano and Orchestra | 1 | a |
| Stravinsky, Igor | Les Noces | 1 | t |
| Stravinsky, Igor | Pastorale | 1 | t |
| Stravinsky, Igor | Petrouchka | 6 | t |
| Stravinsky, Igor | Piano Concerto | 2 | t |
| Stravinsky, Igor | Piano Rag Music | 1 | t |
| Stravinsky, Igor | Pater Noster | 1 | t |
| Stravinsky, Igor | Two Poems | 1 | t |
| Stravinsky, Igor | Octet | 8 | t |
| Stravinsky, Igor | Oedipus Rex | 4 | t |
| Stravinsky, Igor | The Owl and the Pussy Cat | 1 | a |
| Stravinsky, Igor | The Rake's Progress | 4 | t |
| Stravinsky, Igor | Renard | 1 | t |
| Stravinsky, Igor | The Rite of Spring | 21 | t |
| Stravinsky, Igor | Rossignol | 1 | t |
| Stravinsky, Igor | Scenes de ballet | 1 | t |
| Stravinsky, Igor | Septet | 4 | a |
| Stravinsky, Igor | A Sermon, a Narrative, and a Prayer | 1 | a |
| Stravinsky, Igor | Sonata for Two Pianos | 3 | t |
| Stravinsky, Igor | Sonate pour piano | 3 | t |
| Stravinsky, Igor | Suite No. 1 for Small Orchestra | 1 | a |
| Stravinsky, Igor | Suite No. 2 for Small Orchestra | 3 | t |
| Stravinsky, Igor | Symphony of Psalms | 19 | t |
| Stravinsky, Igor | Symphony in Three Movements | 3 | t |
| Stravinsky, Igor | Symphonies of Wind Instruments | 3 | t |
| Stravinsky, Igor | Symphony in C | 3 | t |
| Stravinsky, Igor | Tango | 1 | t |
| Stravinsky, Igor | Three Easy Pieces for Piano Four-Hands | 1 | t |
| Stravinsky, Igor | Three Pieces for Clarinet Solo | 1 | t |
| Stravinsky, Igor | Threni | 4 | a |
| Stravinsky, Igor | unspecified except "serial." | 2 | a |
| Stravinsky, Igor | unspecified | 12 | t |
| Subotnick, Morton | Play No. 1 | 1 | a |
| Subotnick, Morton | Silver Apples of the Moon | 4 | a |
| Sydeman, William | Quintet No. 2 | 1 | a |
| Takacs, Jenő | Für Mich, Op. 76 | 1 | t |
| Tansman, Alexandre | unspecified | 2 | t |
| Taylor, Deems | Through the Looking Glass | 1 | t |
| Tcherepnin, ? [which one unknown] | unspecified | 1 | t |

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| Tcherepnin, ? [which one unknown] | Bagatelles | 1 | t |
| Tcherepnin, ? [which one unknown] | Expressions | 1 | t |
| Thiman, Eric T. | The Annunciation Carol | 1 | t |
| Thiman, Eric T. | When Cats Run Home | 3 | t |
| Thompson, Randall | Alleluia | 1 | t |
| Thompson, Randall | Americana | 1 | t |
| Thompson, Randall | A Solemn Music | 3 | t |
| Thompson, Randall | Come In | 1 | t |
| Thompson, Randall | Girl's Garden | 1 | t |
| Thompson, Randall | Last Words of David | 1 | t |
| Thompson, Randall | Peaceable Kingdom | 1 | t |
| Thompson, Randall | Testament of Freedom | 1 | t |
| Thompson, Randall | Velvet Shoes | 1 | t |
| Thompson, Randall | unspecified | 1 | t |
| Thomson, Virgil | Acadian Songs and Dances | 1 | t |
| Thomson, Virgil | The Alligator and the Coon | 1 | t |
| Thomson, Virgil | Concerto for Cello | 1 | t |
| Thomson, Virgil | Four Saints in Three Acts | 2 | t |
| Thomson, Virgil | Louisiana Story Suite | 1 | t |
| Thomson, Virgil | Mother of Us All | 1 | t |
| Thomson, Virgil | Quartet No. 2 | 1 | t |
| Thomson, Virgil | The River | 1 | t |
| Thomson, Virgil | Suite | 1 | t |
| Thomson, Virgil | Walking Song | 1 | t |
| Thomson, Virgil | unspecified | 1 | t |
| Thomson, William | Desert Seasons | 1 | t |
| Thorne, Francis | Eight Introspections | 1 | a |
| Tippett, Michael | A Child of Our Time | 1 | t |
| Tippett, Michael | Concerto for Double String Orchestra | 1 | t |
| Tippett, Michael | Magnificat and Nunc dimittis | 1 | t |
| Toch, Ernst | Die chinesische Flöte | 1 | t |
| Toch, Ernst | Geographical Fugue | 4 | n.p. |
| Toch, Ernst | Peter Pan | 1 | t |
| Toch, Ernst | Poems to Martha | 1 | t |
| Toch, Ernst | Quartet No. 7 | 1 | t |
| Toch, Ernst | Quartet No. 10 | 1 | t |
| Toch, Ernst | Quintet for Piano and Strings | 1 | t |
| Toch, Ernst | Rondelay | 1 | t |
| Trimble, Lester | Four Fragments from the Canterbury Tales | 2 | t |
| Trythall, Gilbert | Dionysia | 1 | t |
| Trythall, Gilbert | Parallax | 1 | t |
| Tubb, Monte | Voice Chants | 1 | t |
| Tudor, David | Intersection 3 for Piano | 1 | a |
| Tull, Fisher | Toccata | 1 | t |
| Turina, Joaquin | Five Miniatures | 1 | t |
| Ussachevsky, Vladimir | Creation | 2 | t |
| Ussachevsky, Vladimir | Improvisation | 1 | a |
| Ussachevsky, Vladimir | A Piece for Flute, Strings, and Piano | 1 | t |
| Ussachevsky, Vladimir | Piece for Tape Recorder | 2 | a |
| Ussachevsky, Vladimir | Underwater Waltz | 3 | ? |
| Ussachevsky, Vladimir | unspecified | 2 | ? |
| Van Vactor, David | Chaconne | 1 | t |
| Varèse, Edgard | Amériques | 2 | a |
| Varèse, Edgard | Arcana | 1 | a |
| Varèse, Edgard | Density 21.5 | 4 | a |
| Varèse, Edgard | Déserts | 1 | a |
| Varèse, Edgard | Hyperprism | 3 | a |

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| Varèse, Edgard | Intégrales | 2 | a |
| Varèse, Edgard | Ionisation | 11 | i.p. |
| Varèse, Edgard | Offrandes | 2 | a |
| Varèse, Edgard | Octandre | 2 | a |
| Varèse, Edgard | Poème électronique | 5 | i.p. |
| Varèse, Edgard | unspecified | 1 | a |
| Vaughan Williams, Ralph | Concerto Accademico | 1 | t |
| Vaughan Williams, Ralph | Fantasia on a Theme by Thomas Tallis | 5 | t |
| Vaughan Williams, Ralph | Fantasia on "Greensleeves" | 4 | t |
| Vaughan Williams, Ralph | Greensleeves | 1 | t |
| Vaughan Williams, Ralph | An Invitation | 1 | t |
| Vaughan Williams, Ralph | The Lark Ascending | 1 | t |
| Vaughan Williams, Ralph | Let Us Now Praise Famous Men | 3 | t |
| Vaughan Williams, Ralph | Linden Lea (arr. Harrison) | 1 | t |
| Vaughan Williams, Ralph | London Symphony | 2 | t |
| Vaughan Williams, Ralph | Mass in g | 1 | t |
| Vaughan Williams, Ralph | Pastoral Symphony | 2 | t |
| Vaughan Williams, Ralph | Spring | 1 | t |
| Vaughan Williams, Ralph | Symphony No. 4 | 2 | t |
| Vaughan Williams, Ralph | Symphony No. 8 | 1 | t |
| Vaughan Williams, Ralph | Symphonies (unspecified) | 1 | t |
| Vaughan Williams, Ralph | Sweet Day | 1 | t |
| Vaughan Williams, Ralph | unspecified | 5 | t |
| Vazzana, Anthony | Spectra | 1 | ? |
| Veal, Arthur | Honey Bear | 1 | ? |
| Velke, Fritz | Fanfare and Rondo | 1 | t |
| Villa-Lobos, Heitor | The Baby's Dolls | 1 | t |
| Villa-Lobos, Heitor | Bachianas Brasileiras No. 1 | 2 | t |
| Villa-Lobos, Heitor | Bachianas Brasileiras No. 2 | 1 | t |
| Villa-Lobos, Heitor | Bachianas Brasileiras No. 5 | 2 | t |
| Villa-Lobos, Heitor | Bachianas Brasileiras (unspecified) | 1 | t |
| Villa-Lobos, Heitor | Choros 3 | 1 | t |
| Villa-Lobos, Heitor | The Little Train of the Caipira | 2 | t |
| Villa-Lobos, Heitor | Piano Music (unspecified) | 1 | t |
| Villa-Lobos, Heitor | Poema da Crianca | 1 | t |
| Villa-Lobos, Heitor | Quintet | 1 | t |
| Villa-Lobos, Heitor | The Sewing Girls | 1 | t |
| Wainer, ? | Compendium | 1 | ? |
| Walton, William | Belshazzar's Feast | 4 | t |
| Walton, William | Concerto for Cello and Orchestra | 1 | t |
| Walton, William | Concerto for Violin and Orchestra | 2 | t |
| Walton, William | Façade | 1 | t |
| Walton, William | Partita for Orchestra | 1 | t |
| Walton, William | Quartet in a | 1 | t |
| Walton, William | Symphony No. 2 | 1 | t |
| Walton, William | unspecified | 2 | t |
| Ward Steinman, David | Improvisations on Children's Songs | 1 | t |
| Ward, Robert | The Crucible | 1 | t |
| Ward, Robert | Jubilate on an Overture | 1 | t |
| Ward, Robert | Night Fantasy | 1 | t |
| Ward, Robert | Prairie Overture | 2 | t |
| Warlock, Peter | Balulalow | 1 | t |
| Warlock, Peter | Capriol Suite | 1 | t |
| Warlock, Peter | Three Carols | 1 | t |
| Washburn, Robert | March and Chorale | 1 | t |
| Weber, Ben | Quartet, unspecified | 1 | a |
| Weber, Ben | unspecified | 1 | a |
| Webern, Anton | Das Augenlicht | 1 | a |
| Webern, Anton | Bagatelles | 2 | a |

| | | | |
|-------------------|---------------------------------------|----|---|
| Webern, Anton | Cantata No. 1, Op. 29 | 4 | a |
| Webern, Anton | Cantata No. 2, Op. 31 | 6 | a |
| Webern, Anton | Concerto for Nine Instruments, Op. 24 | 5 | a |
| Webern, Anton | Entflieht auf leichten Kähnen, Op. 2 | 1 | a |
| Webern, Anton | Five Canons, Op. 16 | 2 | a |
| Webern, Anton | Five Pieces for Orchestra, Op. 10 | 2 | a |
| Webern, Anton | Five Pieces for String Quartet, Op. 5 | 4 | a |
| Webern, Anton | Four Pieces for Violin and Piano | 1 | a |
| Webern, Anton | Kinderstücke | 2 | a |
| Webern, Anton | Quartet, Op. 28 | 3 | a |
| Webern, Anton | Six Pieces for Orchestra, Op. 6 | 5 | a |
| Webern, Anton | Symphony, Op. 21 | 15 | a |
| Webern, Anton | Three Songs, Op. 25 | 9 | a |
| Webern, Anton | Variations for Orchestra | 6 | a |
| Webern, Anton | Variations for Piano, Op. 27 | 7 | a |
| Webern, Anton | Variations (unspecified) | 1 | a |
| Webern, Anton | Zwei Lieder | 1 | a |
| Webern, Anton | unspecified | 13 | a |
| Weiner, Lawrence | Air for Band | 1 | t |
| Weiner, Lawrence | Atropos | 1 | t |
| Wen-Chung, Chou | Cursive for Flute and Piano | 1 | a |
| Whear, Paul | Introduction and Invention | 1 | t |
| Whear, Paul | Lancaster Overture | 1 | t |
| Whettam, Graham | Prelude, Scherzo, and Elegy | 1 | t |
| White, ? | Imitations | 1 | ? |
| White, Donald | Miniature Set for Band | 2 | t |
| White, Michael | Changing Meters | 1 | t |
| Williams, Clifton | Castle Gap | 1 | t |
| Williams, Clifton | Symphonic Suite | 1 | t |
| Williams, Clifton | unspecified | 1 | t |
| Wuensch, Gerhard | Mini-Suite No. 1 | 1 | t |
| Wuorinen, Charles | Time's Encomium | 1 | a |
| Wuorinen, Charles | Variations for Flute | 1 | a |
| Wuorinen, Charles | unspecified | 1 | a |
| Xenakis, Iannis | Concret PH | 1 | a |
| Xenakis, Iannis | Nomos Alpha | 2 | a |
| Xenakis, Iannis | Orient-Occident | 1 | a |
| Xenakis, Iannis | unspecified | 2 | a |

Final Summary of Data: Explaining the Myth of Tyranny

Approximately 340 composers are listed in the table.¹⁶⁸³ 205 are represented primarily by tonal works (60.3%), 96 primarily by atonal works (28.2%). 40 have no known style association, mainly because they cannot be identified sufficiently (11.8%). Of the listed works that *are* either tonal or atonal—1,440 in number—1,077 are tonal (74.8%), 363 atonal (25.2%). These percentages are for the CMP's program content as a whole.

On further examination, the compiled canon not only supports tonality's

¹⁶⁸³ An approximation is given because a few composers cannot be positively identified as distinct entities.

“contemporary” status, it may help reconcile that status with the widespread impression of atonal dominance. Some pieces of music, and some composers, are more famous than others; thus, not every composition or composer mentioned in a CMP program was mentioned the same number of times. Though 1,480 works and composers were mentioned at least once, distinct mentions—encompassing all individual mentions of all works and composers—totaled 2,834: 1,938 tonal, 832 atonal, and 64 unknown or unpitched.¹⁶⁸⁴ Percentages of distinct mentions were 68.4% tonal and 29.4% atonal, with 2.3% in the unknown/unpitched category. Significantly, the atonality percentage was higher among distinct mentions (29.4%) than among mentions *simpliciter* (363 of 1480: 24.5%; of 1440: 25.2%), indicating that a given atonal work tended, on average, to be mentioned more times than a given tonal work.¹⁶⁸⁵ In other words, references to contemporary tonal music drew on a larger repertory of works than references to atonal music. This circumstance likely owed to instructors’ greater knowledge of recent tonal music than of atonal music, possibly deriving from greater interest or exposure. Instructors more interested in, or simply more knowledgeable about, contemporary tonality than atonality could hardly have imposed a tyranny on students. Yet, paradoxically, repeatedly hearing the names of the same atonal composers and works, while nothing tonal was mentioned as frequently, might have led many students to feel that atonal composers and works were more highly regarded, or at least more famous.

¹⁶⁸⁴ A sense of the difference between works mentioned and total mentions can be absorbed by examining table 72. For example, *The Rite of Spring* is one work, but each reference to it counted as a distinct mention.

¹⁶⁸⁵ While distinct mentions include both composer and title, or at least the title of a positively identifiable work with a known composer, mentions *simpliciter* include references like “Hindemith’s sonatas” and “Dallapiccola.” Because Dallapiccola wrote both tonal and atonal music, but was better known for the latter, a reference to just his name was deemed an atonal reference; a reference to just Stravinsky’s name, on the other hand, was deemed a tonal reference, since his tonal music was better known than his atonal music.

Tables showing the most frequently mentioned composers of each type suggest a further explanation for perceived atonal dominance, while providing more corroboration for a lack of distinction between the respective contemporaneity of tonality and atonality as presented by the CMP.

Table 72: The Twenty Most Frequently Mentioned Tonal Composers in CMP Educational Programs.¹⁶⁸⁶

| Tonal Composer | Mentions ¹⁶⁸⁷ | Works Mentioned | Mentions per Work | Percentage of Tonal Mentions (1938) | Living in 1970? | Age in 1970 ¹⁶⁸⁸ |
|-------------------------|--------------------------|-----------------|-------------------|-------------------------------------|-----------------|-----------------------------|
| Bartók, Béla | 201 | 61 | 3.30 | 10.37 | n | 89 (d. 1945) |
| Stravinsky, Igor | 186 | 50 | 3.72 | 9.60 | y | 88 |
| Hindemith, Paul | 120 | 43 | 2.79 | 6.19 | n | 75 (d. 1963) |
| Copland, Aaron | 97 | 38 | 2.55 | 5.01 | y | 70 |
| Britten, Benjamin | 76 | 35 | 2.17 | 3.92 | y | 57 |
| Ives, Charles | 68 | 31 | 2.19 | 3.51 | n | 96 (d. 1954) |
| Persichetti, Vincent | 63 | 36 | 1.75 | 3.25 | y | 56 |
| Prokofiev, Sergei | 62 | 31 | 2.00 | 3.20 | n | 79 (d. 1954) |
| Milhaud, Darius | 45 | 22 | 2.05 | 2.32 | y | 78 |
| T-Barber, Samuel | 39 | 22 | 1.77 | 2.01 | y | 60 |
| T-Poulenc, Francis | 39 | 26 | 1.50 | 2.01 | n | 71 (d. 1963) |
| Vaughan Williams, Ralph | 33 | 17 | 1.94 | 1.70 | n | 98 (d. 1958) |
| Honegger, Arthur | 32 | 13 | 2.46 | 1.65 | n | 78 (d. 1955) |
| Harris, Roy | 31 | 15 | 2.07 | 1.60 | y | 72 |
| Schuman, William | 29 | 14 | 2.07 | 1.50 | y | 60 |
| Shostakovich, Dmitri | 26 | 17 | 1.53 | 1.34 | y | 64 |
| Menotti, Gian Carlo | 26 | 13 | 2.00 | 1.34 | y | 59 |
| T-Hanson, Howard | 25 | 13 | 1.92 | 1.29 | y | 74 |
| T-Kodály, Zoltán | 25 | 13 | 1.92 | 1.29 | n | 88 (d. 1967) |
| T-Cowell, Henry | 23 | 19 | 1.21 | 1.19 | n | 73 (d. 1965) |
| T-Hovhanness, Alan | 23 | 20 | 1.15 | 1.19 | y | 59 |
| Dello Joio, Norman | 21 | 9 | 2.33 | 1.08 | y | 62 |
| Orff, Carl | 19 | 6 | 3.17 | 0.98 | y | 75 |
| Piston, Walter | 16 | 10 | 1.60 | 0.83 | y | 76 |
| Totals | 1, 325 | 574 | 2.31 | 68.4 | 15 y, 9 n | 73.2 |
| Totals for top 10 | 996 (75.1%) | 395 | 2.53 | 51.4 | 6 y, 5 n | 74.5 |

¹⁶⁸⁶ The table shows the twenty highest numbers of distinct mentions achieved by at least one composer. Because of ties for tenth, eighteenth, and nineteenth place, twenty-four composers are listed. Ties are indicated by the “T-” prefix.

