Guide to the
J. K. Randall Collection
1944-2006 (bulk 1953-1999)
JPB 12-03

Compiled by Matthew Snyder, March 2012

Summary

Creator: Randall, J.K., 1929-

Title: J. K. Randall Collection, 1944-2006 (bulk 1953-1999)

Size: 14.95 linear feet (45 boxes)

Source: Donated by James K. Randall in 2006.

Abstract: The bulk of the J.K. Randall Collection consists of the composer's scores and other papers documenting his compositions. The remainder is comprised of Randall's personal files containing his writings, theoretical notes and analyses, correspondence and concert programs.

Access: Collection is open to the public. Library policy on photography and photocopying will apply. Advance notice may be required.

Copyright information: For permission to publish, contact the Chief, Music Division, The New York Public Library for the Performing Arts.

Preferred citation: J. K. Randall Collection, JPB 12-03. Music Division, The New York Public Library for the Performing Arts.

Processing note: Processing consisted of foldering and arranging scores and papers.

Creator history
James Kirtland Randall (1929 -) was born in Cleveland, Ohio. He studied at the Cleveland Institute of Music from 1934 to 1947, and subsequently attended Columbia University (B.A., 1955), Harvard (M.A., 1956) and Princeton (M.F.A., 1958). He studied piano with Leonard Shure and composition with Herbert Elwell, Thad Jones, Roger Sessions and Milton Babbitt. From 1958 to 1991 he taught at Princeton, where he was professor of music. He was a founding member of the American Society of University Composers and has written articles on composing and music theory for several journals, notably *Perspectives of New Music* (some of these were collected in the monograph Compose Yourself: A Manual for the Young (Open Space, 1995)). He also collaborated with Benjamin Boretz on the book Being About Music: Textworks 1960-2003 (Open Space, 2003).

From the early 1960s into the 1970s, Randall engaged principally in computer synthesis of sound and, with Godfrey Winham, developed facilities for this at Princeton University. His tape compositions were generated by the MUSIC IV B program, a version of MUSIC IV introduced at Princeton. He designed his own software "instruments," which enabled him to specify every aspect of every sound and structure developments within single notes in ways that reflect principles of development used in whole compositions as, for example in Lyric Variations for Violin and Computer (1966-1968).

In 1980 he turned his attention to improvised musical performance and began a series of explorations of spontaneous group performance, or "real-time co-creation," involving many kinds of musicians and other artists (painters, dancers) as well. The ongoing efforts, preserved on hundreds of sound recordings and videotapes (under the project name Inter/Play), document the emergence of idiosyncratic group styles and performing conventions. Randall is himself a regular participant in these performances. In 1990, Randall, along with Elaine Barkin and Benjamin Boretz, started the publications series Open Space.

Source: Elaine Barkin. "Randall, J.K." In *Grove Music Online*. *Oxford Music Online*, http://www. oxfordmusiconline.com/subscriber/article/grove/music/22867 (accessed March 14, 2012).

Scope and content note

The J.K. Randall Collection primarily contains scores and other papers documenting Randall's compositions. In addition to notes, sketches, manuscript drafts, final manuscripts, and printed scores, the papers have a large component of computer code printouts for the work Randall did in the mid-1960s to early 1970s, when he was concentrating on computer sound synthesis and composition incorporating computers. Documented works from this era include Lyric Variations for Violin and Computer, Eakins, Bell, Horsehigh, Connect and Prelude 1A and 2A. The collection also holds scores for Randall's early and later works for voice, piano, keyboard and other instrumentations, including the GAP series for piano, 9 Salon Pieces for Yamaha DX-100, Svejk, and Shouldn't We Talk.

The remainder of the collection is comprised of Randall's personal files containing his writings, theoretical notes and analyses, correspondence, and concert programs. The writings include drafts, final versions and rejected content for the essays and collections How Music Goes, Compose Yourself: A Manual for the Young, and Tonality, as well as lectures, speeches, course descriptions, and papers Randall wrote as a student. The correspondence makes up only three folders in the collection, but holds letters from Aaron Copland, Otto Luening, and the American Society of University Composers.

