

MUSIC LIBRARY
ASSOCIATION

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MLA SCC EXECUTIVE BOARD 1985/86

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CONTENTS

Spring Program 1986.....	2
MLA SCC Fall Meeting.....	3
Music of Harry Partch - Discography.....	5
Enclosure - Spring Program Registration	
Enclosure - Membership Form	
Enclosure - MLA SCC Ballot	

SPRING PROGRAM 1986

Our Spring Program will be held in Hollywood at the Capitol Records Library of EMI/America on April 18. The library provides soundtrack production music to the film industry and serves EMI Records worldwide.

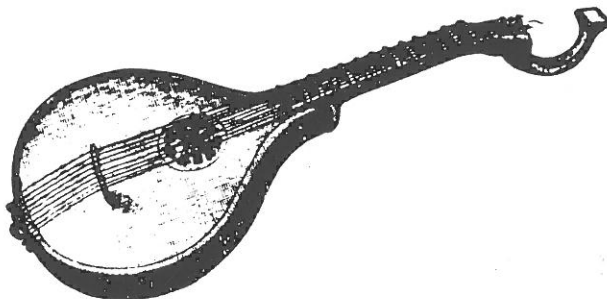
Following registration and refreshments, Ole Georg, Managing Director of Production Music, will speak to us on "The Changing World of Production Music." His presentation will focus on the media and how it is affected by the new copyright law, what music can do for a film's distribution, the impact of production music on video programming, and the future of the production music industry here and abroad.

After lunch at La Villa Taxco, where we will have our business meeting, the afternoon session will include a tour of the library's facilities and a sound studio performance.

The program promises to be interesting, informative and will provide an insight into the production and use of soundtrack music.

I look forward to seeing you all on April 18.

Jack Kranz
Program Chair



GUIDELINES FOR ARTICLE SUBMISSION: Articles are expected to emphasize topics in music and music librarianship. The editor reserves the right to edit submitted material. Please include your name, your title and institution. Submissions should be received one month prior to scheduled publication which is every August, October and March.

Please address all articles, news items and changes of address to:
Dale Redfield, Editor/MLA SCC Newsletter/4332 Mill Valley Rd./Moorpark, CA 93021. Work (805) 526-1735 Home (805) 523-7625.

MLA SCC FALL MEETING

The Fall 1985 meeting of MLA SCC was held at California State University, Northridge on Friday, November 8, 1985. The main topic was computer music.

The morning session was comprised of two presentations which focused on computer music and the management of future research and computer assisted instruction. Irene Levenson, music theorist from UCLA began the morning with an explanation of UCLA's MAESTRO: a one-year self-paced CAI musicianship program which uses the Apple II-E computer. The system consists of five instructional modules: intervals, rhythm, melody, harmony and keyboard. MAESTRO monitors progress and allows for intensive drill in weaker areas in tandem with progression in areas of greater proficiency and skill. Instructors have access to both user scores and the number of tries a student needed to achieve the score. This allows the instructor to evaluate the relative appropriateness of task difficulty to the student's progress and setting the number of items presented in a particular task. Though the MAESTRO system is not yet completed, Irene reports great student acceptance and a positive response to the program. The overwhelming advantage of this system over commercially available programs is that commercial programs only allow vertical progression through the modules, so a student must progress at the same rate in each task; inevitably resulting in a less than optimum learning situation. Thus far, the biggest drawback of MAESTRO is the unacceptable sound reproduction of the Apple synthesizer. Among future plans at UCLA are to interface the Apple with a Casio CC1000 synthesizer or something comparable of a more listenable sound reproduction.

Gordon Mumma, professor of music at UC Santa Cruz and a 1985-86 research fellow at the Center for Music Experiment at UC San Diego, continued the morning session with a discussion of the library and the future of computer music research. His lively presentation took us from the beginnings of computer and music association in the early 1950's through the highly sophisticated interdisciplinary work of the UC San Diego Center for Music Experiment, and on to the possibilities of the use of computers for musical analysis.

The UC San Diego Center for Music Experiment is an organized research unit which employs faculty from not only music and ethnomusicology, but from computer science, engineering, physics, psychology and anthropology.

The general functions of the Center are 1) the creation of new music, 2) the creation of new musical instruments/sounds which exist only through the computer, and 3) the discovery of new knowledge of music and sound. The cross-disciplinary faculty has resulted in a much broader scope of possibility as sound research has extended to perception and cognition of sound and to such areas as animal sounds and communication. Mumma's presentation was not only fascinating in that it informed us of the creative work going on at UCSD, but it also gave a sense of direction of the future of the music library's role with computer music research.

Mumma stressed the need for a multi-disciplinary mentality in adapting the creative potential of computer music to use in libraries/institutions. He also emphasized that the potential for widespread use is largely dependent on developing systems usable with micro-computers that are accessible to the greatest number of people. The most practical goal for widespread application of new work in computer music, and optimum creative ferment is through networking of these smaller systems to create, in essence, a computer system with the capabilities of a large computer. In this way more available research can be codified and made accessible through the music library.

After a beautifully catered lunch, the afternoon session began with a rehearsal of the CSUN Symphony conducted by Lawrence Christianson. We were privileged to listen in on William Kraft's Tympani Concerto (Karin Ervin-Pershing, tympanist) with the composer in attendance.