¹⁶⁸⁷ Mentions for tonal works only. In both tables, this is distinct mentions, while “works mentioned” is works mentioned at least once.

¹⁶⁸⁸ Or years since birth, if deceased.

| Atonal Composer | Mentions ¹⁶⁹⁰ | Works Mentioned | Mentions per Work | Percentage of Atonal Mentions (833) | Living in 1970? | Age in 1970 ¹⁶⁹¹ |
|----------------------------------|--------------------------|-----------------|-------------------|-------------------------------------|-----------------|-----------------------------|
| Schoenberg, Arnold | 119 | 37 | 3.22 | 14.29 | n | 96 (d. 1951) |
| Webern, Anton | 90 | 20 | 4.5 | 10.80 | n | 87 (d. 1945) |
| Berg, Alban | 61 | 8 | 7.63 | 7.32 | n | 85 (d. 1935) |
| Stravinsky, Igor | 47 | 15 | 3.13 | 5.64 | y | 88 |
| Cage, John | 36 | 20 | 1.80 | 4.32 | y | 58 |
| Stockhausen, Karlheinz | 34 | 9 | 3.78 | 4.08 | y | 42 |
| Schuller, Gunther | 28 | 8 | 3.50 | 3.36 | y | 45 |
| Boulez, Pierre | 26 | 6 | 4.33 | 3.12 | y | 45 |
| Penderecki, Krzysztof | 22 | 8 | 2.75 | 2.64 | y | 37 |
| Berio, Luciano | 21 | 7 | 3.00 | 2.52 | y | 45 |
| Babbitt, Milton | 20 | 10 | 2.00 | 2.40 | y | 54 |
| T-Dallapiccola, Luigi | 18 | 6 | 3.00 | 2.16 | y | 66 |
| T-Varèse, Edgard ¹⁶⁹² | 18 | 9 | 2.00 | 2.16 | n | 87 (d. 1965) |
| Carter, Elliott | 16 | 7 | 2.29 | 1.92 | y | 62 |
| Rochberg, George | 16 | 5 | 3.2 | 1.92 | y | 52 |
| T-Foss, Lukas | 15 | 6 | 2.5 | 1.80 | y | 48 |
| T-Riegger, Wallingford | 15 | 11 | 1.36 | 1.80 | n | 85 (d. 1961) |
| Krenek, Ernst | 13 | 7 | 1.86 | 1.56 | y | 70 |
| Messiaen, Olivier | 11 | 9 | 1.22 | 1.32 | y | 62 |
| T-Davidovsky, Mario | 9 | 4 | 2.25 | 1.08 | y | 36 |
| T-Powell, Mel | 9 | 8 | 1.13 | 1.08 | y | 47 |
| Brown, Earle | 8 | 7 | 1.14 | 0.96 | y | 44 |
| Xenakis, Iannis | 6 | 4 | 1.50 | 0.72 | y | 48 |
| T-Felciano, Richard | 5 | 3 | 1.67 | 0.60 | y | 40 |
| T-Feldman, Morton | 5 | 4 | 1.25 | 0.60 | y | 44 |
| T-Kirchner, Leon | 5 | 5 | 1.00 | 0.60 | y | 51 |
| Totals | 673 | 243 | 2.78 | 80.8 | 21 y, 5 n | 58.6 |
| Totals for top 10 | 484 (71.9%) | 138 | 3.51 | 58.1 | 7 y, 3 n | 62.8 |

¹⁶⁸⁹ The table shows the twenty highest numbers of distinct mentions achieved by at least one composer. Because of ties for twelfth, thirteenth, fourteenth, sixteenth, and twentieth place, twenty-six composers are listed. Ties are indicated by the “T-” prefix.

¹⁶⁹⁰ Mentions for atonal works only.

¹⁶⁹¹ Or years since birth, if deceased.

¹⁶⁹² Not counting his “i.p.” classified works (*Ionisation* and *Poème électronique*). If these were counted as atonal, he would have had 34 distinct mentions of 11 works (3.09 per work), and would have accounted for 34 of what would then have been 867 atonal mentions (3.92%).

A majority of the most frequently mentioned tonal composers were still alive in 1970 and none had been born more than 98 years earlier. 6 were no older than 60, an age that, while not as young then as now, was not quite ancient; in addition, 3 of the deceased could easily have been still living even by the standards of the time. On one hand, 80.8% of the most frequently mentioned atonal composers were alive but only 62.5% of the most frequently mentioned tonal composers were.¹⁶⁹³ The living atonal composers were decidedly younger as well, with an average age of 51.6 as opposed to tonal composers' 67. On the other hand, deceased composers actually accounted for an almost identical proportion of atonal mentions and tonal mentions—45% and 46%, respectively. Thus, whether tonal or atonal music was the topic, a clear majority of mentions were of living composers. Within the top ten of each list, only 49.2% of tonal mentions were of deceased composers, while 56% of atonal mentions were. These proportions, especially combined with the presence in the tables of both tonal and atonal composers of all ages, imply that neither orientation was presented as more contemporary than the other.

Tables 72 and 73 also further highlight the concentration of atonal references on comparatively few composers and works. It can be seen from them that only 26 atonal composers were mentioned as many as 5 times in the entire CMP, while 22 tonal composers were mentioned more than 20 times each. The average atonal work was mentioned nearly half a percentage point more often than the average tonal work: 2.78 to 2.31. Among top-ten composer mentions, an atonal work was typically mentioned 3.51 times to a tonal work's 2.53 mentions—almost an entire percentage point more frequently. In addition, 80.8% of atonal mentions were of works by the top twenty atonal

¹⁶⁹³ Percentages are used here because, owing to the ties mentioned previously, the two tables include different numbers of composers.

composers, while just 68.4% of tonal mentions were accounted for by the tonal top twenty (58.1% to 51.4% among the top ten). Finally, the top two atonal composers—Schoenberg and Webern—both accounted for a higher percentage of atonal mentions than any composer accounted for of tonal mentions. To summarize, CMP references to contemporary tonal music were not only much more plentiful than references to atonal music, they were distributed among more individual composers. This wider, therefore more diluted distribution might have created for some students the illusion of fewer tonal references, in part by making the individual items less memorable, while concentration of atonal references on a few composers, named over and over again, may conversely have enhanced the apparent prominence of those items mentioned, thus—by making atonal references more salient than tonal ones—helping to create the perception of atonal dominance.

In the final analysis, irrespective of a perception on the part of some that they were hearing Stockhausen's name more often than Schuman's, Babbitt's more often than Barber's, music students in the United States, including the next generation of would-be composers and teachers, were *not* in general, according to the data presented here, being led to believe—intentionally or otherwise—that twentieth-century tonal techniques were no longer acceptably contemporary or that atonality was mandatory for modern composition. By featuring the contents of the foregoing tables, CMP educational programs would have indicated to their students—as would, by extrapolation, other college courses at the time in question—that compositional options in the 1960s and early 1970s were, just as they are today, varied and limitless.

Final Summary

The CMP was a major force for the dissemination of contemporary music of all kinds, marked by the absence of biases and agendas. It is clear from transcripts and minutes of meetings, correspondence, and later recollections that the Project never intended to promote particular types of music preferentially. To the contrary, it was dedicated in its composer-in-residence programs to allowing each composer to develop according to his or her own aesthetic sense and style. This, in turn, was because it was meant to expand as much as possible the musical horizons of student ensemble members and their directors, in the hope that they would become more willing consumers of contemporary music. The CMP's educational programs, being governed by similar ideals, were equally unbiased, as summarized in detail in the present chapter. Indeed, the numbers from the two sides of the Project are closely aligned: among composers-in-residence were, in total, 48 with tonal styles (65.7%) and 25 with atonal styles (34.2%), while works discussed in courses were 68.4% tonal and 29.4% atonal. These nearly identical percentages attest to a remarkable consistency of aim and execution. Through its promotion of creativity and open-minded exploration, the Project was a friend to American composers of every stripe, and helped launch the careers of figures as diverse as Philip Glass and Salvatore Martirano, John Barnes Chance and Richard Wernick. Those it used most frequently as instructors and consultants form another eclectic list, including Samuel Adler, Karl Korte, Martin Mailman, and David Ward-Steinman. As much as the '50s and '60s are commonly (though incorrectly) seen as dominated by atonality, the period since the '70s is more rightly conceptualized as a time of probably unprecedented cooperation and coexistence among styles. The CMP's broad reach in terms of institutions and personnel,

combined with its historical moment of existence, place it at the forefront of that development, whether as precursor or catalyst. Its importance to the history of American music should not be underestimated.

Appendices

Appendix A: Complete List of CMP Composers

| Name | Years | School System |
|-----------------------|-------------------------|--|
| Stephen Albert | 1967-68 | Lima, Ohio |
| Louis Angelini | 1967-69 | Lincoln, Nebraska |
| David Bates | 1966-68 | San Antonio, Texas; Jefferson County, Colorado |
| Frank Becker | 1966-68 | Newton, Kansas ¹⁶⁹¹ |
| Grant Beglarian | 1959-60 | Cleveland Heights, Ohio |
| Herbert Bielawa | 1964-66 | Spring Branch (Houston), Texas |
| David Borden | 1966-68 | Ithaca, New York |
| Frank Brazinski | 1964-66 | Lynwood, Washington |
| Thomas Briccetti | 1961-63 | Denver, Colorado; Pinellas County, Florida |
| Bruce Burkley | 1962-63 | Cincinnati, Ohio |
| Donald Cervone | 1960-62 | Montana (state), Milwaukee, Wisconsin |
| John Barnes Chance | 1961-63 | Greensboro, North Carolina |
| John Chorbajian | 1961-62 | Evanston, Illinois |
| Wilson Coker | 1960-62 | Philadelphia, Pennsylvania |
| James Dapogny | 1966-68 | Newton, Kansas (did not serve) ¹⁶⁹² |
| John Davison | 1964-65 | Kansas City, Missouri |
| Emma Lou Diemer | 1959-61 | Arlington County, Virginia |
| Norman Dinerstein | 1965-67 | Pasadena, California |
| Donald Erb | 1962-63 | Bakersfield, California |
| Elaine Erickson | 1967-68 | Broward County, Florida |
| Richard Felciano | 1964-65 | Detroit, Michigan |
| Frederick Fox | 1962-63 | Minneapolis, Minnesota |
| Arthur Frackenpohl | 1959-60 | Hempstead, Long Island, New York |
| Arnold Freed | 1959-60 | Long Beach, California |
| Charles Fussell | 1964-66 | Newton, Massachusetts |
| Arsenio Giron | 1962-63 | Topeka, Kansas |
| Philip Glass | 1962-64 | Pittsburgh, Pennsylvania |
| Michael Hennagin | 1965-66 | Detroit, Michigan |
| Jack Jarrett | 1965-67 | Oshkosh, Wisconsin |
| Joseph Wilcox Jenkins | 1959-60 | Evanston, Illinois |
| Donald Martin Jenni | 1960-61 | Ann Arbor, Michigan |
| Jack Johnson | 1965-67 | Parma, Ohio |
| Robert W. Jones | 1965-67 | West Hartford, Connecticut |
| John Brodbin Kennedy | 1966-68 | Los Alamos, New Mexico |
| Nelson Keyes | 1961-63 | Louisville, Kentucky |
| Karl Korte | 1961-63 | Oklahoma City, Oklahoma; Albuquerque, New Mexico |
| Gregory Kosteck | 1964-65 | Norwalk, Connecticut |
| Karl Kroeger | 1964-67 ¹⁶⁹³ | Eugene, Oregon |

¹⁶⁹¹ Was selected as alternate; replaced James Dapogny.

¹⁶⁹² Replaced by Frank Becker.

| | | |
|---------------------|---------------------|---|
| James Kurtz | 1959-60 | Portland, Oregon |
| John David Lamb | 1965-66 | Boise, Idaho ¹⁶⁹⁴ |
| Richard Lane | 1959-61 | Rochester, New York; Lexington, Kentucky |
| Donaldson Lawhead | 1967-68 | Joliet, Illinois |
| Robert Lombardo | 1961-63 | Hastings-on-Hudson, New York; Colorado Springs, Colorado |
| Ronald Lo Presti | 1960-62 | Winfield, Kansas |
| Martin Mailman | 1959-61 | Jacksonville, Florida |
| Salvatore Martirano | 1962-63 | Berkeley, California |
| David Maves | 1964-66 | Raleigh, North Carolina |
| Lewis Miller | 1961-63 | Elkhart, Indiana; El Paso, Texas |
| Joel Mofenson | 1965-67 | Ogden, Utah; Jefferson County, Colorado |
| Dexter Morrill | 1962-63 | University City, Missouri |
| Robert Muczynski | 1959-60; 1961-62 | Oakland, California; Tucson, Arizona |
| Robert Myers | 1967-69 | Midland, Michigan |
| Theodore Newman | 1960-61 | Tulsa, Oklahoma |
| Harold Owen | 1959-60 | Wichita, Kansas |
| Russell Peck | 1967-69 | Herricks, Long Island, New York |
| Joseph Penna | 1961-63 | Salt Lake City, Utah |
| Daniel Perlongo | 1966-67 | Cicero, Illinois (did not serve) ¹⁶⁹⁵ |
| Brent Pierce | 1966-68 | Bismarck, North Dakota |
| Phillip Rhodes | 1966-68 | Cicero, Illinois ¹⁶⁹⁶ |
| Dennis Riley | 1964-66 | Rockford, Illinois |
| Peter Schickele | 1960-61 | Los Angeles, California |
| Walter Skolnik | 1966-68 | Shawnee Mission, Kansas |
| Leroy Southers | 1966-68 | Kenosha, Wisconsin |
| Kensey Stewart | 1965-68 | Norwalk, Connecticut (1965-66); Ridgewood, New Jersey (1966-68) |
| Conrad Susa | 1961-62 | Nashville, Tennessee |
| David Tcimpidis | 1961-62 | Sarasota, Florida |
| William Thomson | 1960-61 | Elkhart, Indiana |
| Monte Tubb | 1964-66 | Fulton County, Georgia |
| William Valente | 1964-66 | San Mateo, California |
| Barry Vercoe | 1967-68 | Tacoma, Washington |
| Robert Washburn | 1959-60 | Elkhart, Indiana |
| Richard Wernick | 1962-63 | Bayshore, Long Island, New York |

¹⁶⁹³ Third year not CMP-funded

¹⁶⁹⁴ Originally placed in Boise, but did not serve a school system directly.

¹⁶⁹⁵ Replaced by Phillip Rhodes.