The collection also has an audio and video component. Unique items include an original DAT recording of GAP7 (2001), a CD-R of a 1980 collaboration between Randall and Marjorie Tichenor called Breathe, and a VHS recording labeled "Pinecone game no. 1 7/28/1981". Among the other audio recordings are 20 cassettes of Randall's improvisational group Inter/Play recorded from 1980 to 1986 (these are copies meant for distribution, not originals), and 14 single or double-CD sets of Randall's music released on the Open Space label. There is also one published CD which does not contain any music by Randall.

Inquiries regarding audio and video materials in the collection may be directed to the Rodgers and Hammerstein Archives of Recorded Sound (rha@nypl.org). Audio materials will be subject to preservation evaluation and migration prior to access.

Arrangement

The J. K. Randall Collection are organized into the following series:

Series I: Compositions, 1944-2006
Series II: Personal Files, 1954-2006

Key terms

Names

American Society of University Composers
Copland, Aaron, 1900-1990
Howe, Hubert S.
Imbrie, Andrew, 1921-2007
Luening, Otto, 1900-1996
Randall, J.K., 1929-
Scelsi, Giacinto, 1905-1988
Taneiev, Serguei, 1856-1915

Special formats

Correspondence
Manuscripts (document genre)
Printouts
Programs (documents)
Scores

Occupations

Composers
Musicians

Container list

Series I: Compositions, 1944-2006 <small>(32.5 boxes)</small>

This series contains scores, sketches, sketchbooks, notes and computer code printout for Randall's compositions. Although he has written for a variety of instrumental settings including chamber groups, brass and woodwind quintets, string quartets, and solo instruments, Randall remains best known for his pioneering work with computer sound synthesis and composition. Works for computer realization (or that have a component of computer realization) date from the mid-1960s to the early 1970s. For these pieces, Randall regarded the computer coding (using either the Music IV or Fortran languages) to be more accurate representations of the music than sound recordings made at the time of creation. Folder contents for these compositions can include preliminary written notes and sketches, followed by code printout, but in some cases only code printout exists.

The composition with the most documentation is Lyric Variations for Violin and Computer (1965-1968). The piece contains 20 variations, and there are written sketches and final scores for the violin part, preliminary notes and sketches for the computer component, and extensive code printout. Randall made multiple attempts at achieving the sound he wanted, and several different code printouts exist for each variation. Randall's notes in pen on the first page of printout usually designate the variation in question. The first few lines of code also provide clues to identification, as they list Randall as author and have a field for title. Randall also wrote titles in ink along the stacked sides of the printout.

Another piece for computer with extensive code printout is Eakins (1965), which was composed for a film about the artist Thomas Eakins. Other works for computer include Bell (1966), Bessel3 (1973), Chanrev1 (1968), Connect (1965), Horsehigh (1971), Oddrev1 (1968), and Prelude 1A and 2A (1965). Many of these have only code printout.

Five pieces for computer composed in 1965 are labeled as having been recorded on "Tanglewood tape 7/65." The five are Connect, Prelude 1A and 2A, Section, and Toronto1.

Randall's works for acoustic instruments and/or voice date from his student days to the early 2000s. Earlier pieces include Piano Sonata (1944-1946), Suite for Piano (1953), Rodeo for Solo Violin (1951), Dance for Woodwind Quintet (1953), Quartet (for woodwinds, 1953), Choral Pieces (1955-1956), Fugues (1955-1956) and Five Monologues for Cello (1955).

After his computer work of the early 1970s, Randall spent several years on the Troubador Project (1977-1980). These are collections of traditional European songs, but they also contain his adaptations of them for voice. His piano/keyboard works include …such words as it were vain to close…(1977); the GAP series (1993-2002), a set of eight pieces, published separately or in small collections; and 9 Salon Pieces for Yamaha DX-100 (1996). His later compositions used unusual instrumental combinations: Svejk (1995-1996) is for violin and marimba; and Shouldn't We Talk (2002-2003) is for baritone saxophone, drums and percussion.

Randall's sketchbooks span his career from the late 1950s to 2006 (there are no books from the 1980s). They appear at the end of the series and often contain preliminary work on compositions found elsewhere in the series. They were stored in binders and some have dividers with titles. Three untitled/unidentified pieces also appear at the end of the series.