The conference concluded with a step into the realm of more commercial use of computer music with an informative demonstration of synthesized music composition and scoring presented by CSUN's professor of music and active composer, Beverly Grigsby. The demonstration took place in the university's well-equipped computer music studio where we saw and heard first-hand how synthesized sound is created and intricately altered to result in the exact sound desired. Also included in the demonstration was a jazz improvisation on the synthesizer. The whole session was quite enlightening to those of us with little exposure to composition using synthesized sound. The day concluded with the viewing of excerpts of a video of Dr. Grigsby's Paris-premiered opera Mask of Eleanor.

Deborah Smith
Occidental College



THE MUSIC OF HARRY PARTCH - DISCOGRAPHY

The music of Harry Partch (1901-1974) occupies a unique position in the music literature of the twentieth century. Partch evolved a scale based upon 43 intervals which he explained in his book, The Genesis of Music. The microtonal quality plus strong rhythmic patterns give his music a singular sound, but it is the instruments which Partch devised that give his music its rare quality. These instruments, which have imaginative names such as cloud chamber bowls and blow-boys, are as picturesque as their titles. At the present time the instruments are housed in the music building at San Diego State University under the care of Danlee Mitchell.

Since it seems unlikely that anyone will compose additional works for these one-of-a-kind instruments, and since performances of his music are rare, it is fortunate that there are recordings and tapes of the Partch music. The Columbia Records (CBS) productions mentioned in the list below also include beautiful illustrations of the Partch instruments.

Selected Discography

And on the Seventh Day Petals Fell in Petaluma. Gate 5 Ensemble. Harry Partch, Conductor. Composer Recordings SD 213.

Bewitched. University of Illinois Musical Ensemble. John Garvey, Conductor. Notes, Harry Partch. Composer Recordings SD 304. 1973.

Bewitched - Final Scene & Epilogue. Castor and Pollux. Cloud Chamber Music. The Letter. Windsong. Gate 5 Ensemble of Sausalito. Horace Schwartz, Conductor. Composer Recordings SD 193.

Bewitched - Excerpted. Freda Pierce, William Olson Vocalists. Gate 5 Ensemble, University of Illinois, John Garvey, Conductor. Gate 5 Records, Issue E.

Daphne of the Dunes. Barstow. Castor and Pollux. "The World of Harry Partch." Danlee Mitchell, Notes. Ensemble of Partch Instruments. Danlee Mitchell, Conductor. Columbia MS 7202.

Delusion of the Fury. Danlee Mitchell, Conductor. Notes, Eugene Paul. Columbia M2 30576.

Instruments of Harry Partch. Harry Partch, Narrator. Notes, Eugene Paul. Columbia M2 30576.

Oedipus. Allan Louw, Sue Bell Starck, Pierce Murphy, Vocalists and Narrator. Gate 5 Ensemble, Sausalito. Jack Hohensee, Conductor. Notes, Harry Partch. Gate 5 Records. Issue D.

Plectra and Percussion Dances (Excerpted). Castor and Pollux. Ring Around the Moon. Even Wild Horses. Lynn Ludlow and Allan Louw, Vocalists. Gate 5 Ensemble, Sausalito. Horace Schwartz, Conductor. Gate 5 Records, Issue C.

Poems by Li-PO. Windsong. Two Studies on Ancient Greek Scales. Intrusions. Cloud Chamber Music. Bless This House. By the Rivers of Babylon. John Garvey, Conductor. Gate 5 Records, Issue A.

Revelation in the Courthouse Park. Freda Pierce, Soprano. Jeffrey Foote, Bass-baritone. University of Illinois Ensemble, John Garvey, Conductor. Gate 5 Records, Issue F.

Rose. The Wind. The Waterfall. The Intruder. I Am a Peachtree. A Midnight Farewell Before the Cask of Wine. The Street. The Dreamer That Remains. Harry Partch, voice. Jack Logan, Conductor of The Dreamer. Ben Johnston, Notes. American Anthology of Recorded Music. New World Records NW 214. 1978.

Ulysses Departs from the Edge of the World. Larry Livingston, Saxophone & Narrator. Jack Logan, Trumpet. Consort of Harry Partch Instruments. Harry Partch, Notes. Orion Records ORS 7294. 1972.

Water! Water! Rotate the Body in All its Planes. University of Illinois Ensemble, John Garvey, Conductor. Gate 5 Records, Issue G.

Wayward (Excerpted). U.S. Highball - A Musical Account of a Transcontinental Hobo Trip. The Letter. Ulysses at the Edge. Harry Partch, Narrator. Gate 5 Ensemble of Evanston, Illinois, Jack MacKenzie, Conductor. Gate 5 Records, Issue B.

Cassette Tape

Bewitched (Excerpted). Castor and Pollux. Cloud Chamber Music. The Letter. On the Seventh Day Petals Fell in Petaluma. Anthology Cassette Series. Composer Recordings ACS 6001. 1983.

Charlotte Albrecht
San Diego State University



Please remember to return the ballot for the offices of
 Vice-Chairperson/Chairperson-Elect and Secretary-Treasurer to Danette
 Adamson by April 11. The new officers will be announced at the business
 meeting on April 18.