¹⁶⁹⁶ Was selected as alternate; replaced Daniel Perlongo.

| | | |
|------------------|---------------------|--------------------------------------|
| Michael White | 1959-61 | Seattle, Washington; Amarillo, Texas |
| Lawrence Widdoes | 1961-62 | Salem, Oregon |
| Ramon Zupko | 1961-62; 1966-67 | Lubbock, Texas; Joliet, Illinois |

Professionals-in-Residence

| Name | Years | Community |
|------------------------|---------|------------------------|
| Richard Felciano | 1970-72 | Boston, Massachusetts |
| Sydney Hodkinson | 1970-72 | Minneapolis, Minnesota |
| Robert W. Jones | 1969-72 | Livonia, Michigan |
| Dennis Kam | 1970-72 | Honolulu, Hawaii |
| Thom Mason | 1972-73 | Dallas, Texas |
| Russell Peck | 1971-73 | Indianapolis, Indiana |
| Phillip Rhodes | 1969-72 | Louisville, Kentucky |
| Gary Smart | 1971-73 | Anchorage, Alaska |
| Marc Taslitt (pianist) | 1969-71 | Wichita, Kansas |
| David Ward-Steinman | 1970-72 | Tampa, Florida |

Appendix B: Participating CPS School Systems, Supervisors, and Composers

| District | Years | Supervisor | Composer |
|------------------------------------|------------------|---|--|
| Albuquerque, New Mexico | 1962-63 | Charles R. Spain | Karl Korte |
| Amarillo, Texas | 1960-61 | Gertrude Elliker | Michael White |
| Ann Arbor, Michigan | 1960-61 | Roger Jacobi | Donald Martin Jenni |
| Arlington, Virginia | 1959-61 | Florence Booker | Emma Lou Diemer |
| Bakersfield, California | 1962-63 | Raymond Van Diest | Donald Erb |
| Bayshore, Long Island, New York | 1962-64 | Wayne H. Camp | Richard Wernick |
| Berkeley, California | 1962-63 | Earle B. Blakeslee | Salvatore Martirano |
| Bismarck, North Dakota | 1967-68 | Harold Van Heuvelen | Brent Pierce |
| Boise, Idaho (did not participate) | 1965-66 | Henry J. Von der Heide | John David Lamb (did not reside in Boise) |
| Broward County, Florida | 1967-68 | Ronald R. Davis | Elaine Erickson |
| Cicero, Illinois | 1966-68 | Robert Dvorak | Phillip Rhodes |
| Cincinnati, Ohio | 1962-63 | John W. Worrel | Bruce Burkley |
| Cleveland Heights, Ohio | 1959-60 | John F. Farinacci, George Strickling | Grant Beglarian |
| Colorado Springs, Colorado | 1962-63 | Gustave Jackson | Robert Lombardo |
| Denver, Colorado | 1961-62 | John T. Roberts | Thomas Briccetti |
| Detroit, Michigan | 1964-66 | Robert Klotman | Richard Felciano (1964-65); Michael Hennagin (1965-66) |
| Elkhart, Indiana | 1959-62 | John H. Davies | Robert Washburn (1959-60); William Thomson (1960-61); Lewis Miller (1961-62) |
| El Paso, Texas | 1962-63 | Ross Capshaw | Lewis Miller |
| Eugene, Oregon | 1964-65 | Byron L. Miller | Karl Kroeger |
| Evanston, Illinois | 1959-60, 1961-62 | Sadie Rafferty | Joseph Wilcox Jenkins (1959-60); John Chorbajian (1961-62) |
| Fulton County, Georgia | 1964-66 | Don C. Robinson | Monte Tubb |
| Greensboro, North Carolina | 1960-62 | Herbert Haselman | John Barnes Chance |
| Hastings-on-Hudson, New York | 1961-62 | Edward Ryglewicz | Robert Lombardo |
| Hempstead, Long Island, New York | 1959-60 | William Strickland | Arthur Frackenpohl |

| | | | |
|-------------------------------------|---------|----------------------|---|
| Herricks, Long Island, New York | 1967-68 | Kathryn K. North | Russell Peck |
| Ithaca, New York | 1966-68 | Barbara R. Lanning | David Borden |
| Jacksonville, Florida | 1959-61 | Carolyn Day | Martin Mailman |
| Jefferson County (Denver), Colorado | 1966-68 | Alex B. Campbell | Joel Mofsenso (1966-67); David Bates (1967-68) |
| Joliet, Illinois | 1966-68 | Bruce H. Houseknecht | Ramon Zupko (1966-67); Donaldson Lawhead (1967-68) |
| Kansas City, Missouri | 1964-65 | | John Davison |
| Kenosha, Wisconsin | 1966-68 | Ralph J. Houghton | Leroy Southers |
| Lexington, Kentucky | 1960-61 | Zaner Zerkle | Richard Lane |
| Lima, Ohio | 1967-68 | Ronald W. Richards | Stephen Albert |
| Lincoln, Nebraska | 1967-68 | Eugene K. Stoll | Louis Angelini |
| Long Beach, California | 1959-60 | Fred Ohlendorf | Arnold Freed |
| Los Alamos, New Mexico | 1966-68 | Rex Eggleston | John Brodwin Kennedy |
| Los Angeles, California | 1960-61 | William C. Hartshorn | Peter Schickele |
| Louisville, Kentucky | 1961-63 | John Zurfluh | Nelson Keyes |
| Lubbock, Texas | 1961-62 | John M. Anderson | Ramon Zupko |
| Lynwood, Washington | 1964-66 | Robert B. Anderson | Frank Brazinski |
| Midland, Michigan | 1967-68 | Lawrence W. Guenther | Robert Myers |
| Milwaukee, Wisconsin | 1961-62 | Joseph Skornicka | Donald Cervone |
| Minneapolis, Minnesota | 1962-63 | C. Wesley Anderson | Frederick Fox |
| Montana (state) | 1960-61 | Alfred W. Humphreys | Donald Cervone |
| Nashville, Tennessee | 1961-63 | Harold Brown | Conrad Susa |
| Newton, Kansas | 1966-68 | Gary Fletcher | Frank Becker |
| Norwalk, Connecticut | 1964-66 | Alton L. Praleigh | Gregory Kosteck (1964-65); Kensey Stewart (1965-66) |
| Oakland, California | 1959-60 | Harold C. Youngberg | Robert Muczynski |
| Ogden, Utah | 1965-66 | A. Laurence Lyon | Joel Mofsenso |
| Oklahoma City, Oklahoma | 1961-62 | Henry Foth | Karl Korte |
| Oshkosh, Wisconsin | 1964-66 | James Croft | Jack Jarrett |
| Parma, Ohio | 1965-67 | Richard J. Davis | Jack Johnston |
| Pasadena, California | 1966-68 | H. Leland Green | Norman Dinerstein |
| Philadelphia, Pennsylvania | 1960-62 | Louis G. Wersen | Wilson Coker |
| Pinellas County, Florida | 1962-63 | Wallace Gause | Thomas Briccetti |

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|--|---------|---|------------------|
| Pittsburgh, Pennsylvania | 1962-64 | Stanley H. Levine | Philip Glass |
| Portland, Oregon | 1959-60 | A. Verne Wilson | James Kurtz |
| Raleigh, North Carolina | 1964-66 | Arnold Penland | David Maves |
| Ridgewood, New Jersey | 1966-68 | Richard L. Bloch | Kensley Stewart |
| Rochester, New York | 1959-60 | Howard A. Hinga | Richard Lane |
| Rockford, Illinois | 1965-67 | Ralph E. Hall | Dennis Riley |
| Salem, Oregon | 1961-62 | William Swettman | Lawrence Widdoes |
| Salt Lake City, Utah | 1961-63 | Lew J. Wallace | Joseph Penna |
| San Antonio, Texas | 1966-67 | G. Lewis Doll | David Bates |
| San Mateo, California | 1964-66 | Anthony J. Campagna | William Valente |
| Sarasota, Florida | 1961-62 | Marguerie Burnham | David Tcimpidis |
| Seattle, Washington | 1959-60 | Jack E. Schaeffer | Michael White |
| Shawnee Mission, Kansas | 1966-68 | Jess Rose | Walter Skolnik |
| Spring Branch (Houston), Texas | 1964-66 | Wade Pogue | Herbert Bielawa |
| Tacoma, Washington (The Puget Sound Pilot Project) | 1967-68 | Wilbur D. Elliott | Barry Vercoe |
| Tucson, Arizona | 1961-62 | Max T. Ervin | Robert Muczynski |
| Topeka, Kansas | 1962-63 | C. J. McKee | Arsenio Giron |
| Tulsa, Oklahoma | 1960-61 | Gerald Whitney | Theodore Newman |
| University City, Missouri | 1962-64 | Mary K. Stamper | Dexter Morrill |
| West Hartford, Connecticut | 1965-67 | Frank J. Groff (1965-66); Robert K. Revicki (1966-67) | Robert W. Jones |
| Wichita, Kansas | 1959-60 | Arthur G. Harrell | Harold Owen |
| Winfield, Kansas | 1960-62 | Howard Halgedahl | Ronald Lo Presti |

Appendix C: Complete List of CPS and Professionals-in-Residence Compositions

| Composer | Year | Title | Instrumentation | Publication (year where known) | Style ¹⁶⁹⁷ | |
|----------------------------|----------------------|---|--|--------------------------------|-----------------------|----|
| Beglarian | 1959-60 | <i>Chamber Music No. 1</i> | bsn, str. trio | | | |
| | | <i>First Portrait for Band</i> | band | | FT | |
| | | <i>Motet</i> | SATB, pno. | | FT | |
| | | <i>Nurse's Song</i> | SATB, pno. | Prentice-Hall, 1960 | FT | |
| | | <i>Overture for Brass</i> | 3 tpt, 4 hn, 3 trbn, tuba, perc. | | FT | |
| | | <i>Sinfonia for Band</i> | band | | FT | |
| | | <i>Sinfonia for Orchestra</i> (arr. of the above) | orch. | | FT | |
| | | <i>Two Canzonas for Brass Quartet</i> | 2 tpt, 2 trbn | | FT | |
| Diemer | 1959-60 | <i>A Christmas Carol</i> | SSA, unspec. kbd | Carl Fischer, 1962 | | |
| | | <i>A Spring Carol</i> (Wm. Blake) | SATB, pno. | Carl Fischer | FrT | |
| | | <i>Alleluia</i> | SSA | Carl Fischer | FT | |
| | | <i>The Angel Gabriel</i> | SATB, pno. | Carl Fischer | | |
| | | <i>The Bells</i> | SATB, 2 pnos. | Boosey & Hawkes | | |
| | | <i>Fanfare</i> | 3 tpt, 3 trbn, tba | | FT | |
| | | <i>Fragments from the Mass</i> | SSAA | Marks, 1961 | | |
| | | <i>I Stand Beside the Manger Stall</i> | SATB | Carl Fischer, 1962 | | |
| | | <i>Mary's Lullaby</i> | SSA, pno. | Boosey & Hawkes, 1961 | | |
| | | <i>Noel, Rejoice, and Be Merry</i> | SATB, pno. | Carl Fischer, 1967 | | |
| | | <i>Pavane</i> | strings | Carl Fischer | FT | |
| | | <i>Praise of Created Things</i> | SATB, pno. | Fleisher, 1964 | | |
| | | <i>Praise Ye the Lord</i> | SATB, 2 pnos. | Flammer | | |
| | | <i>Rondo Concertante</i> | orch. | Boosey & Hawkes, 1971 | FT | |
| | | <i>Shenandoah</i> | TTBB, pno. | Carl Fischer, 1969 | FT | |
| | | <i>The Shepherd to His Love</i> | SA or SATB, fl, pno. | Mark | FrT | |
| | | <i>Three Carols for Spring</i> (G. Dearmer, J.M.C. Crum, S. Wilson) | SATB, pno. | | | |
| | | <i>Youth Overture</i> | orch. | Mills | FT | |
| | | 1960-61 | <i>At a Solemn Music</i> (John Milton) | SATB | Boosey & Hawkes, 1970 | FT |
| | | | <i>Before the Paling of the Stars</i> | SATB, unspec. kbd. | Elkan-Vogel | |
| <i>The Brass Menagerie</i> | band | | Mills, 1967 | FT | | |
| <i>Dance for Spring</i> | SA, str., fl, ob, cl | | | FrT | | |

¹⁶⁹⁷ For explanation of signifiers see Chapter 1, pp. 44-48.

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|--------------------|---------|--|-----------------------------|--------------------------------------|-----|
| (Diemer) | | <i>Declamation</i> | brass, perc. | Elkan-Vogel | FT |
| | | <i>Festival Overture</i> | orch. | Elkan-Vogel | |
| | | <i>For Ye Shall Go Out With Joy</i> | SATB, pno. | | |
| | | <i>Four Carols</i> | SSA | Elkan-Vogel | FrT |
| | | <i>O Come, Let Us Sing Unto the Lord</i> | SATB, pno. | Carl Fischer, 1977 | |
| | | <i>O Mistress Mine (Shakespeare)</i> | SATB, pno. | | |
| | | <i>Sextet for Woodwind, Horn, and Piano</i> | fl, ob, cl, bsn, hn, pno. | Seesaw Music, 1976 | FT |
| | | <i>Symphony Antique</i> | orch. | Mills, 1966 | |
| | | <i>The Te Deum</i> | SATB, pno. | Gentry | FrT |
| | | <i>Thine, O Lord</i> | SATB, pno. | Flammer | |
| | | <i>Three Madrigals</i> | SATB, pno. | Boosey & Hawkes, 1962 | FrT |
| | | <i>Three Mystic Songs (from Upanishads)</i> | S, Bar, pno. | Seesaw Music, 1976 | FrT |
| | | <i>Three Poems of Ogden Nash</i> | TTBB, pno. | Flammer, 1965 | FrT |
| | | <i>To Him All Glory Give</i> | SATB, orch | Elkan-Vogel rental (reduction) | FrT |
| | | <i>Woodwind Quintet No. 1</i> | fl, ob, cl, bsn, hn | Boosey & Hawkes | FT |
| Frackenpohl | 1959-60 | <i>A Thing of Beauty</i> | SSA, pno. | Choral Art | |
| | | <i>Academic Processional March</i> | band | Shawnee, 1966 | FT |
| | | <i>Come, Thou Almighty King</i> | SATB, orch. | | FT |
| | | <i>Heartbeat Waltz</i> | orch. or str. orch. | | FT |
| | | <i>Katy Cruel</i> | SSA, pno. | Mills, 1962 | |
| | | <i>Little Suite for Orchestra</i> | orch. | Elkan-Vogel | FT |
| | | <i>Marches of Peace</i> | SATB, brass ens. or pno. | Shawnee, 1961 | |
| | | <i>O Sing Unto the Lord</i> | SATB, pno. | | FT |
| | | <i>On the Go</i> | band | Shawnee | FT |
| | | <i>Pastorale for Trombone and Band</i> | band | | FT |
| | | <i>Prelude and March</i> | band | Shawnee, 1964 | FT |
| | | <i>Rondo with Fugato</i> | band | | FrT |
| | | <i>Scherzo for Strings from Symphony No. 2</i> | orch. | Carl Fischer, 1967 | |
| | | <i>Song for Orchestra</i> | | Elkan-Vogel, 1967 | |
| | | <i>Star Lake Suite</i> | str. orch. | Boosey & Hawkes, 1966 | |
| | | <i>Star of the East</i> | SSA, pno. | Elkan-Vogel, 1963 | |
| | | <i>Symphony No. 2 for Strings</i> | | Carl Fischer rental, 1967 | FrT |
| | | <i>Three American Folk Songs</i> | SSA, pno. | | FT |
| | | <i>Three Cautionary Tales (Hilaire Belloc)</i> | SSA or SATB, pno. | Marks | |

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|----------------------|---------|---|--------------------------------------|------------------------------|-----|
| (Frackenpohl) | | <i>Three Chorale Preludes</i> | str. orch. | | FT |
| | | <i>Three Limericks in Canon Form</i> | SSA or SATB, pno. | Marks, 1960 | |
| | | <i>Three Night Songs</i> (Robert Mills Smith) | SATB, S, Bar, fl, cl, pno. | | FT |
| | | <i>Three Shakespearean Songs</i> | SATB | Piedmont | |
| | | <i>To Music</i> (James B. Fell) | SATB, pno. | | FT |
| | | <i>Variations for Piano and Orchestra</i> | | | FT |
| | | <i>We Like It Here!</i> | band | Galaxy | |
| Freed | 1959-60 | <i>Four Seasonal Madrigals from The Zodiac</i> (Edmund Spenser) | SATB | Boosey & Hawkes, 1963 | FT |
| | | <i>Gloria</i> | SATB, pno. or brass ens. and tmp. | Boosey & Hawkes | FT |
| | | <i>The Zodiac</i> | dbl. chor., orch., narrator, dancers | Boosey & Hawkes rental, 1960 | FT |
| Jenkins | 1959-60 | <i>A La Nanita Nana</i> | women's chor., strings, fl, perc. | | |
| | | <i>Adeste Fidelis Sinfonia</i> | chor., orch., brass, org. | | |
| | | <i>Christmas Fanfare</i> | brass | | |
| | | <i>Christmas Festival Overture</i> | band | | FT |
| | | <i>Curtain Time</i> | band | | |
| | | <i>Czech Lullaby Carol</i> | SSA, 3 cl, 2 vc, bass or pno. | Galaxy | |
| | | <i>Rounds and Sounds</i> | TTBB, str., perc. | | FrT |
| | | <i>Sinfonia I in C</i> | orch. | | FT |
| | | <i>Snow Man Ten Feet Tall</i> | "popular tune" | | |
| | | <i>Sonatine</i> | band | | |
| | | <i>The Valiant Woman</i> | orch., chorus, Mez-S soloist | | |
| | | <i>Three Images for Band</i> | | Elkan-Vogel | |
| | | <i>Toute de suite</i> | "smaller ensemble" | | |
| | | <i>Wassail</i> | male chor., horns, oboes, snare drum | | |
| Kurtz | 1959-60 | <i>Arioso</i> | str. orch. | | FrT |
| | | <i>Diversions</i> | brass qrt. | | FrT |
| | | <i>Episode for Band</i> | | | FT |
| | | <i>Scherzo</i> | orch. | | FrT |
| | | <i>Suite for Orchestra</i> | | | FrT |
| | | <i>Three Christmas Songs</i> | SATB | | FrT |
| | | <i>Three Shakespeare Songs</i> | SATB | | FrT |
| | | <i>When Christ Was Born of Mary Free</i> | SATB | | FrT |
| Lane | 1959-60 | <i>A Hymn to the Night</i> | SATB | Mills | FT |
| | | <i>Alleluia</i> | SAT | | FT |
| | | <i>Cradle Song</i> | SSA, pno. | Carl Fischer | |
| | | <i>Passacaglia</i> | str. orch. | | |

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|------------------|---------|---|--|----------------------|-----|
| (Lane) | | Pavane | orch. | | AFT |
| | | Prelude & Fugue | orch. | | FrT |
| | | Scherzo | band | | FrT |
| | | Sonata for Flute & Piano | | Carl Fischer | FT |
| | | String Song | str. orch. | Carl Fischer | FT |
| | | Westminster Bridge | S, str., orch. | | FT |
| | 1960 | Out of the Depths | SATB, orch. | | AFT |
| | 1960 | Song for Orchestra | | | FT |
| | 1962 | Dedication | SATB, orch. | | FT |
| Mailman | 1959-60 | Alleluia | SATB, band, orch. or pno. | Mills, 1961 | FrT |
| | | Christmas Music | SATB, orch. | Mills rental | |
| | | <i>Commencement March</i> | band | | |
| | | Prelude and Fugue | orch. | | |
| | | <i>Suite for Strings</i> | | | |
| | 1960-61 | <i>Building With Sound</i> | theme for a television series | | |
| | | Concord Hymn (from Genesis Resurrected) | SATB, harp, oboe | Mills | |
| | | <i>Four Miniatures</i> | band | | FrT |
| | | Gateway City Overture | orch. | Mills rental | |
| | | <i>Genesis Resurrected</i> | chor., orch., narrator, other speakers | | |
| | | Geometrics No. 1 | band | Southern Music, 1965 | FrT |
| | | Partita | str. orch. | | FT |
| | | Petite Partita | pno. | Mills, 1961 | |
| | | <i>Suite in Three Movements</i> | orch. | Mills rental, 1978 | |
| | | Three Madrigals | SATB | Mills, 1962 | |
| Muczynski | 1959-60 | American Songs | pno. duet | AMP, 1959 | |
| | | <i>Dovetail Overture</i> | orch. | G. Schirmer, 1962 | AFT |
| | | Fables | pno. solo | G. Schirmer, 1967 | FrT |
| | | <i>Three Designs for Three Timpani</i> | | G. Schirmer, 1961 | |
| | | <i>Trumpet Trio</i> | | G. Schirmer; 1961 | AFT |
| | 1961-62 | Alleluia | SATB | G. Schirmer | FrT |
| | | <i>Fanfare for Brass and Percussion</i> | | | FrT |
| | | <i>Fuzzette, The Tarantula</i> | fl, alt. sax, pno., narrator | | FT |
| | | <i>Movements for Wind Quintet</i> | fl, ob, cl, hn, bsn | Shawnee, 1967 | FrT |
| | | <i>Statements for Percussion</i> | | G. Schirmer | |
| Owen | 1959-60 | <i>Alma Mater for Southeast High School</i> | voice & pno. | | |
| | | <i>Ave Verum</i> | men's chor. | | |