There is one piece in the series not composed by Randall. This is Genwot Spectray by Hubert S. Howe (1965), written for computer.

Series I: Compositions, 1944-2006 (32.5 boxes... (cont.)

b.2 f.1 *3 for Piano*, 1991
Published by Open Space music, with notes by Randall. See also *Greek Nickel*.

b.2 f.2 *9 Salon Pieces for Yamaha DX-100*, 1996 (Sketches and finished manuscript copy)

b.1 f.1 *16.17*, 1974
Unspecified instrumentation. Sketches and pitch notes

b.2 f.3 *V*, 1964 (For computer. Code printout)

b.1 f.2-5 *VI*
Unspecified instrumentation, probably for computer. Notes and sketches.

VII. Quartets in Pairs (For computer)

b.2 f.4-6 Code Printouts, 1964

b.3 f.1 Code Printouts, 1964

b.1 f.6-7 Notes, 1964, 1973

b.3 f.2 Sketches, Notes, and Finished Manuscript Copy, 1964

b.4 f.1-2 *AA*, 1969 (For computer. Notes and code printout)

b.3 f.3 *Academic Fugue*, 1966 (For string quartet. Manuscript score)

b.4 f.3 *Ars Antiqua*, 1968-1969
Possibly for computer. Notes for incomplete work

b.3 f.4 *At the Still Point of the Turning World*
Unfinished choral setting of T.S. Eliot poem

b.3 f.5 *Bell*, 1966 (For computer. Code printout)

b.4 f.4 *Benfest*, 2004
For flute, harp, piano and trombone. Sketches and printed score.

b.3 f.6 *Bessel3*, 1973 (For computer. Code printout)

b.4 f.5 *Cartoon*
For voice and computer. Text by Jorie Graham. Manuscript and printed notes and lyrics.

b.3 f.7 *Chanrev1*, 1968 (For computer. Code printout)

b.3 f.8 *Choral Pieces*, 1955-1956

b.3 f.9 *Connect*, 1965 (For computer. Code printout)

b.3 f.10 *Dance for Woodwind Quintet*, 1953 (Manuscript score and parts)

Eakins, 1971-1972 (For computer)

b.4 f.6-7 Notes and Sketches

b.5 f.1 Score Sketches

b.5 f.2-6 Code Printouts

b.6 f.1-5 Code Printouts

b.7 f.1-8 Code Printouts

b.8 f.1 *Fancy Instr*, 1970 (For computer. Notes)

b.9 f.1 *From My Diary: A Meditation on Rossignol*, ca. 1977
For piano. Sketches and manuscript. Dedicated to Roger Sessions.

b.9 f.2 *Fugues*, 1955-1956 (For unspecified instrumentation)

b.9 f.3 *Five Monologues*, 1955 (For cello. Manuscript copy)

GAP (Series of works for piano)

Series I: Compositions, 1944-2006 (32.5 boxes... (cont.)

GAP (Series of works for piano) (cont.)

b.8 f.2	Sketches for Pieces 1-6, 1993
b.8 f.3	One (Sketches)
	Two - Five
b.9 f.4	Manuscript Copies
b.9 f.5	Manuscript Copies, Edited for Recording
b.8 f.4	Two - Three, 1993 (Manuscript scores.)
b.8 f.5	Two, 1993 (Sketches.)
b.8 f.6	Three, 1994 (Sketches.)
b.8 f.7	Four - Five, 1993-1994 (Sketches)
b.8 f.8	Five (Manuscript scores.)
	Six, 1996-1999
b.8 f.9	Sketches
b.9 f.6	Score Manuscript and Copies with Notes
	Seven
b.8 f.10	Sketches, 1996
b.10 f.1-3	Sketches, Manuscripts and Prints, 1999-2000
b.10 f.4	Printed Score, ca. 2000
b.9 f.7	Printed Score, 2004
b.10 f.5	Eight, 2001-2002
	For piano and tape. Sketches and printed score.
b.9 f.8	*Genwot Spectra* by Hubert S. Howe, 1965 (For computer. Code printout)
b.10 f.6-7	*Ghost Trio*, 1971-1972
	Possibly for computer. Notes and sketches only
b.11 f.1	*Godfrey's Fortran for 360*, 1969 (For computer. Code printout)
b.12 f.1	*Greek Nickel*, 1979 (For piano. Manuscript)
b.11 f.2	*Horsehigh*, 1971
	For computer. Code printout. See also sketchbooks, 1970s.
	Improvisation on a Poem by E.E. Cummings
	For Ensemble
	Soprano or contralto voice, clarinet, alto saxophone, trumpet, guitar and piano.
b.11 f.3	Original Version, 1961 (Manuscript copy.)
b.11 f.4	Revision, 1974
	Manuscript and copy used for recording, with notes.
b.11 f.5	For Soprano, Contralto and Piano, 1961 (Manuscript score.)
b.11 f.6	*Lyric Piece for Violin and Piano*, 1953 (Score manuscript)
	Lyric Variations for Violin and Computer
b.13 f.1-6	Notes and Sketches, 1965-1967
b.14 f.1-2	Notes and Sketches, 1967
b.14 f.3	Score for Variations 12-20 with Preliminary Violin Part
b.14 f.4	Computer Notes for Variations 12-19