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|-----------------|---------|---|---------------------------|-----------------------|-----|
| (Owen) | | <i>Coventry Carol</i> | children's voices & pno. | | |
| | | <i>Divertimento for Band</i> | band | | |
| | | <i>Duo for Violin and Viola;</i> | | | AFT |
| | | <i>Fantasies on Mexican Tunes</i> | 3 tpt & cl choir or pno. | Avant, 1964 | FT |
| | | <i>Fight Song for South High School</i> | band & chorus | | |
| | | <i>Fugue</i> | 4 cl | | |
| | | <i>He's Gone Away</i> | SATB, str. orch. | | |
| | | <i>Notturmo</i> | 4 cl | | |
| | | <i>O How Glorious</i> | SATB | | |
| | | <i>Scherzo</i> | 4 cl | | |
| | | <i>There Was An Old Woman All Skin and Bone</i> | TTBB | | |
| | | <i>These Are the Words</i> | SATB and pno.-4h | | |
| | | <i>To Make a Prairie</i> | SSA, pno. | Presser, 1965 | |
| | | <i>Twelve Etudes for Clarinet Solo</i> | | Avant | FrT |
| Washburn | 1959-60 | <i>A Child This Day Is Born</i> | SATB, brass or org. | Shawnee | |
| | | <i>Burlesk for Band</i> | band | Boosey & Hawkes, 1961 | |
| | | <i>Hymn of Youth</i> | SATB, unspec. kbd | | FT |
| | | <i>Ode to Freedom</i> | SATB, orch. | Oxford, 1974 | FT |
| | | <i>Overture: Elkhart 1960</i> | band | Shawnee, 1961 | FrT |
| | | <i>Praise the Lord</i> | SATB, kbd, opt. brass | | AFT |
| | | <i>Scherzo for Spring</i> | SSA, pno., opt. fl and cl | Oxford, 1962 | |
| | | <i>St. Lawrence Overture</i> | orch. | Boosey & Hawkes, 1963 | FT |
| | | <i>Suite for Strings</i> | str. qrt. or orch. | Oxford, 1959 | |
| | | <i>Suite for Woodwind Quintet</i> | fl, ob, cl, hn, bsn | Elkan-Vogel | AFT |
| | | <i>Symphony for Band</i> | band | Oxford, 1967 | AFT |
| | | <i>Synthesis</i> | orch. | Shawnee rental | AFT |
| | | <i>Threnos (Percy Bysshe Shelley)</i> | SATB | | AFT |
| White | 1959-60 | <i>Gloria</i> | SATB, orch. | G. Schirmer | FT |
| | | <i>Goin' Home on a Cloud</i> | SATB, S | G. Schirmer, 1966 | FT |
| | | <i>I'm With You in Rockland (A. Ginsberg)</i> | SATB | | FrT |
| | | <i>The Magic Morning</i> | SA, pno. | G. Schirmer | AFT |
| | | <i>Nocturne and Scherzo</i> | small orch. | | |
| | | <i>Oh, Little Child of Bethlehem</i> | SATB | G. Schirmer | |
| | | <i>Sacred and Profane</i> | | G. Schirmer | FrT |
| | | <i>Ave Maria</i> | SA, S | | |
| | | <i>In Taberna</i> | TB | | |
| | | <i>The Silver Bells</i> | SATB | | |

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|----------------|---------|--|------------------------------------|-----------------------|-----|
| (White) | | <i>The Sailors' Song</i> (Shakespeare) | TB, pno. | | FT |
| | 1960-61 | <i>Care-Charming Sleep</i> | SATB, S | G. Schirmer | |
| | | <i>Gloria in Excelsis Deo</i> | SATB, orch. | | FT |
| | | <i>Love in Her Eyes</i> (John Gay) | SATB | G. Schirmer | FT |
| | | <i>My Gift</i> | SAB | | |
| | | <i>Prelude and Ostinato</i> | str. orch. | G. Schirmer | |
| | | <i>Sleep, Little Lord</i> | treble voices, pno. or strings | G. Schirmer | |
| | | <i>Steal Away to Jesus</i> | SATB | G. Schirmer | |
| | | <i>Take, Oh Take</i> (Shakespeare) | SATB | G. Schirmer | AFT |
| | | <i>Two Songs for Christmas</i> | SATB | | FT |
| | | <i>Where is Fancy Bred?</i> (Shakespeare) | SATB | G. Schirmer | FT |
| Cervone | 1960-61 | <i>Alleluia and Lullaby for the Christ Child</i> | SATB | | FT |
| | | <i>Alma Mater for Billings Senior High School</i> | chor., instruments | | |
| | | <i>David's Lament</i> | SATB | | FT |
| | | <i>Fantasy on a Spritual</i> | orch. | | FT |
| | | <i>Glorious is the Name</i> | chor., org. | | |
| | | <i>Go Lovely Rose</i> (Edmund Waller) | SATB | | FT |
| | | <i>In Te Speravi</i> | chor. with str. and ob or fl or ww | | |
| | | <i>Inherit the Wind</i> (incidental music) | orch. | | |
| | | <i>Intrata and Sortita</i> | orch. | | FT |
| | | <i>Laudate Dominum</i> (Bernice K. Cervone) | SATB, orch. | | FrT |
| | | <i>Prelude on a Shape-note Hymn, "Wedlock"</i> | orch. | | FrT |
| | | <i>Prelude on a Southern American Song, "Wayfaring Stranger"</i> | 2 vln, vc, 2 cl, b. cl | | FrT |
| | | <i>Prophecy of David</i> | SATB | | FT |
| | | <i>Shenandoah</i> | SATB, baritone | | FT |
| | | <i>The Western Bear</i> | band | | |
| | 1961-62 | <i>Canzone e Ricercare</i> | band | | FT |
| | | <i>Canzone II</i> | orch. | | FrT |
| | | <i>Serenata</i> | str. orch. | | AFT |
| Chance | 1960-61 | <i>Ballad and March</i> | band, chor. | | |
| | | <i>Blessed Are They That Mourn</i> | SATB, str., hns., bass drum | | |
| | | <i>Incantation and Dance</i> | band | | FrT |
| | | <i>Introduction and Capriccio</i> | pno., 24 winds | Boosey & Hawkes, 1966 | |
| | | <i>Satiric Suite for String Orchestra</i> | | | |
| | | <i>WGOOM</i> | march | | |
| | 1961-62 | <i>Alleluia</i> | chor., band | | |
| | | <i>Fiesta for Orchestra</i> | | | |
| | | <i>Symphony for Winds</i> | | | |

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|------------------|---------|--|----------------------------|---------------------------|-----|
| Coker | 1960-61 | <i>The Dark Hills</i> | SATB, pno. | AMP | |
| | | <i>Declarative Essay</i> | orch. | Presser rental, 1974 | |
| | | <i>Lyric Statement</i> | orch. | Presser, 1965 | AFT |
| | | <i>Overture for Orchestra</i> | | | |
| | | <i>Polyphonic Ode</i> | band | Presser, 1968 | |
| | | <i>Thy Mother With Thy Equal Brood</i> | chor., orch. | | |
| | | <i>with Bugle, Fife, and Drum</i> | band | Presser, 1963 | FrT |
| | 1961-62 | <i>Paeon</i> | SATB, orch. | Presser, 1966 | FrT |
| Jenni | 1960-61 | <i>Ad Te Levavi</i> | SATB | AMP, 1974 | FrT |
| | | <i>Death Be Not Proud</i> | SATB, pno., chimes | AMP, 1974 | |
| | | <i>Divertimento</i> | orch. | ACA, 1961 | FrT |
| | | <i>Early Spring</i> [anon., 14th-c.] | SATB | Lorenz | |
| | | <i>From the Top (Variations on a Tune)</i> | youth orch. | | FrT |
| | | <i>Music for Band</i> | | AMP | FrT |
| | | <i>Music Serious and Gay</i> | small orch. | AMP | |
| | | <i>Music for Wind Ensemble</i> | | | |
| LoPresti | 1960-61 | <i>Alleluia</i> | SATB, brass, tmp., pno. | Carl Fischer rental, 1965 | |
| | | <i>Kansas Overture</i> | orch. | Carl Fischer | |
| | | <i>Kanza</i> | chor., orch., 4 narrators | | |
| | | <i>Nocturne</i> | vla, str. orch. | Carl Fischer, 1965 | FrT |
| | | <i>Prelude for Band</i> | | | AFT |
| | | <i>Scherzo for Violin Quartet</i> | | | |
| | | <i>Suite for Five Trumpets</i> | | Shawnee, 1963 | FrT |
| | | <i>Suite from Kanza</i> | orch. | | |
| | | <i>Tribute</i> | SATB, pno., orch., or band | Carl Fischer rental, 1966 | |
| | | <i>Trombone Trio</i> | | | |
| Newman | 1960-61 | <i>Alleluia</i> | SATB, brass, tmp. | | FT |
| | | <i>Amen</i> | SATB, pno. | | FrT |
| | | <i>Discourse</i> | orch. | | AFT |
| | | <i>Fantasy for Student Orchestra</i> | | | |
| | | <i>Fragments</i> | orch. | | AFT |
| | | <i>Suite for Band</i> | band | | AFT |
| | | <i>Three Violin Duets</i> | | | FrT |
| | | Incidental music for unidentified play | str. quartet | | |
| Schickele | 1960-61 | <i>After Spring Sunset</i> | SATB | Valley Music Press, 1961 | FrT |
| | | <i>The Birth of Christ</i> | SATB, S, pno., narrator | Elkan-Vogel, 1967 | FrT |
| | | <i>Celebration with Bells</i> | orch. | Elkan-Vogel | |
| | | <i>Diversion for Band</i> | | | FrT |

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|--------------------|---------|---|---------------------------------------|-----------------------|-----|
| (Schickele) | | <i>Hymn</i> | solo vn. and 13 inst. | | |
| | | <i>In This Year</i> | SA, SATB, band, str. orch. | | FrT |
| | | <i>Kyrie</i> | SATB, brass qrt. | | |
| | | <i>On This Plain of Mist</i> | SA, bass cl, marimba | | FrT |
| | | <i>Three Songs for Chorus and Piano</i> | | | |
| | | <i>Two Prayers</i> | SATB | Elkan-Vogel | FrT |
| Thomson | 1960-61 | <i>Autumn</i> | SATB | | |
| | | <i>The Carnival</i> | "a very simple thing with piano acc." | | |
| | | <i>Hear the Wind</i> | SATB, band, narrator | | FrT |
| | | <i>The Harvest</i> | SATB | | FrT |
| | | <i>Permutations for Band</i> | | | AFT |
| | | <i>Prelude-March-Chorale</i> | band | | |
| | | <i>Puer Nobis</i> | SATB | | FrT |
| | | <i>Ripe Corn</i> | SATB | | |
| | | <i>Spring</i> (Mason) | SATB | | FrT |
| | | <i>Summer Evening</i> (Edith H. Mason) | SATB | | FrT |
| | | <i>Transformations</i> | orch. | | AFT |
| | | <i>Two Latin Songs</i> | SATB | | |
| | | <i>Two Marys</i> | SATB | | FrT |
| | | <i>Variations for Orchestra</i> | orch. | | FrT |
| | | <i>Velvet Shoes</i> (Elinor Wylie) | SSA, pno. | | FrT |
| | | <i>Winter</i> (Mason) | SATB | | FrT |
| Briccetti | 1961-62 | <i>Afternoon on a Hill</i> (Millay) | SAB | | AFT |
| | | <i>Ah, My Dear Son</i> | SA, pno. | | FrT |
| | | <i>Eclogue No. 2</i> | solo trbn, strings | | AFT |
| | | <i>Eclogue No. 3</i> | strings | | AFT |
| | | <i>Eclogue No. 4</i> | solo tuba, band | | AFT |
| | | <i>Five Love Poems</i> | SATB, band, pno. | | AFT |
| | | <i>Prologue and Dance of Youth</i> | orch. | | AFT |
| | | <i>Psalm 150</i> | SATB, org. or pno. | Canyon | |
| | | <i>Sonata for Flute and Piano</i> | fl, pno. | McGinnis & Marx, 1962 | |
| | | <i>Sonata for Trumpet and Piano</i> | tpt, pno. | McGinnis & Marx | |
| | | <i>Thou Art Indeed Just, Lord</i> | SATB, orch. | | AFT |
| | | <i>The Tristezza</i> | str. orch. | | AFT |
| | | <i>Turkey Creek March</i> | band | Witmark | AFT |
| | 1962-63 | <i>The Definitive Journey</i> | SATB | | |
| | | <i>Festival March</i> | band | | AFT |
| | | <i>Millaydy's Madrigals</i> | SAB, SATB, SSATB | | AFT |
| Chorbajian | 1961-62 | <i>Four Christmas Psalms</i> | SATB, S, orch. | | FT |

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|---------------------|---------|---|-----------------------|---------------------------|-----|
| (Chorbajian) | | <i>Good Friday</i> | TTBB | | FrT |
| | | <i>My Gift</i> | TTBB | G. Schirmer | AFT |
| | | <i>"The Wife," from Three Songs of War</i> | strings, brass, S | Stanford University Press | FrT |
| Keyes | 1961-62 | <i>Bandaces</i> | band | | FT |
| | | <i>Dressed Up</i> (Langston Hughes) | SSA, pno. | | FT |
| | | <i>Four Pieces for Elementary Strings</i> | | | FrT |
| | | <i>Give You a Lantern</i> (Kenneth Patchen) | SATB | Elkan-Vogel | FT |
| | | <i>Music for Cellos No. 1</i> | | | FT |
| | | <i>Music for Cellos No. 2</i> | | | FT |
| | | <i>Music for Cellos No. 2B</i> | | | FT |
| | | <i>Music for Twelve Flutes</i> | | | AFT |
| | | <i>Night and Morn</i> (Langston Hughes) | SSA, Mez-S, SSA | | FT |
| | | <i>Serenade for String Orchestra</i> | | | FrT |
| | | <i>Wide, Wide in the Rose's Side</i> (Patchen) | SATB | Elkan-Vogel | FrT |
| | 1962-63 | <i>A Christmas Card</i> (Robinson Jeffers) | SATB | | AFT |
| | | <i>All In Green Went My Love Riding</i> | SATB | | FT |
| | | <i>All is Safe</i> (Patchen) | SATB | Elkan-Vogel | FrT |
| | | <i>Concert Music for Band</i> | band | | FrT |
| | | <i>Concertino for Cello and Orchestra</i> | orch., vc | | |
| | | <i>Concerto Grosso</i> | str. orch., str. qrt. | | FT |
| | | <i>Hardinsburg Joys</i> | 2 tpt, hn, trbn, tba | | |
| | | <i>Hardinsburg Quartet</i> | str. qrt. | | FT |
| | | <i>Kay's Corner</i> | str. orch. | | FrT |
| | | <i>Old Kentucky Home Council March</i> | band | | FT |
| | | <i>Paul's Pleasures</i> | band, pno. | | FT |
| | | <i>We Have Tomorrow</i> (Hughes) | SATB, band, narrator | | FT |
| | | <i>WHAS Crusade for Children March</i> | band | | FT |
| | | <i>What There Is</i> (Patchen) | | | FrT |
| Korte | 1961-63 | <i>Blue Ridge Suite</i> | band | | FrT |
| | | <i>Ceremonial Preludes and Passacaglia</i> | band | Carl Fischer rental | |
| | | <i>Four Poems From Songs of Innocence</i> (Wm. Blake) | women's voices, pno. | E. C. Schirmer | FrT |
| | | <i>Introductions</i> | brass qnt. | Elkan-Vogel, 1968 | |
| | | <i>Mass for Youth</i> | SATB, orch. or kbd | Galaxy, 1967 | FrT |
| | | <i>Nocturne and March</i> | band | Brodts, 1967 | FrT |
| | | <i>Prairie Song</i> | band, tpt | Elkan-Vogel | |
| | | <i>Sing Praises to the Lord</i> | SATB | Brodts | |
| | | <i>Sing to the Lord a New Song</i> | SATB | J. Fischer | |
| | | <i>Song and Dance</i> | double str. orch. | Galaxy | |
| | | <i>Southwest, A Dance Overture</i> | orch. | | |