Series I: Compositions, 1944-2006 (32.5 boxes... (cont.)
Lyric Variations for Violin and Computer (cont.)

b.11 f.7	Violin Part and Notes, 1968
	Code Printouts
b.15	Variations 6-10, 1966-1967
b.16	Variations 11-19, 1967-1968
b.17	Variations 11-19, 1968
b.18	Variations 11-19, 1968
b.19	Variations 11-19, 1968
b.20	Variations 11-19, 1968
b.21	Variation 20, 1968
b.14 f.5-6	Unidentified Variations, 1968
b.22 f.1	*Mono 20,000*, 1966 (For computer. Code printout)

Mudgett: Monologues by a Mass Murderer
Original version for soprano or contralto, clarinet, alto saxophone, trumpet, piano, percussion, viola, cello and bass. Revised version for pre-recorded female voice and computer

b.14 f.7-9	Notes and Sketches, mid-1960s
b.22 f.2	Sketches, Score Manuscripts and Program Note, 1960, 1965
b.22 f.3-4	Prelude, 1969 (Code printout.)
b.22 f.5	*Music for Brass Sextet*, 1953

For two trumpets, French horn, trombone, baritone horn and tuba. Score manuscript.

b.22 f.6	*Oddrev1*, 1968 (For computer. Code printout)
b.22 f.7	*Old Song*, 1954

For bass voice and piano. Text by Hart Crane. Score manuscript.

b.22 f.8	*Piano Sonata*, 1944-1946 (Score manuscript)

Pitch-Derived Rhythm: Five Demonstrations (For two celli)

b.23 f.1	Notes and Sketches, 1961
b.22 9	Manuscript and Copy, 1966, 1973 (1973 copy has annotations.)
b.24 f.1	*Prelude 1A*, 1965 (For computer. Code printout)
b.24 f.2	*Prelude 2A*, 1965 (For computer. Code printout)
b.24 f.3	*QBlock VS*, 1966 (For computer. Code printout)
b.24 f.4-5	*Quartersines*, 1967-1969 (For computer. Code printout)
b.25 f.1	*Quartet*, 1953

For trumpet, oboe, clarinet and bassoon. Score manuscript.

b.23 f.2	*Revelstoke*, 1975

Unknown instrumentation. Notes and sketches

b.26	*Rand-Reson*, 1967 (For computer. Code printout)
b.25 f.2	*Rodeo for Solo Violin*, 1951 (Manuscript)
b.25 f.3	*Section*, 1965 (For computer. Code printout)
b.25 f.4	*Shorglis*, 1970 (For computer. Code printout)

Shouldn't We Talk, 2002-2003
For baritone saxophone, drums and percussion

Series I: Compositions, 1944-2006 (32.5 boxes… (cont.)
Shouldn't We Talk, 2002-2003
For bariton… (cont.)

b.23 f.3	Notes and Correspondence
b.23 f.4	Score in Progress (Printed.)
b.23 f.5	Sketch and revised MIDI score
b.23 f.6	Notes and Score in Progress
b.23 f.7	Sketches, Manuscript and Printed Scores and Correspondence
b.23 f.8	Rejected Video Captions

b.25 f.5   *Showcase*, 1953
For clarinet, violin, cello and piano. Manuscript score

b.25 f.6   *Six Duets*, 1953
For unspecified instruments. Score manuscript

b.25 f.7   *Slow Movement for Piano*, 1957-1959
Sketches, manuscript and manuscript copy. See also essay *Slow Movement* in Series II.

b.25 f.8   *Solo Cello*, 1954 (Manuscript)

b.23 f.9   *Soundscroll*, 1973 (For piano. Notes only)

b.23 f.10   *Speculations* (Notes toward unrealized piece)

b.25 f.9   *Square1*, 1968 (For computer. Code printout)

b.25 f.10   *Square2*, 1968 (For computer. Code printout)

b.27 f.1   *String Trio*, 1954
For violin, viola and cello. Manuscript score and parts, and copies with notes.

…such words as it were vain to close… , 1977 (For piano)

b.23 f.11   Sketches

b.27 f.2   Manuscript Score

b.27 f.3   *Suite for Piano* and *Piano Sonata*, 1945-1946 (Manuscript scores)

b.28 f.1   *Suite for Piano*, 1953 (Manuscript copy)

Svejk, 1995-1996 (For violin and marimba)

b.27 f.4   Sketches

b.27 f.5   FIrst Version
Sketches, score manuscript and copy with notes.

b.27 f.6   Revision (Score manuscript copy.)

b.27 f.7   Second Revision (Score manuscript.)

b.29 f.1   Score Edited for Recording Session

b.28 f.2   *SYSA*, 1969-1970 (For computer. Notes)

b.29 f.2   *Theme and Variations*, 1947
For unspecified instruments. Manuscript score

b.28 f.3   *Three Songs*, 1996
Sketches and scores (manuscript and printed)

b.29 f.3   *To You*, 1954
For bass voice and piano. Text by Walt Whitman. Manuscript score.

b.29 f.4   *Tonvib*, 1968 (For computer. Code printout)

b.29 f.5   *Toronto1*, 1965 (For computer. Code printout)

b.29 f.6   *Toronto2*, 1965 (For computer. Code printout)

Series I: Compositions, 1944-2006 (32.5 boxes… (cont.)

b.29 f.7	*Trev*, 1968 (For computer. Code printout)
	Troubador Project, 1977-1980 (For voice)
b.29 f.8	Manuscript scores and copies.
b.28 f.4-6	Sketches, Manuscripts Scores and Texts
b.30 f.1	*Variations for Cello and Piano*, ca. 1949 (Manuscript score copy)
b.30 f.2	*Vercoe Instr.* (For computer. Notes and code printout)
b.12	*Violin Sonata*, 1955-1956 (Manuscript score (in scroll))
b.30 f.3	*Violin and Viola*, 1955 (Manuscript score)
b.30 f.4	*A Wandering Theme with Ten Variations* (For piano. Manuscript)
b.30 f.5	*Woodwind Quintet in Three Movements*, 1953 For flute, oboe, clarinet, French horn and bassoon. Score manuscript and copy with notes.
b.30 f.6	Untitled Piece for Piano, 1974-1976 (Score manuscript)
b.28 f.7	Untitled Piece, 1988 Unspecified instrumentation. Notes and sketches
b.30 f.7	Unidentified Piece for Computer, 1967-1968 (Code printout)
	Sketchbooks
b.31 f.1-4	1957-1959
b.31 f.5	1970s
b.32 f.1-6	1970s
b.33 f.1-2	1990s
b.33 f.3-5	2001-2006
b.33 f.6	Undated

Series II: Personal Files, 1954-2006 (12.5 boxes)

Randall's personal files primarily hold his writings, theoretical notes and analyses. They also have a small quantity of correspondence and concert programs.