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|-----------------|---------|--|------------------------------------|----------------------|-----|
| (Korte) | | <i>Two Pieces for Beginning and Intermediate Strings</i> | | | FT |
| Lombardo | 1961-62 | <i>Cupid and Psyche</i> | orch., mimes | | GR |
| | | <i>Three Haiku for Band</i> | band | | GR |
| | | <i>Three Poems for Flute, Oboe, and Mixed Chorus</i> | SATB, fl, ob | | GR |
| | 1962-63 | <i>In My Craft or Sullen Art</i> (Dylan Thomas) | band, narrator | Composer Performer | GR |
| | | <i>Three Orchestral Miniatures</i> | orch. | | FrT |
| | | <i>Two Lyric Poems</i> (James Joyce) | SATB, cl | | GR |
| Miller | 1961-62 | <i>Academica No. 1</i> | 2 cl | | FrT |
| | | <i>Academica No. 2</i> | 2 fl | | FrT |
| | | <i>Danza</i> | orch. | | FrT |
| | | <i>Duet for French Horn and Cello</i> | | | FrT |
| | | <i>Gloria</i> | SATB, brass | | FT |
| | | <i>I Love My Jean</i> (Robert Burns) | TTBB, pno. | | AFT |
| | | <i>January Thaw</i> | SATB, pno. | Carl Fischer | AFT |
| | | <i>John Anderson, My Jo</i> (Burns) | SSA, pno. | | AFT |
| | | <i>Rondino a tre</i> | fl, vln, pno. | | AFT |
| | | <i>The Winter, it is Past</i> (Burns) | SATB, pno. | | FT |
| | | <i>Toccata for Orchestra</i> | orch. | | AFT |
| | 1962-63 | <i>Canticus Universi</i> | SATB, brass or org. | | |
| | | <i>Etude for Four Horns</i> | | | |
| | | <i>Full Fathom Five</i> | SATB | | |
| | | <i>Overture to King Henry V</i> | orch. | | |
| | | <i>Prelude and Baroque Fugue</i> | str. orch. | | |
| | | <i>Prelude No. 2</i> | band | | |
| | | <i>Ronda da canera</i> | band | | |
| | | <i>Sonatina for Wind Quintet</i> | fl, ob, cl, hn, bsn | | AFT |
| | | <i>Sun City Overture</i> | orch. | | |
| | | <i>Three Songs of Solitude</i> | SATB, pno. | Elkan-Vogel | |
| Susa | 1961-62 | <i>A Lullaby Carol</i> | SATB, pno. | E. C. Schirmer | FrT |
| | | <i>Pastorale</i> | str. orch. | E. C. Schirmer | AFT |
| | | <i>Serenade No. 1</i> | baritone, 6 fl, strings | E. C. Schirmer | FrT |
| | | <i>Serenade No. 2</i> | children's unison choir, cl, brass | E. C. Schirmer | FrT |
| | | <i>Serenade No. 3</i> | 2 pnos, 6 vc, 3 fl, 3 cl | | |
| | | <i>Three Alleluias</i> | SATB, brass, percussion | | |
| | | <i>Three Diversions for Six Cellos</i> | | | AFT |
| | | <i>Two Ballads</i> | SB, pno. | E. C. Schirmer, 1972 | |
| | | <i>Two Chanties</i> | SATB | Elkan-Vogel | FT |

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| (Susa) | 1962-63 | <i>David's Kingly City</i> | SATB, org. | H. W. Gray, 1967 | |
| | | <i>Eulogy</i> | str. orch. | E. C. Schirmer | |
| | | <i>Three Mystical Carols</i> | SATB, org. | E. C. Schirmer, 1969 | |
| Tcimpidis | 1961-62 | <i>Deo Gratias</i> | SSAATTBB | | |
| | | <i>Fantasia on a Fugal Subject</i> | chamber orch. | | FrT |
| | | <i>Five Carousel Pieces</i> | chamber band | | FrT |
| | | <i>Night Piece for Winds</i> | band | | FrT |
| | | <i>Overture in E-flat</i> | orch. | | AFT |
| | | <i>The Tailor and the Mouse</i> | SATB, pno. | | FT |
| Widdoes | 1961-62 | <i>A Short Overture</i> | orch. | | FrT |
| | | <i>Divertimento for Orchestra</i> | orch. | | |
| | | <i>Greenery, an Overture</i> | orch. | | |
| | | <i>Sonatina for Band</i> | band | | AFT |
| | | <i>Suite for String Orchestra No. 1</i> | | | FrT |
| Zupko | 1961-62 | <i>All the Pretty Horses</i> | SATB, orch. | | AFT |
| | | <i>Dance Prelude</i> | band | | FrT |
| | | <i>Dialogues and a Dance</i> | band | | AFT |
| | | <i>Four Preludes for Brass Quartet</i> | 2 tpt, hn, trbn | | FrT |
| | | <i>March</i> | band | | AFT |
| | | <i>Ode and Jubilations</i> | band | Elkan-Vogel | AFT |
| | | <i>Prelude and Bagatelle</i> | str. orch. | Elkan-Vogel | AFT |
| | | <i>Prologue, Aria, and Dance</i> | str. orch., horn | | AFT |
| | | <i>Psalm No. 8</i> | SATB | | FrT |
| | | <i>The Breaking of Nations (Thomas Hardy)</i> | SATB | Carl Fischer | FrT |
| | | <i>This is the Garden</i> | SATB, str., wind soloists, perc. | | AFT |
| | | <i>Variations for Orchestra</i> | orch. | | AFT |
| | 1966-67 | <i>Conversions</i> | band | Elkan-Vogel | FrT |
| | | <i>Pied Beauty (Gerard Manley Hopkins)</i> | SATB | | AFT |
| | | <i>Psalm 120</i> | SATB | | FrT |
| | | <i>Tangents</i> | 18 brass instruments | | |
| | | <i>Transluents</i> | str. orch. | | TXA |
| | | <i>Weathers (Thomas Hardy)</i> | SATB | | FrT |
| Erb | 1962-63 | <i>Bakersfield Pieces</i> | orch. | Presser, 1968 | |
| | | <i>Christmas Greetings</i> | children's choir, brass qnt., perc. | | FrT |
| | | <i>Compendium</i> | band | Frank rental | |
| | | <i>Concertant</i> | harpichord, strings | Presser, 1968 | A |
| | | <i>Conversation</i> | flute and oboe | | A |
| | | <i>Cummings Cycle</i> | unknown | | |

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| (Erb) | | <i>Hexagon</i> | fl, alt. sax, tpt, trbn, vc, pno. | Presser, 1967 | A |
| | | <i>Space Music</i> | band | Presser, 1972 | TXA |
| | | <i>Three Songs</i> (“Butterfly,” “Water,” “Dandelion”) | SA, pno. | | |
| Fox | 1962-63 | <i>Alleluia</i> | SATB | | |
| | | <i>Essay for French Horn and Wind Ensemble</i> | | | FrT |
| | | <i>Fanfare and March</i> | band | | FT |
| | | <i>Go to Sleep</i> | SATB | Galaxy | |
| | | <i>Hold On, Hold On</i> | SATB | Schmitt, Hall & McCreary | |
| | | <i>Serenade</i> | oboe and chamber orch. | | AFT |
| Giron | 1962-63 | <i>In Group</i> | band with solo fl, cl, bsn, hn, 2 tpt., 2 trbn, perc | | A |
| | | <i>Moonrise</i> | SSA, pno., perc. | | |
| | | <i>Music for Orchestra in Three Parts</i> | | | A |
| | | <i>Options</i> | brass, perc. | | TXALA |
| | | <i>Two Movements for Orchestra</i> | | | A |
| Glass | 1962-63 | <i>Arioso No. 2</i> | strings | Elkan-Vogel | AFT |
| | | <i>Concertino for Woodwind Quartet</i> | fl, ob, cl, hn, bsn | Independent Music Publishers | FrT |
| | | <i>Convention Overture</i> | orch. | | AFT |
| | | <i>Darest Thou Now O Soul</i> | SATB | | FrT |
| | | <i>Dreamy Kangaroo</i> | SA, pno. | Elkan-Vogel | |
| | | <i>Haze Gold</i> (G. Sandburg) | SATB | Elkan-Vogel | FrT |
| | | <i>Serenade for Solo Flute</i> | fl | Elkan-Vogel | AFT |
| | | <i>Serenade No. 2</i> | orch. | | FrT |
| | | <i>Sonatina No. 3</i> | pno. | | AFT |
| | | <i>Song for Ourselves</i> (Gertrude Norman) | SA, pno. | | FT |
| | | <i>South Hills Suite</i> | tpt, hn, bari., trbn, tuba | | AFT |
| | | <i>Spring Grass</i> (G. Sandburg) | SATB | Elkan-Vogel | FT |
| | | <i>String Quartet</i> | | | AFT |
| | | <i>Suite for Brass Sextet</i> | 2 tpt, trbn, hn, bari., tuba | Novello, 1966 | |
| | | <i>Summer Grass</i> (G. Sandberg) | SATB | | AFT |
| | | <i>The Haddock and the Mermaid</i> (Gertrude Norman) | SATB | Elkan-Vogel | FT |
| | | <i>The Last Invocation</i> (Walt Whitman) | SATB | Elkan-Vogel | FT |
| | | <i>This is the Garden</i> (e.e. cummings) | SATB | | AFT |
| | | <i>Wind Song</i> (Carl Sandburg) | | | FrT |
| | | <i>Winter Gold</i> | SATB | Elkan-Vogel | AFT |
| | | <i>Winter Song</i> | band | | FrT |
| Martirano | 1962-63 | <i>A Venusian Waltz</i> | jr. high band | MCA rental | A |

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| (Martirano) | | <i>Agnus Dei</i> | SATB | | A |
| | | <i>Blow</i> | girls' choir | MCA rental | A |
| | | <i>Kyrie</i> | SATB | | A |
| | | <i>Octet</i> | fl, bass cl, c-a.cl, marimba, cel., vln, vc, bass | Frog Peak Music, 2000 | A |
| | | <i>The Great Green Dancing Devil</i> | jr. high orch. | MCA rental | A |
| | | <i>Three Electronic Dances</i> | tape, dancers | MCA rental | |
| | | <i>Toads in Tweeds</i> | elem. orch. | MCA rental | A |
| | | <i>Underworld</i> | ten. sax, perc., 2 bass., tape | MCA rental, 1965 | A |
| Morrill | 1962-63 | <i>Andante for String Orchestra</i> | | | FrT |
| | | <i>O Sweet Spontaneous Earth</i> | SATB, pno. | | AFT |
| Wernick | 1962-64 | <i>Concert Overture</i> | band | Mills rental | |
| | | <i>Full Fadom Five</i> | SATB, chamber orch. | Mills rental, 1963 | |
| | | <i>Hexagrams</i> | chamber orch. | Presser rental | A12 |
| | | <i>Snap Shots for Band</i> | band | Mills | FT |
| | | <i>Stretti</i> | cl, vln, vla, gtr. | Mills, 1967 | A |
| | | <i>String Quartet</i> | | Presser | A |
| | | <i>Studies for Elementary Band</i> | | Mills | |
| | | <i>What If a Much of a Which of a Wind</i> | SAB, prep. pno.-4h | | A |
| Bielawa | 1964-65 | <i>A Child is Born</i> | SATB | | FrT |
| | | <i>Charlottie</i> | SATB, optional pno. | | FrT |
| | | <i>Chorale and Toccata</i> | band | | |
| | | <i>Chorale with Instruments</i> | | | |
| | | <i>Concert Fanfare</i> | band | Shawnee | FrT |
| | | <i>Gettysburg Address</i> | SATB, 2 pno., perc. | | FT |
| | | <i>Pastorale</i> | 2 vln, vla, vc | | FrT |
| | | <i>Patapan</i> | SATB | | FT |
| | | <i>Sweet Was the Song</i> | SATB | Mark Foster | FrT |
| | | <i>The Bailiff's Daughter</i> | SATB, optional pno. | | FrT |
| | | <i>The Cradle</i> | SSAA | Lawson- Gould | FrT |
| | 1965-66 | <i>Boats</i> | str. orch. | | GR |
| | | <i>Come, Thou Long Expected Jesus</i> | SATB | | FrT |
| | | <i>Dundee</i> | 2 vln, vla, 2 vc | | AFT |
| | | <i>Elegy for Strings</i> | | | FT |
| | | <i>The Fall of the Alamo</i> | band | | FrT |
| | | <i>Nasa Suite</i> | str. orch. | | FrT |
| | | <i>Now Glad of Heart Be Everyone</i> | SATB | | FrT |
| | | <i>Prisms</i> | band, tape | | EGR |
| | | <i>Psalm 121</i> | SATB | | FrT |
| | | <i>The Tennesseans</i> | band | | FrT |

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| (Bielawa) | | <i>Texas Jubilee</i> | band | | FrT |
| | | <i>Toccata for Band</i> | band | | FrT |
| | | <i>Travis's Last Letter</i> | band | | FrT |
| Brazinski | 1964-65 | <i>Alma Mater (Madrona Junior High)</i> (text by graduating class) | band | | FT |
| | | <i>Angels We Have Heard on High</i> | SATB | | FT |
| | | <i>Calvary</i> (A. von Lowenstern) | SATB | | FrT |
| | | <i>Christmas is Coming</i> (text by Martha Lake Elementary 6th grade) | SATB, pno. | | FT |
| | | <i>First Pilgrim Anthem</i> ("Lord, Keep Us Steadfast In thy Word") | SA, cl or vln, pno. or org. | | FrT |
| | | <i>Five Ways of Looking at King's Weston</i> | elem. band | | FT |
| | | <i>Heroic Fanfare</i> | brass, perc. | | FrT |
| | | <i>I Hear America Singing</i> (Walt Whitman) | SSA, strings | | AFT |
| | | <i>Nowell Sing We</i> (adapted from medieval carol) | SATB | | FrT |
| | | <i>O Washington</i> (Glen Hugues; melody by Helen Rankin) | SATB | | FT |
| | | <i>Reflection</i> | SATB, vln, pno. | | AFT |
| | | <i>Second Pilgrim Anthem (Psalm 80)</i> | SATB | | FT (after William Byrd) |
| | | <i>Suite for Voices: Family Reunion</i> (Ogden Nash) | SATB | | AFT |
| | 1965-66 | <i>A Frontier Symphony</i> | orch. | | |
| | | <i>Ben Casey Sinfonietta</i> | band | | |
| | | <i>Black is the Color of my True Love's Hair</i> | SA, pno. | | FT |
| | | <i>Es ist ein Ros Entsprungen</i> | treble choir | | |
| | | <i>The Five King's Men</i> | operetta | | |
| | | <i>Four Caprices for Three Instruments</i> | | | |
| | | <i>The Man Against the Sky</i> | SATB, band, orch, S | | |
| | | <i>Recitative and Ode: The Iron Horse</i> | SATB, brass, perc., pno. | | |
| | | <i>Scarlet Ribbons</i> | SAT, pno. | | FT |
| | | <i>Shostakovich Suite</i> | brass spt. | MCA rental | transcription |
| | | <i>Toccata "From a Daycoach Window"</i> | strings | | FT |
| | | <i>Toccata with Trio</i> | str. orch. | | AFT |
| | | <i>What Tidings Bringest Thou, Messenger?</i> ("Adapted from Olde Englische Lyricke") | SATB, pno. | | AFT |
| Davison | 1964-65 | <i>Conzona and Chorale</i> | 4 cl or 4 fl | | FrT |
| | | <i>Lo, This Land</i> | S, SA, or SATB, pno. or orch. | Marks | FT |
| | | <i>Pastorale</i> | 2 vln, 3 tpt | | FT |
| | | <i>Psalm 23</i> | SATB, unspec. kbd | Belwin | FT |
| | | <i>Starfish</i> | 2-part children's chor., pno. | | |
| | | <i>Suite for Classroom Instruments</i> | | | FT |

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| (Davison) | | <i>Symphony No. 2</i> | band | | AFT |
| | | <i>There Were Shepherds</i> | SATB, pno. | | FT |
| | | <i>Two Pieces</i> | 4 fl | | AFT |
| | | <i>Two Pieces</i> | cl | | FT |
| Felciano | 1964-65 | <i>A Christmas Madrigal</i> | SATB, brass, perc., pno. | E. C. Schirmer | TXA |
| | | <i>A Tweedle-ding-dong-dub-a-dub Trilogy</i> | unison voices, 2 perc. | E. C. Schirmer | TXA |
| | | <i>Contractions</i> | fl, ob, cl, hn, bsn | E. C. Schirmer, 1974 | TXALA |
| | | <i>Five Poems from the Japanese</i> (trans. K. Rexroth) | SSA, 5 harps, celesta, glock., tam-tam | E. C. Schirmer | A |
| | | <i>O He Did Whistle and She Did Sing</i> | unison vv, 2 vln, vc | E. C. Schirmer | FrT |
| | | <i>Pshelley's Psalm</i> | SATB | E. C. Schirmer | TXA |
| | | <i>The Captives</i> (Thomas Merton) | SATB, orch. | E. C. Schirmer | TXA |
| Fussell | 1964-65 | <i>Fancy's Knell</i> | SA, pno. | | A |
| | | <i>Fantasy Sonatas</i> | orch. | | A |
| | | <i>Poems for Chamber Orchestra and Voices after Hart Crane</i> | 8 solo voices, chamber orch. | | A |
| | | <i>Saint Stephen and Herod</i> | SAT, solo voices, speaker, winds, pno., perc. | | AFT |
| | 1965-66 | <i>Two Choral Pieces</i> | TB, pno. | | A |
| | | <i>Four Fairy Tales After Oscar Wilde</i> | orch. | | AFT |
| Kosteck | 1964-65 | <i>A Christmas History</i> | SATB, strings | | AFT |
| | | <i>A Christmas Lullabye</i> | SA, pno. | Elkan-Vogel | FrT |
| | | <i>A Prelude to Christmas</i> | SATB, orch., pno., narrator | | AFT |
| | | <i>Bloom is Result</i> | SSATB | | |
| | | <i>Break Forth in Song, Ye Trees</i> | SATB | | AFT |
| | | <i>Christmas Fanfare</i> | 2 tpt, bari., trbn | | FT |
| | | <i>Easter Bells</i> | SA, pno. | | |
| | | <i>Elegy for Band</i> | | Bourne | AFT |
| | | <i>Essay: A Norwalk Spring</i> | orch. | | GR |
| | | <i>The Evening Darkens</i> | SSB | | |
| | | <i>Five Finger Suite</i> | pno. | | FT |
| | | <i>Ghosts in the Night</i> | jr. high orch. | | |
| | | <i>I am a Tiger</i> | children's chor., pno. | | FrT |
| | | <i>Merry-go-round</i> | elem. strings | | |
| | | <i>O Come Adore</i> | SATB, strings | | FrT |
| | | <i>O Let Us Not Mourn</i> | SATB, narrator | | AFT |
| | | <i>Psalm 121</i> | SATB | | FT |
| | | <i>Refrains and Canons</i> | SSAA, 4 cl or pno. | | FrT |
| | | <i>Slow Piece for Strings</i> | strings | | FT |

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| (Kosteck) | | <i>Spring Fanfare</i> | band | | |
| | | <i>Three Pieces for Piano</i> | | | GR |
| | | <i>Twentieth Century Suite for Strings with Piano</i> | | | |
| | | <i>Variations for Orchestra</i> | | | |
| Kroeger | 1964-65 | <i>A Child This Day is Born</i> | SATB | Pioneer | FT |
| | | <i>Concertino</i> | band, ob solo | | FrT |
| | | <i>Dramatic Overture</i> | orch. | | FrT |
| | | <i>Festival Fanfare</i> | SATB, 4 tpt, 4 trbn | Pioneer, 1966 | AFT |
| | | <i>The Firebugs Overture and Incidental Music</i> | cl, tpt, bsn, 2 trbn, bells, perc. | Pioneer | FT |
| | | <i>The Lobster Quadrille</i> (Lewis Carol) | SAB, band | | FT |
| | | <i>O Come Let Us Sing Unto the Lord</i> | SATB | Pioneer | FrT |
| | | <i>Ol' Bill</i> (Josephine Johnson) | SATB | | FrT |
| | | <i>Stopping by Woods on a Snowy Evening</i> (Robert Frost) | SATB | | FT |
| | | <i>Three Children's Songs</i> (Mary Ann Hoberman) | 2 part treble chor., pno. | | FT |
| | | <i>Two Pastoral Dances</i> | band, ob solo | | FT |
| | 1965-66 | <i>The Animal Fair</i> (text by Edgewood School grade 3) | SA, narrator, pno., perc., fl, harp | | FT |
| | | <i>Ballad</i> | band, cl solo | | FT |
| | | <i>Cascade Suite</i> | orch. | Pioneer | FrT |
| | | <i>Dance Mosaic</i> | str. orch. | | FrT |
| | | <i>Dark Side of the Moon</i> "Adapted from the incidental music to the play by Howard Richardson" | orch. | Pioneer | FrT |
| | | <i>Five Epigrams</i> (D.H. Lawrence) | SA | | FrT |
| | | <i>Little Suite</i> | str. orch. | | FrT |
| | | <i>Make We Merry</i> | SATB | Boosey & Hawkes, 1988 | FrT |
| | | <i>Overture and Incidental Music to Teahouse of the August Moon</i> | small orch. | | |
| | | <i>Prelude</i> | str. orch. | | AFT |
| | | <i>Psalm 100</i> | SATB | Pioneer | FrT |
| | | <i>Recitative and Allegro</i> | vc and pno. | Pioneer | AFT |
| | | <i>Sonatina No. 3</i> | pno. | Pioneer | AFT |
| | | <i>These Are the Days</i> (Emily Dickinson) | SATB | Pioneer | FrT |
| | | <i>Truth Crashed to Earth</i> (William Cullen Bryant) | SSA | | FT |
| | | <i>Variations on a Hymn by William Billings</i> | band | Pioneer, 1966; Boonin, 1971 | FT |
| Maves | 1964-65 | <i>Duet for Diverse Instruments</i> | fl, c-b cl or b. cl | | FrT |
| | | <i>Five Moments from A Spring Day</i> | band | Mark rental | AFT |
| | | <i>Fugue for Percussion</i> | elem. perc. ens. | Presser, 1967 | TX |
| | | <i>God's Grandeur</i> | SATB, orch. | | AFT |
| | | <i>Jubilate</i> | SATB, pno.-4h | | FrT |

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| (Maves) | | <i>The Legend of Befana</i> (Kay K. Maves) | 2 part elem. chor., str., pno., perc., narrator | | FrT |
| | | <i>March with Sleighbells</i> | band | Marks rental | FrT |
| | | <i>The Owl and the Nightingale</i> | SATB | | |
| | | <i>The Storm is Over</i> | SATB, orch. | | FrT |
| | 1965-66 | <i>A Dirge</i> | SATB | | |
| | | <i>Little Symphony</i> | orch. | | FrT |
| | | <i>Symphony in Three Movements</i> | orch. | | FrT |
| | | <i>The Wanderer Recalls His Homeland</i> | brass | | FrT |
| Tubb | 1964-65 | <i>Agnus Dei</i> | SATB | Lawson-Gould | FrT |
| | | <i>Five Haiku for Soprano and String Quartet</i> | | | FrT |
| | | <i>Gloria in Excelsis Deo</i> | SATB | | FrT |
| | | <i>Portrait</i> (Tu Fu) | SATB | | FrT |
| | | <i>Three Variations on a Short Tune</i> | band | | FrT |
| | 1965-66 | <i>Concert Piece</i> | band | | |
| | | <i>Concert Piece for Orchestra</i> | orch. | | FrT |
| | | <i>Discourse in Two Moods</i> | str. orch. | | FrT |
| | | <i>Libera Me</i> | SSAA, pno. | Lawson-Gould | |
| | | <i>Postulatum</i> | SATB | | FrT |
| | | <i>The Proposal</i> | SATB | AMP | FrT |
| | | <i>Song for Cello and Piano</i> | | | FrT |
| Valente | 1964-65 | <i>The Beginning of The Canterbury Tales</i> | SSAA | | A12 |
| | | <i>Evangelium secundum Lucam</i> | SATB | | A |
| | | <i>Funeral Music</i> | band | | A12 |
| | | <i>Quintet for Strings</i> | | | A |
| | | Song ("Nachts," Joseph von Eichendorff) | str. orch., S | | A |
| | | <i>Suite for Woodwinds, Brass, and Percussion</i> | band | | A |
| | | <i>Suite of Four Movements for Band</i> | band | | A12 |
| | | <i>Three Movements for String Orchestra</i> | str. orch. | | A |
| | | <i>Wanderers Nachtlied II</i> (Goethe) | SATB, pno. | | A12 |
| | 1965-66 | <i>Concert Music</i> | str. orch., vln, vc | | A12 |
| | | <i>Divertimenti for Woodwind Quintet</i> | fl, ob, cl, hn, bsn | | A |
| | | <i>Essay for Woodwinds, Brass, and Percussion</i> | band | | A |
| | | <i>Fantasia for Viola Solo</i> | | | A |
| | | <i>Sinfonia Concertante</i> | chamber orch. | | A12 |
| | | <i>Wanderers Nachtlied I</i> (Goethe) | SATB, pno. | | A12 |
| Hennagin | 1965-66 | <i>An Old Story</i> (E. A. Robinson) | SAB | Walton, 1969 | AFT |
| | | <i>The Bells of Rhymney</i> | SATB, bar. | | FrT |
| | | <i>La Cucaracha</i> | SATB | Walton | AFT |

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| (Hennagin) | | <i>Hosanna</i> | SATB | Walton | AFT |
| | | <i>Symphonic Essay</i> | orch. | | AFT |
| | | <i>Wallie, Wallie</i> ("Adapted from American folk song") | SATB | Walton, 1967 | AFT |
| Jarrett | 1965-66 | <i>Ancient Dances</i> | str. orch. | | AFT |
| | | <i>Choral Symphony on American Poems</i> | SATB, band | Carl Fischer rental | FT |
| | | <i>Festival Fanfare</i> | band | | AFT |
| | | <i>Festival Fanfare for Triple Band</i> | band | | |
| | | <i>Festival Overture</i> | band | | AFT |
| | | <i>From Christopher Robin's Diary</i> | SATB | | |
| | | <i>Gloria in Excelsis Deo</i> | triple SATB chor. | | |
| | | <i>Holiday for Horns</i> | band, 4 horns | C. L. Barnhouse ("Frollicking Frenchman") | |
| | | <i>The Kiss</i> | opera | | FT |
| | | <i>Love's Counsel</i> (James Joyce) | SATB, pno. | | FT |
| | | <i>Symphonette for Wind Ensemble</i> | | | FT |
| | | <i>Three Motets</i> | double SATB choir | | |
| | 1966-67 | <i>In Praise of Johnny Appleseed</i> | SATB, orch. | Carl Fischer, 1970 | FT |
| | | <i>Missa in Tempore Mortis</i> | SATB, band, S, Mez-S, T | | A |
| | | <i>Serenade for Small Orchestra</i> | | | |
| | | <i>She Stoops to Conquer</i> (Edith Cowles after Oliver Goldsmith) | opera | | AFT |
| | | <i>Three Christmas Songs</i> | SATB | G. Schirmer, 1972 | |
| | | <i>Two Songs from Shakespeare</i> | SATB, pno. | Bourne | |
| Johnston | 1965-66 | <i>Alme Pater</i> | orch. | | FrT |
| | | <i>Bunker Hill Fantasy</i> | orch. | Elkan-Vogel | FrT |
| | | <i>Child's Play</i> | band or 2 recorders and pno. | | FrT |
| | | <i>Choral Symphony: American Letter</i> (Archibald MacLeish) | SATB, band | | AFT |
| | | <i>Etude</i> | band | | AFT |
| | | <i>Games</i> | band | Elkan-Vogel | |
| | | <i>Grand Chorale of Thanksgiving</i> | male chor. and pno. | | |
| | | <i>Homage to Paul Hindemith</i> | str. orch. | | FrT |
| | | <i>Mass</i> | SATB, org. | | |
| | | <i>Mass</i> | SATB, org., electronics | | FrT |
| | | <i>Pastorale and Fugue</i> | str. orch. | Elkan-Vogel, 1969 | FrT |
| | | <i>Psalm 23</i> | SATB, pno. | | FrT |
| | | <i>Service Music</i> | SATB, org. | | FrT |
| | | <i>The Seven Joys of Mary</i> | SATB, orch. or org. | Lawson-Gould | FrT |
| | | <i>Three Devotional Songs</i> | SATB | Elkan-Vogel | AFT |

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| (Johnston) | | <i>Three Folk Songs</i> | SATB, orch. | | FrT |
| | | <i>Wachet Auf!</i> (after J.S. Bach) | band | | FT |
| | 1966-67 | <i>Dormi, Jesu!</i> | SA, pno. | | FT |
| | | <i>Hodie Apparuit</i> | SAT | | AFT |
| | | <i>Hymn</i> (Hilda Doolittle) | SAT, org. | | FrT |
| | | <i>Nocturne</i> | chamber orch. | | A |
| | | <i>Overture to Lysistrata</i> | band | | FT |
| | | <i>Sweet Was the Song</i> (William Ballet) | SAB | Elkan-Vogel | FrT |
| | | <i>Symphonic Elegy</i> | orch. | | AFT |
| | | <i>Synergism No. 1</i> | ww qnt | | |
| Jones | 1965-66 | <i>A Shakespeare Madrigal</i> | SSA | | |
| | | <i>Aleatorio</i> | orch. | | TXALA |
| | | <i>Concertino</i> | vc and elem. orch. | | |
| | | <i>Fiddlers Three</i> | orch., 3 vln | Bourne | AFT |
| | | <i>Hist Whist</i> | SATB, perc. | Shawnee | TX |
| | | <i>Holiday Light</i> | SSA and instruments | | |
| | | <i>In Memoriam</i> | elem. band | | |
| | | <i>King Phillip</i> | elem. orch. | | |
| | | <i>Odds On</i> | band | | FrT |
| | | <i>Partita</i> | org., brass spt | | |
| | | <i>Prelude and Fugue</i> | str. orch. | | AFT |
| | | <i>Song of Peace</i> (Donald Borenstein) | SATB, orch. | Sacred Music Press | AFT |
| | | <i>To Men of Good Will</i> | SATB, org., orch. | Bourne | AFT |
| | | <i>Toccata Concertante</i> | band | Shawnee | AFT |
| | 1966-67 | <i>A Song for Strings</i> | orch. | | FrT |
| | | <i>A Tune for the White Keys</i> | beginning pno. | | |
| | | <i>Combo Concertante</i> | 2 vc and dance band | | |
| | | <i>Fantasy</i> | SATB, pno. | | ALFrT |
| | | <i>Inverted Dreams</i> | SATB, 2 hn, pno. | | |
| | | <i>Jubilee</i> | elementary band | | |
| | | <i>Meditation</i> | fl, cl, horn, str. qnt | | |
| | | <i>Motet</i> | SATB | | |
| | | <i>Overture</i> | elem. orch. | | |
| | | <i>Pro nobis puer natus est</i> | SATB | Sacred Music Press | |
| | | <i>Serenade</i> | str. orch. | | FrT |
| | | <i>Sonatina for Cello Quartet</i> | | | FrT |
| | | <i>The Pit and the Pendulum</i> | elem. strings, 6 xylophones, metronome, tape recorder | | |
| | | <i>Tower Sonata</i> | 2 tpt, 2 hn, trbn, tuba | | AFT |
| Lamb | 1965-66 | <i>Diptych</i> | orch. | | AFT |

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| (Lamb) | | <i>Five Shakespearean Madrigals</i> | ST, 2 recorders | | |
| | | <i>Korobouchke</i> | orch. | | |
| | | <i>Latvian Folk Songs</i> | orch. | Mills | FT |
| | | <i>The Monotony Song</i> (Theodore Roethke) | SATB, cl | Lawson-Gould | AFT |
| | | <i>Two Movements for the Song of Solomon</i> | chor., soloists, and orch. | | |
| Mofsenon | 1965-66 | <i>And the Angel Said Unto Them</i> | SATB | | FrT |
| | | <i>Concerto for B-flat Clarinet, Violin, and Piano, String Orchestra, and Timpani</i> | | | FT |
| | | <i>Richard Cory</i> (E. A. Robinson) | SATB, pno., perc. | | FrT |
| | | <i>Three Variations</i> | vln, cl, pno. | | FrT |
| | | <i>Variations for Band</i> | band | | FrT |
| | 1966-67 | <i>Abraham Lincoln Walks at Midnight</i> (Vachel Lindsay) | SATB, orch. | | FrT |
| | | <i>An Arty March</i> | band | | FT |
| | | <i>An Immorality</i> (Ezra Pound) | SATB | | FT |
| | | <i>Catch as Catch Can</i> | elem. band | | FT |
| | | <i>Christmas is Coming</i> (Adapted from old English Carol.) | SATB, 2 tpt, pno. | | FT |
| | | <i>Hey! Look Out!</i> | SATB | Lawson-Gould | FT |
| | | <i>I Don't Like It</i> | children's chorus | | FT |
| | | <i>Somebody Said That It Couldn't Be Done</i> | SATB, pno. | | AFT |
| | | <i>The Sloth</i> (Theodore Roethke) | SATB | | FT |
| Riley | 1965-66 | <i>A Simple Symphony</i> | orch. | | FT |
| | | <i>Canons for 3-part chorus</i> | | | A12 |
| | | <i>Elegy for Sept. 15, 1945</i> | SATB, pno. | C. F. Peters | A12 |
| | | <i>The Mosquito Knows</i> (D. H. Lawrence) | SATB, fl, perc. | | A12 |
| | | <i>Serenade for Small Orchestra</i> | orch. | | A12 |
| | | <i>Serenade No. 2</i> | orch. | | A12 |
| | | <i>Theme and Variations</i> | orch. | C. F. Peters | A12 |
| | | <i>Variations for Eight Players</i> | fl, picc., ob, cl, horn, tpt, trbn, vc | | A |
| | 1966-67 | <i>Cantata I</i> (D. H. Lawrence) | Mez-S, ten. sax, vib., vc, pno. | C. F. Peters, 1991 | A12 |
| | | <i>Cantata II</i> (Thomas Nash) | SATB, fl, pno., hrp. | BMI Canada. | TXA |
| | | <i>Der Drachentöter kommt von Berg hinunter</i> | band | | A |
| | | <i>Gradual and Alleluia</i> | SATB, org. | | A |
| | | <i>Study I for Strings</i> | strings | | AL |
| | | <i>Three Little Commentaries</i> (Dickinson, Herrick, Shakespeare) | SAB, strings | | A12 |
| | | <i>Three Short Pieces for Orchestra</i> | orch. | | |
| Stewart | 1965-66 | <i>Ballad for Joan</i> | pno. | | AFT |
| | | <i>The Beach in Winter</i> | pno. | | AFT |

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| (Stewart) | | <i>Essay for Winds</i> | | | AFT |
| | | <i>Evening Song</i> | 2 vln, vla, vcl | | FT |
| | | <i>Fanfare to Scipio</i> | 4 tpt, 4 trbn, tuba | | FT |
| | | <i>Fanfare with Elegy</i> | 3 tpt, 3 trbn, hn, bari., bass cl | | AFT |
| | | <i>Good King Wenceslas</i> | 4 tpt, 4 trbn, tuba | | FT |
| | | <i>Harvest</i> | S | | FT |
| | | <i>Jolly Miller</i> | S | | FT |
| | | <i>Prelude for Orchestra</i> | orch. | | AFT |
| | | <i>Psalm 100</i> | SATB | | FT |
| | | <i>Psalm 93</i> | SATB | | AFT |
| | | <i>The Tide Rises, The Tide Falls</i> (Longfellow) | SATB | | FT |
| | | <i>Toccata for Orchestra</i> | | | AFT |
| | | <i>Warm Up</i> | pno. | | FT |
| | | <i>Warm Up (in the style of Handel)</i> | pno. | | FT |
| | 1966-67 | <i>A Christmas Carol</i> | TB, orch., narrator | | FT |
| | | <i>Alleluia</i> | SATB | Lawson- Gould | FT |
| | | <i>An Old Christmas Greeting</i> | SA | | FrT |
| | | <i>Elegy for Orchestra</i> | orch. | | AFT |
| | | <i>Essay for Orchestra</i> | jr high orch. | | FrT |
| | | <i>Fanfare</i> | brass quartet | | FrT |
| | | <i>Five Pieces for String Quartet</i> | str. quartet | | FrT |
| | | <i>Prelude No. 2</i> | orch. | | FrT |
| | | <i>This is my Rock</i> (David McCord) | S, pno. | | AFT |
| | | <i>Three Pieces for Elementary Orchestra</i> | elem. orch. | | FrT |
| | | <i>Two Canons with Interlude</i> | treble vv, recorders | | FrT |
| | | <i>Two Movements for Woodwind Quintet</i> | fl, ob, cl, hn, bsn | | FrT |
| | | <i>Wind is My Friend</i> | unison elem. chor., pno. | | FT |
| | | <i>Winter</i> (Jill Vreeland) | SSAA | Lawson- Gould | FT |
| | 1967-68 | <i>Canonic Movements for String Quartet</i> | 2 vln, vla, vc | | A12 |
| | | <i>Checkmate</i> | band | | AFT |
| | | <i>Christmas Eve</i> | 4 unspec. voices | | FrT |
| | | <i>Gloria and Alleluia</i> | SATB, orch. | | AFT |
| | | <i>Interlude for Strings</i> | strings | | FrT |
| | | <i>Psalm 133</i> | SATB, pno. | | FrT |
| | | <i>Sweet Dreams Land</i> | SSS | | |
| | | <i>The Sea</i> (Rebecca Bartlett) | SAT | | FrT |
| | | <i>The Second of Three Poems</i> (Norma Gleason) | SATB | | FrT |
| | | <i>What Is It?</i> (Pamela Potenza) | SA | | FT |
| Bates | 1966-67 | <i>Caprice</i> | pno. | | FrT |

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| (Bates) | | <i>Elegy</i> | strings, vln or cl | | |
| | | <i>Fantasy for Band</i> | band | | FrT |
| | | <i>Nonsuch Nonsense</i> (Ogden Nash) | women's voices | | FrT |
| | | <i>Psalm 1</i> | SATB, strings | | FrT |
| | | <i>Psalm 117</i> | SATB, S, brass | | FrT |
| | | <i>Six Pieces for Orchestra</i> | orch. | | TXALGR |
| | | <i>Variations for Band</i> | band | | |
| | 1967-68 | <i>Anthem</i> | SATB, pno. | | FrT |
| | | <i>Autumn Leaves</i> (Grace W. Connant) | SATB, pno. | | FrT |
| | | <i>Conversations</i> | orch. | | TXFrT |
| | | <i>Kaleidoscope</i> | band | | GR |
| | | <i>Mass</i> | SATB, band | | AFT |
| | | <i>My November Guest</i> | | | |
| | | <i>Statement and Variations</i> | band | | GR |
| | | <i>Textures</i> | band | | TXALA |
| | | <i>There Was An Old Woman</i> | SATB | | FrT |
| | | <i>These are the Times</i> (Thomas Paine) | SATB | | AFT |
| | | <i>To a Child</i> (Robert Herrick) | SATB, pno. | | FrT |
| | | <i>Welcome Friend</i> | SATB | | |
| Becker | 1966-67 | <i>Cantata</i> | TS soloists, chor., strings, tmp. | | |
| | | <i>Dance Suite</i> | orch. | | AFT |
| | | <i>Io pur respiro</i> | orch. | | trans. of Gesualdo |
| | | <i>Mass for Chorus and Full Orchestra</i> | | | |
| | | <i>Music for Violin Quartet</i> | | | AFT |
| | | <i>Suite for Piano and Orchestra</i> | | | |
| | 1967-68 | <i>Calypso</i> | SATB | | |
| | | <i>Cantata No. 2</i> | SATB, 4 ww, strings | | |
| | | <i>Concerto for Piano, String Quartet, Tape, and Orchestra</i> | | | |
| | | <i>Fugue in g minor</i> | chamber orch. | | trans. of Mozart |
| | | <i>Improvisation</i> | orch. | | |
| | | <i>Improvization for Four Instruments</i> | | | |
| | | <i>Studies for Seven Instruments</i> | | | |
| | | <i>The Plastic Surgeon</i> | SATB | | |
| Borden | 1966-67 | <i>all-american; teenage; love songs</i> | band | | TXEA |
| | | <i>Improvizations</i> | with George Andrix | | |
| | | <i>Trudymusic</i> | pno., orch. | | TXALA |

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| (Borden) | 1967-68 | <i>I Think That It Was Pretty Nice of Hfm to Give Use Those Lectuse. I Allso Thinkhecould Imprve</i> | speaker, lge. chor., procession, transistor radios, toy balloons, toy plastic flutes, plastic bicycle horns, repeater cap pistols, toy plastic machine guns, police whistles, party horns, sound sculptures (or rattles), 16 mm film, 35 mm slides, lighting effects, Moog portable synthesizer (or electronic org.) | | TXALA |
| | | <i>Variations on America by Charles Ives as Heard on the Jingle Jangle Morning in Emerson Playground by You and the Signers of the US Constitution (and who knows, maybe the F.B.I.)</i> | band | | TXEAL |
| | | <i>Little Lamb, Who Made Thee?</i> | SA or TB, pno. | Boosey & Hawkes | |
| | | <i>Song of Christmas</i> | unison children's chor. | Boosey & Hawkes | |
| Rhodes | 1966-67 | <i>Ensemble Etudes</i> | str. qrt. or ww qrt | | A12 |
| | | <i>Kyrie</i> | SSA | Peters | FrT |
| | | <i>Remembrance</i> | band | | |
| | 1967-68 | <i>Madrigal I</i> | SAT, orch. | Presser | A |
| | | <i>Madrigal II</i> | SATB, orch. | | A12 |
| | | <i>Three Pieces for Band</i> | band | Columbo | A12 |
| Skolnik | 1966-67 | <i>A Flea and a Fly in a Flue</i> | SSA | Lawson-Gould | AFT |
| | | <i>Along the Santa Fe Trail</i> | elem. band | Elkan-Vogel | FT |
| | | <i>Chorale Fantasia</i> | band | Elkan-Vogel | |
| | | <i>Pastorale</i> | orch. | | AFT |
| | | <i>Piping Down the Valley Wild</i> (Wm. Blake) | SATB | Elkan-Vogel | AFT |
| | | <i>Psalm 96</i> | SATB, S | Elkan-Vogel | FrT |
| | | <i>Sound the Flute</i> (Wm. Blake) | SSA, fl | Wingert-Jones | FrT |
| | | <i>Three Dances in First Position</i> | str. orch. | Elkan-Vogel | FrT |
| | | <i>Three Nonsense Songs of Edward Lear</i> | SATB | Elkan-Vogel | AFT |
| | | <i>Three Zoological Studies</i> (Hilaire Belloc) | SATB, pno., opt. str. bass | Elkan-Vogel | AFT |
| | | <i>Toccata Festivo</i> | band | Elkan-Vogel | |
| | 1967-68 | <i>Capriccio</i> | orch. | Elkan-Vogel | AFT |
| | | <i>Cornucopia</i> | hn, str. orch. | | AFT |
| | | <i>Divertimento in B-flat</i> | 2 tpt, hn, 2 trbn | | AFT |
| | | <i>Historical Limericks</i> | SSA | Elkan-Vogel, 1970 | |
| | | <i>Serenade in F</i> | band | | AFT |

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|-----------------|---------|---|---|-------------|-------|
| | | <i>Song for All Seas, All Ships</i> (Walt Whitman) | SATB | Elkan-Vogel | FrT |
| Southers | 1966-68 | <i>Concerto for String Bass and Orchestra</i> | | | FrT |
| | | <i>Fanfare</i> | brass, dbl. brass chor. | | FrT |
| | | <i>Fanfare</i> [no. 2] | 4 tpt, 4 hn, 2 trbn, bari. hn, tuba, perc. | | FrT |
| | | <i>The Ghosts of the Buffaloes</i> (Vachel Lindsay) | SATB, orch., bass, baritone | | FrT |
| | | <i>Little Suite</i> | vln, str. orch. | | AFT |
| | | <i>New Variations on a 17th Century Song</i> | band | | FrT |
| | | <i>O, No John</i> | SATB | | FT |
| | | <i>Sally Gardens</i> (W. B. Yeats) | SATB | | FT |
| | | <i>Study for Band</i> | band | | FrT |
| | | <i>Suite of Folk Songs From the British Isles</i> | chamber orch. | | AFT |
| | | <i>Three Folk Songs</i> | SATB | | FT |
| | | <i>The Troll</i> (J.R.R. Tolkien) | SATB, orch. | | AFT |
| | | <i>Two Songs on Texts by Lewis Carroll</i> | SATB | | FT |
| Albert | 1967-68 | <i>Bacchae</i> | SATB, narrator, soloists, elec. gr., elec. bass, 2 alt. saxes, ten. sax, bar. sax, orch | G. Schirmer | A12 |
| Angelini | 1967-68 | <i>Buffalo Bill's</i> (e.e. cummings) | SATB | | TXAL |
| | | <i>Composition Plan for Winds and Percussion</i> | | | |
| | | <i>Hosanna</i> | dbl. SATB | | TXTAL |
| | 1968-69 | <i>Composition Plan for Band</i> | | | |
| | | <i>Composition Plan for Orchestra</i> | | | |
| Erickson | 1967-68 | <i>Down by the Sally Gardens</i> (Wm. Butler Yeats) | | | FrT |
| | | <i>Holy, Holy, Lord God of Sabaoth</i> | unison SATB, orch. | | FrT |
| | | <i>Sketches for Orchestra</i> | | | FrT |
| | | <i>Song in Purcell Style</i> | S, pno. | | |
| | | <i>Three Christmas Songs</i> | SATB | | FrT |
| | | <i>Two Vignettes</i> | treble chor., pno., opt. ww | Litton | FrT |
| Lawhead | 1967-68 | <i>Contrasts</i> | band | | TXA |
| | | <i>Psalm 117</i> | SSA | | FrT |
| Myers | 1967-68 | <i>Bashier Beam</i> | stage band | | |
| | | <i>Blue Cross Blues</i> | stage band | | |
| | | <i>Chansons Innocentes</i> (e.e. cummings) | SA, perc. | | FrT |
| | | <i>Four Pieces for Orchestra</i> | orch. | | GR |
| | | <i>Henry's March</i> | band | | |
| | | <i>Sequences II</i> | band | | GR |
| | | <i>Sonny and the Indians</i> | stage band | | |
| | | <i>Sonores III</i> | perc. | | |

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|----------------|---------|---|---|--------------|---------|
| | | <i>Sonores V</i> | trbn, pno. | | GR |
| (Myers) | | <i>Three Small Pieces</i> | 2 fl | | A |
| | | <i>Three Songs Without Words</i> | orch. | | |
| | 1968-69 | <i>Fantasy–Cadenzas</i> | vln, vc, orch. | | |
| | | <i>Fantasy–Duos</i> | alto sax, perc. | | A |
| | | <i>OM</i> | perc. and tape | | |
| | | <i>Rondo for String Quartet</i> | | | |
| | | <i>Sequences III: KLANG!</i> | band | | |
| | | <i>Spring Thing</i> | stage band | | |
| | | <i>Tristese del Otono</i> | stage band | | |
| | | <i>Two Movements for Woodwind Quintet</i> | | | |
| Peck | 1967-68 | <i>Full House With Galactus</i> | “theatre piece” with tape | | |
| | | <i>Gothic Music</i> | band | | TXA |
| | | <i>Paper Tiger</i> | orch. | | TXAL |
| | | <i>Permanent Wave</i> | fl, cl, tpt, pno. | | |
| | | <i>Six Children’s Songs</i> | | | |
| | 1968-69 | <i>King of Hearts</i> | SATB, pno. | | TXALFrT |
| | | <i>Six Songs About Sounds</i> | SA | | FrT |
| | | <i>The Cat’s Meow</i> | pno. four hands | | |
| | | <i>Winter Music</i> | str. orch. | Marks, 1975 | FT |
| Pierce | 1967-68 | <i>Black Hills Suite</i> | band | | AFT |
| | | <i>Chaconne for Orchestra</i> | | | FrT |
| | | <i>Chorale and March</i> | band | | AFT |
| | | <i>Come Let Us Sing</i> | SATB | | FT |
| | | <i>Eight Japanese Haiku</i> | SATB, picc., vln, perc. | Walton, 1970 | AFT |
| | | <i>Music for a Medieval Night</i> | orch. | | FrT |
| | | <i>Norwegian Folk Song Suite</i> | orch. | | FT |
| | | <i>Ode to a Dance</i> | band | | AFT |
| | | <i>Quiet Night</i> | strings, tpt | | AFT |
| | | <i>The Snowstorm</i> | SATB, orch. | | AFT |
| | | <i>Soliloquy</i> | vln, pno. | | FrT |
| | | <i>Study in Motion</i> | 2 cl, perc. | | FrT |
| | | <i>Theme and Variations</i> | band | | AFT |
| | | <i>Three Movements for Woodwind and Brass Quintet</i> | fl, ob, cl, 2 hn, bsn, 2 tpt, trbn, tuba, perc. | | AFT |
| | | <i>Two Sacred Songs</i> | SATB, pno. | | AFT |
| | 1968-69 | <i>A Song for All Seasons</i> | SSA, pno. | | AFT |
| | | <i>Come Gentle Night</i> | SATB, pno. | | AFT |
| | | <i>Divertimento for Woodwind Quintet</i> | fl, ob, cl, hn, bsn | | FrT |
| | | <i>Essay for Srings</i> | | | FrT |
| | | <i>Impromptu</i> | vln, pno. | | FrT |

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|-----------------|---------|--|--|---|---------|
| | | <i>Legend</i> | orch. | | FrT |
| (Pierce) | | <i>Movement for Trumpet and Piano</i> | | | FrT |
| | | <i>Serenade for Band</i> | band | | AFT |
| | | <i>Suite for B-flat Clarinet and Piano</i> | | | FrT |
| | | <i>Three Country Scenes</i> | strings | | AFT |
| | | <i>Toccata for Strings and Piano</i> | | | FT |
| Vercoe | 1967-68 | <i>Dialogue</i> | tpt, tape | | |
| | | <i>Digressions</i> | 2 choirs, band, orch., tape | Elkan-Vogel | TXEALGR |
| | | <i>Five Negro Poems</i> | SATB, fl, pno. | Elkan-Vogel, 1967 | |
| | | <i>Two Scenes from a Laureate</i> | SATB | Elkan-Vogel | |
| Jones | 1969-72 | <i>An Irish Blessing</i> | SATB | | |
| | | <i>arr. of Ives's Symphony No. 3</i> | org. | | |
| | | <i>Brawl</i> (third movement for <i>Tower Sonata</i>) | 2 tpt, 2 hn, 2 trbn, tuba | | |
| | | <i>Concertino</i> | str. orch. | | |
| | | <i>Declamation and Dance</i> | band, trombone | Shawnee | |
| | | <i>Fanfare for the Four Winds</i> | spatially-arranged brass ens. | | |
| | | <i>Lauda Anima</i> | mixed chorus, org. | | |
| | | <i>Let There Be Light</i> | SATB and brass or org. | | |
| | | <i>Markingscantata</i> | SATB and org. | | |
| | | <i>Missa Media</i> | SAB and Renaissance band | | |
| | | <i>Morning Star</i> | vla, org. | | |
| | | <i>Mr. Davies' Delight</i> | recorder consort | | |
| | | <i>Nocturne</i> | alto fl, strings, perc. | | |
| | | <i>North of Boston</i> | SATB | | |
| | | <i>Nunc Dimittis</i> | org. | | |
| | | <i>Pater noster</i> | org. | | |
| | | <i>Rejection Slips</i> | Bar. and hpd. or "zonked-out bar-room piano" | | |
| | | <i>Sonata for Worship No. 5</i> | org. & strings | | |
| | | <i>Sonata for Worship No. 6</i> | org. & tape | Shawnee | TXEALA |
| | | <i>Sonata No. 2</i> | vc | | |
| | | <i>Though Leaves Are Many</i> | SATB | Elkan-Vogel (as <i>The Coming of Wisdom With Time</i>) | |
| | | <i>Through the Long Years</i> | tenor & hpd | | |
| | | <i>Tower Sonata II</i> | | | |
| | | <i>Victimae Paschali</i> | SA, perc., org. | | |
| | | <i>What Do You Do With A Variation?</i> | horn and band | | |
| | | <i>... With Stringed Instruments and</i> | hpd & org. | | |

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|------------------|---------|---|--|--------------------|---------|
| | | <i>Organs</i> | | | |
| (Jones) | | <i>Y Gan Llawen</i> | org. | | |
| Rhodes | 1969-72 | <i>About Faces</i> (1970) | orch. | C. F. Peters, 1970 | AFT |
| | | <i>The Lament of Michal</i> (1970) | soprano & orch. | | A12 |
| | | <i>Divertimento for Small Orchestra</i> (1971) | | | A12 |
| | | <i>From Paradise Lost</i> (1971-72) | | | A12 |
| | | <i>Three Bs</i> (1971) | orch. | | AFT |
| Felciano | 1971-73 | <i>Galactic Rounds</i> (1972) | orch. | E.C. Schirmer | |
| | | <i>The Municipal Music Box</i> (1972) | interactive electronic installation | | |
| | | <i>The Passing of Enkidu</i> (1973) | chor., tape, 3 pnos., 4 perc. | | |
| | | “a kind of video cantata” to a poem by Robert Creely (Felciano gave no other information) | | | |
| | | <i>Fourteen Variations on a Traditional American Tune</i> (station break music for WGBH-FM) | (Felciano reported no instrumentation) | | |
| Peck | 1971-73 | <i>King of Diamonds</i> (1971) | strings, brass, tmp., chor. | | |
| | | <i>A Song of Mankind</i> (1971) | orch., dbl. chor., narrator | | |
| | | <i>Wild Card</i> (1971) | orch., elec. gtr. | | |
| | | <i>American Epic</i> (1972) | band | | |
| | | <i>City in the Sea</i> (1972-73) | band | | |
| | | <i>The Emperor’s New Concerto</i> (1972) | orch. | | |
| | | <i>Hello and Goodbye Again</i> (1972-73) | band | | |
| | | <i>Mars!</i> (1972-73) | band | | |
| | | <i>New Harmony</i> (1972-73) | chamber opera | | |
| | | <i>Who Killed Cock Robin?</i> (1972-73) | narrator & orch. | | |
| | | <i>Black and Blue</i> | jazz band | | |
| | | <i>Key to Jesus C</i> | jazz band | | |
| | | <i>The New Cat’s Meow</i> | jazz band | | |
| Hodkinson | 1970-72 | <i>Drawings No. 7</i> (1970-71) | str. orch., opt. perc. | Merion, 1974 | TXALGR |
| | | <i>Drawings No. 8</i> (1970-71) | str. orch., opt. perc. | Merion, 1974 | TXALGR |
| | | <i>Five Sea Chanties</i> (1970-71) (Keith Gunderson) | SATB | | |
| | | <i>My Menagerie</i> (1970-71) (Keith Gunderson) | SA | Merion, 1975 | TXALFrT |
| | | <i>Stabile</i> (1970-71) | orch. | Jobert, 1972 | TXALGR |
| | | <i>()</i> (1971) | SATB | | TXAFrT |
| | | <i>A Contemporary Primer</i> (62 etudes) (1971-72) | ww, brass, perc. | | |
| | | <i>Bach’s Birthday Party</i> (1971-72) | chor., dancers, jazz group, Baroque ensemble | | |
| | | <i>Blocks</i> (1971-72) | band | | TXALA |
| | | <i>Echo Songs</i> (1971-72) | ww, brass, str. qnts | | |

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|----------------------|---------|--|---|--------------------------------|----------|
| | | <i>Epigrams</i> (1971-72) | orch. | | TXALGR |
| (Hodkinson) | | <i>Four Brief Radio Commercials</i> “for the Tyrone Guthrie Theatre” (1971-72) | | | |
| | | <i>Incentus</i> (1971-72) | band & orch. | | |
| | | <i>One Man’s Meat ...</i> (1971-72) | dbl. bass & tape | Merion, 1975 | EALFrT |
| | | <i>Trinity</i> (1971-72) | any treble instrument | ACA, 1972 | TXALGR |
| | | <i>Valence</i> (1971-72) | orch. | Jobert, 1971 | TXALA |
| | | <i>Vox Populous</i> (1971-72) | SATB, orch., electronics | | TXEALFrT |
| Kam | 1970-72 | <i>Ad hoc</i> (1970-71) | fl, ob, cl, bsn., tpt, hn, trbn, perc., pno., str. | | FrT |
| | | <i>Blue Maroon II</i> (1970-71) | 3 tpt, 2 hn, 3 trbn | | AL |
| | | <i>Faces of Love</i> (1970-71) | SATB, brass | | |
| | | <i>Gagaku Impressions</i> (1970-71) | band | | GR |
| | | <i>Mixed</i> (1970-71) | 3 fl, 2 cl, 3 trbn, perc., pno. | | GR |
| | | <i>Morphi</i> (1970-71) | fl, ob, cl, bsn, tpt, hn, trbn, d.b., perc. | | GR |
| | | <i>Recitative for Pianist</i> (1970-71) | pno. | | AL |
| | | <i>Several Times</i> (1970-71) | pno. | | FrT |
| | | <i>Scatter Five</i> (1971-72) | fl, ob, cl, vib., pno. | | TXAL |
| | | <i>A Title is Better Than No Title</i> (1971-72) | 3 voices | | TXAL |
| | | <i>A Very Valentine</i> (1971-72) | soprano, pno. | | GR |
| | | <i>Connections</i> (1971-72) | 2 pnos. | | TXAL |
| | | <i>Continuing</i> (1971-72) | ukulele, 3 fl | | EXALGR |
| | | <i>Go</i> (1971-72) | cl, vc, trbn | Smith Publications, 1974 | TXALA |
| | | <i>Most of the Time</i> (1971-72) | SATB | | TXAL |
| | | <i>Primerrily in Fours</i> (1971-72) | SATB | | EXALFT |
| | | <i>Re-actions</i> (1971-72) | pno., 3 trbn, tmp. | | |
| | | <i>Scatter Four</i> (1971-72) | band | | TXAL |
| | | <i>Strata IV-C</i> (1971-72) | 4 S, 8 fl, 3 db., 3 pno. | | TXA |
| | | <i>Two Moves and the Slow Scat</i> (1971-72) | SATB | Belwin, 1973 | TXAL |
| Ward-Steinman | 1970-72 | <i>Antares</i> (1970-71) | orch., pno., harp, electronics | | TXEALA |
| | | <i>Antiphonal Collage No. 2</i> (1970-71) | | | |
| | | <i>Citizen of Peace</i> (1970-71) | | television PSA | |
| | | <i>Gasparilla Day</i> (1970-71) | band | E.B. Marks, 1972 | FrT |
| | | <i>Improvisations for Dancers and Prepared Piano</i> (1970-71) | | | |
| | | <i>Incidental Music to Joe Egg</i> (Peter Nichols) (1970-71) | fl, cl, tpt, vlc., perc. | | FrT |
| | | <i>Puppet Prince</i> (1970-71) Incidental music for children’s play | | | |
| | | <i>Putney One</i> (1970-71) | synthesizer | | |

| | | | | | |
|------------------------|---------|--|--|---------------------------------------|--------|
| (Ward-Steinman) | | <i>Putney Three</i> (1970-71) | fl, ob, cl, bsn, electronics, prep. pno. | | TXALGR |
| | | <i>Kaleidoscope</i> (1971-72) | dancers, musicians, synthesizer, tape, "integral videocamera work" | television production, WTVT-TV, Tampa | |
| | | Above included <i>Rituals for Dancers and Musicians</i> (1972) | fl, rec., hpd., prep. pno., perc | | FrT |
| | | <i>Nova</i> (1971-72) | 16 mm sound/color film, synthesizer, and tape | | |
| | | <i>Raga for Winds</i> (1971-72) | band, prep. pno., harp | | FrT |
| | | <i>Sonata for Piano Fortified</i> (1971-72) | prep. pno. | | TXGR |
| | | <i>Sound Sculpture</i> (1971-72) | "environmental sound" for art exhibit at Marine Bank, Tampa | | |
| Smart | 1970-73 | <i>Soliloquy I and II</i> (1970-72) | voice and pno. | | |
| | | <i>Chugiak</i> (1971-72) | chorus | | |
| | | <i>Five Haiku</i> (1971-72) | elem. chor. | | |
| | | <i>in just spring</i> (1971-72) | chorus and orch. | | |
| | | <i>Sundog Music</i> (1971-72) | 2 radios, orch. | | |
| | | <i>Aurora Borealis</i> (1972) | orch., pno., tape | | |
| | | <i>Break-up</i> (1972-73) | three orchestras | | |
| | | <i>Englich Lyrics</i> (1973) | | | |
| | | <i>Picasso Music</i> (1972-73) | pno. | | |
| | | <i>Three Little Pieces</i> (1972-73) | cl | | |
| | | <i>Three Whimsical Pieces</i> (1972-73) | chor. | | |

Appendix D: All Members of the Joint Committee and Project Policy Committee

| | |
|-------------------------|---------|
| Samuel Adler | 1968-73 |
| Walter Anderson | 1970-71 |
| Frances Andrews | 1969-73 |
| Jacob Avshalomov | 1959-61 |
| David Baker | 1970-72 |
| Leslie Bassett | 1966-68 |
| Stefan Bauer-Mengelberg | 1968-70 |
| Grant Beglarian | 1968-73 |
| Stanley Chapple | 1960-62 |
| Ingolf Dahl | 1965-68 |
| Oliver Daniel | 1959-61 |
| Edward F. D'Arms | 1968-73 |
| John Davies | 1968-73 |
| Richard Felciano | 1968-70 |
| Ross Lee Finney | 1963-65 |
| Bernard Fitzgerald | 1961-63 |
| Allen Forte | 1965-68 |
| Sydney Foster | 1968-73 |
| Charles L. Gary | 1969-73 |
| Vittorio Giannini | 1959-65 |
| Richard Franko Goldman | 1963-64 |
| Howard Halgedahl | 1963-65 |
| Howard Hanson | 1959-63 |
| Berhard Heiden | 1961-63 |
| Walter Hendl | 1966-68 |
| Helen Hosmer | 1960-64 |
| Wiley Housewright | 1959-68 |
| George Howerton | 1959-66 |
| Thor Johnson | 1959-60 |
| Leon Kirchner | 1961-63 |
| Robert Klotman | 1968-70 |
| Beth Landis | 1965-73 |
| Jan LaRue | 1968-73 |
| Vanett Lawler | 1959-65 |
| Charles Leonhard | 1968-70 |
| Mary Val Marsh | 1963-65 |
| Robert Marvel | 1959-61 |
| Peter Mennin | 1959-66 |
| William Mitchell | 1965-71 |
| Douglas Moore | 1959-61 |
| James Neilson | 1959-63 |
| Arrand Parsons | 1968-73 |
| Vincent Persichetti | 1964-73 |

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| Mel Powell | 1963-65 |
| Phillip Rhodes | 1970-73 |
| George Rochberg | 1966-68 |
| Clyde Roller | 1965-66 |
| Max Rudolph | 1960-62 |
| Ralph Rush | 1959-65 |
| Ole Sand | 1965-68 |
| Russell Sanjek | 1968-73 |
| Jack Schaeffer | 1965-68 |
| Roger Sessions | 1963-65 |
| Halsey Stevens | 1963-64 |
| Gail Sperry | 1968-73 |
| William Thomson | 1965-68; 1971-73 |
| Robert Trotter | 1965-73 |
| Robert Ward | 1964-66 |
| Louis Wersen | 1966-73 |

Other CMP Administration

Chairmen: Norman Dello Joio (1959-72), Edward F. D'Arms (1972-73)

Directors: Bernard Fitzgerald (1963-65), Grant Beglarian (1965-69), Robert Werner (1969-73)

Assistant Directors: John Davies (1965-1969), David Willoughby (1970-73)

Field Representatives: Gid Waldrop (1959-1961), Grant Beglarian (1961-1965), John Davies (1965-68), Raymond Donnell (1967-68), Thayne Tolle (1970-72)

Administrative Assistants: Browning Cramer (1966-1969 or later)

Appendix E: College-Level Institutions That Hosted CMP Programs

| institution | event | dates |
|--|---|---------------------------|
| American University, Washington, D.C. | two-week seminar | Summer 1973 |
| Arizona State University, Tempe, Ariz. | two-week seminar, 1.5-week seminar | Summer 1965 |
| | two-year IMCE course | 1966-68 |
| | two-week workshop | Summer 1971 |
| | one two-day workshop, one two-week workshop | Summer 1973 |
| Aspen Summer Festival | eight-week seminar | Summer 1964 (canceled) |
| Berkshire Music Center | four-week workshop | Summer 1964 |
| Brigham Young University, Provo, Utah | two-week workshop | Summer 1971 |
| | one-year course, funded by individual grant | 1971-72 |
| California State College, Hayward (now Cal. State East Bay) | two-year IMCE course | 1966-68 |
| | one-year course, funded by individual grant | 1970-71 |
| California State College, San Diego (now University of California, San Diego) | two-year IMCE course | 1966-68 |
| | two-week seminar | Summer 1973 |
| California State College, San Jose (now San Jose State University) | two-year IMCE course | 1966-68 |
| | two-week workshop | Summer 1970 |
| Case Western Reserve University, Cleveland, Ohio | graduate course, length unknown | Summer 1970 |
| Chabot Community College, Hayward, California | one-year course, funded by individual grant | 1971-72 |
| East Carolina College (now University), Greenville, North Carolina | five-week seminar | Summer 1965 |
| | two-year IMCE course | 1966-68 |
| | one-year curriculum, funded by individual grant | 1970-71 |
| | three-week workshop | Summer 1971 |

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| (East Carolina College) | two-week workshop | Summer 1972 |
| Eastern Michigan University (Ypsilanti, Michigan) | two-year IMCE course | 1966-68 |
| | two-week workshop | Summer 1971 |
| Eastman School of Music (University of Rochester, Rochester, New York) | two-year IMCE course | 1966-68 |
| | ten-day workshop | Summer 1969 |
| | graduate course, length unknown | Summer 1970 |
| Florida State University, Tallahassee, Florida | three-week seminar | Summer 1965 |
| | two-year IMCE course | 1966-68 |
| George Peabody College (now Vanderbilt University), Nashville, Tenn. | three-week seminar | Summer 1965 |
| | two-year IMCE course | 1966-68 |
| | two-week workshop | Summer 1970 |
| Hamline University, St. Paul, Minnesota | two-week seminar | Summer 1973 |
| Hartt College of Music (University of Hartford), West Hartford, Conn. | two-week seminar | Summer 1965 |
| Indiana University, Bloomington, Indiana | two-week seminar | Summer 1966 |
| | two-year IMCE course | 1966-68 |
| | two-week seminar | Summer 1972 |
| Ithaca College, Ithaca, New York | full-semester seminar | Spring 1964 |
| | two-year IMCE course | 1966-68 |
| Kalamazoo College, Kalamazoo, Michigan | one-year curriculum, funded by individual grant | 1970-71 |
| Queens College, New York | two-year IMCE course | 1966-68 |
| | one-year course, funded by individual grant | 1971-72 |
| Memphis State University, Memphis, Tenn. | four-week workshop | Summer 1972 |
| | two-week workshop | Summer 1973 |
| Minot State College, Minot, North Dakota | three-day workshop | Summer 1973 |
| Moorhead State College (now University), Moorhead, Minnesota | four-week workshop | Summer 1972 |

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| New England Conservatory, Boston, Massachusetts | two-year IMCE course | 1966-68 |
| New Mexico State University, Las Cruces, New Mexico | one-year IMCE course | 1967-68 |
| North Texas State University, Denton, Texas | six-week seminar | Summer 1965 |
| | one-year IMCE course | 1967-68 |
| | graduate course, length unknown | Summer 1970 |
| | three-week workshop | Summer 1972 |
| | three-week workshop | Summer 1973 |
| St. Mary of the Plains College, Dodge City, Kansas | one-year curricular development funding, individual grant | 1971-72 |
| San Francisco State College (now University) | workshop, unknown length | Summer 1971 |
| Southern Connecticut State College (now University), New Haven, Conn. | one-year curriculum, funded by individual grant | 1970-71 |
| Southern Methodist University, University Park, Texas | two-week workshop | Summer 1971 |
| | Forum on Contemporary Musicianship (probable but unconfirmed) | Fall 1972 |
| | one-year curriculum development, individual grant | 1972-73 |
| | two simultaneous two-week workshops | Summer 1973 |
| State University of New York, Potsdam | five-week seminar | Summer 1965 |
| | two-year IMCE course | 1966-68 |
| State University of New York, Binghamton | two-year IMCE course | 1966-68 |
| | three-week workshop | Summer 1971 |
| | two-week seminar | Summer 1972 |
| University of Chicago | two-year [?] IMCE course | 1966-68 |
| University of Colorado, Boulder, Colorado | two-year IMCE course | 1966-68 |
| University of Denver, Denver, Colorado | two-week workshop | Summer 1973 |
| University of Georgia, Athens, Georgia | two-year IMCE course | 1966-68 |
| University of Hawaii, Manoa, Hawaii | two-week workshop | Summer 1972 |

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| University of Illinois, Urbana–Champaign | eight-week seminar | Summer 1965 |
| | | Summer 1966 |
| | two-year IMCE course | 1966-68 |
| University of Kansas, Lawrence, Kansas | two-year IMCE course | 1966-68 |
| University of Kentucky, Lexington, Ky. | two-year IMCE course | 1966-68 |
| University of Louisville, Louisville, Ky. | two-week workshop | Summer 1971 |
| University of Michigan, Ann Arbor, Michigan | seven-week seminar | Summer 1965 |
| | two-year IMCE course | 1966-68 |
| | two separate two-week workshops | Summer 1973 |
| University of Montana, Missoula, Montana | one-week workshop | Summer 1973 |
| University of New Mexico, Albuquerque, New Mexico | one-year IMCE course | 1967-68 |
| University of Northern Colorado, Greeley, Colorado | four-week seminar | Summer 1972 |
| University of Oklahoma, Norman, Oklahoma | two-week seminar | Summer 1973 |
| University of Oregon, Eugene, Oregon | four-week seminar | Summer 1966 |
| | two-year IMCE course | 1967-68 |
| | one-week workshop | Summer 1971 |
| University of Southern California, Los Angeles, California | two-year IMCE course | 1966-68 |
| | graduate course, length unknown | Summer 1970 |
| University of South Florida, Tampa, Florida | graduate course, length unknown | Summer 1970 |
| University of Texas, Austin | one-year IMCE course | 1966-68 |
| | two-week workshop | Summer 1972 |
| University of Washington, Seattle, Washington | two-year IMCE course | 1966-68 |
| University of Wichita (now Wichita State University) | full-semester seminar | Spring 1964 |
| | eight-week seminar | Summer 1965 |
| | one-year IMCE course | 1967-68 |
| | two-week workshop | Summer 1970 |

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| (University of Wichita) | one-week workshop | Summer 1971 |
| | two-week seminar | Summer 1972 |
| | “Junior College Project” funded by individual grant | 1971-1972 |
| University of Wisconsin, Madison, Wisconsin | two-week workshop | Summer 1972 |
| Villa Maria Institute of Music, Buffalo, New York | two-year IMCE course | 1966-68 |
| Washington State University, Pullman, Washington | two-year IMCE course | 1966-68 |
| Western Washington State College (now University), Bellingham, Washington | two-week workshop | Summer 1971 |
| Willamette University, Salem, Oregon | two-year IMCE course | 1966-68 |
| | | |
| Northwestern University | Northwestern Seminar in Comprehensive Musicianship | April 1965 |
| | two-week workshop | Summer 1971 |
| | four-day seminar | Summer 1972 |
| | Forum on Graduate Education | Spring 1973 |
| Yale University | Forum on the Education of the Performing Musician | Spring 1973 |

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