The writings consist of drafts, manuscripts and rejected content for articles and essays, some of which were published. These include the essays How Music Goes, Tonality, and Halloween '82; the essay collection Compose Yourself: A Manual for the Young; music reviews published in the Cleveland Plain Dealer; an interview transcript with the composer Giacinto Scelsi; manuscripts of Three Lectures To Scientists (published in Perspectives of New Music); an undelivered speech titled Boston; descriptions for courses Randall taught at Princeton; and papers written while Randall was a student at Columbia and Harvard. The essay A Discovery on Livy concerns the Russian composer Sergei Taneiev.

Randall's notes are primarily concerned with his work on computer sound production, but also include theoretical topics (Pitch Systems, Instrumental Overtone Spectra, Harmony Exercises), as well as his notes on a Symphony by Andrew Imbrie. The content of the notes varies. The folders can include written musical analyses and sketches, mathematical formulae, musical exercises and lecture notes, and written computer programming or code printout. They mostly do not contain textual explanations (folder titles were derived from envelopes the notes were contained in).

The analyses include examinations of music by Milton Babbitt, Elliot Carter, Brahms, Haydn, Debussy, and Stockhausen.

The correspondence includes letters from Aaron Copland, Otto Luening and the American Society of University Composers, and a rejected program proposal for the 1986 New Music America festival. The programs are for concerts at Princeton featuring Randall's music.

	Correspondence
b.33 f.7	General, 1955-1956
b.33 f.8	American Society of University Composers, 1966
b.33 f.9	New Music America, 1986
	Notes
b.33 f.10	*360 Program*
b.34 f.1-2	*Computer Tests*, 1971
b.34 f.3-4	*Digital Filters*
b.34 f.5	*Frequency Modulation*
b.34 f.6	*Harmony Exercise Solutions*
b.34 f.7	*Imbrie Symphony*
b.34 f.8	*Instrumental Overtone Spectra*
b.35 f.1	*Math*
b.35 f.2	*Music IV Early Struggles*
b.35 f.3	*Numbers of X-Gen Y-Coll Linsets*, 1965
b.35 f.4-6	*Pitch System Notebooks*

Series II: Personal Files, 1954-2006 (12.5 bo... (cont.)

Notes (cont.)

b.36 f.1-2	*Pitch System Notebooks*
b.36 f.3	*Physics of Sound*
b.36 f.4	*Operations on Wave-Forms*, 1966
b.36 f.5	*Pitch-Mappings*, 1974
b.36 f.6	*Scoreboard (Pitch Collection)*
b.36 f.7	*Stored Waveforms and Conversion Rates*
b.36 f.8	*Theoretical Notes*, 1964
b.37 f.1	Programs, 1997-2003

Writings

Analyses

b.37 f.2-3	Babbitt, Milton, and Elliot Carter, 1976
b.38 f.1-2	Brahms, 1976
b.38 f.3	Haydn
b.38 f.4	Medieval and Renaissance Music
b.38 f.5	Debussy *Prelude, Book II, No. 2*, 1976
b.38 f.6	Schenkerian Analysis of Various Works
b.38 f.7	Stockhausen's *Structure and Experiential Time*

Articles and Papers

b.38 f.8	Analytical Papers Written at Columbia and Harvard, 1954-1956
b.38 f.9	*Are You Serious?*
b.39 f.1	*Boston*
b.39 f.2-3	*Characteristics of Language*, 1970

Compose Yourself: A Manual for the Young, 1970-1971

b.39 f.4-6	Drafts
b.40 f.1	Drafts
b.40 f.2	Drawings
b.40 f.3	Finished Manuscript
b.40 f.4-6	Rejected Content
b.41 f.1	Rejected Content
b.41 f.2-3	Composition Log, 1973-1977
b.41 f.4-5	Course Descriptions and Analyses
b.41 f.6	*Depth of Surface*
b.42 f.1	*A Discovery on Livy*
b.42 f.2	*Godfrey Winham's Composition for Orchestra*, 1962
b.42 f.3	*Halloween '82*, 1984

How Music Goes, 1976-1977

b.42 f.4-7	Drafts
b.42 f.8	Finished Manuscript
b.43 f.1-2	Finished Manuscript

Series II: Personal Files, 1954-2006 (12.5 bo... (cont.)
Writings (cont.)
Articles and Papers (cont.)

b.43 f.3	*Interview with Giacinto Scelsi*, 1980
b.43 f.4	*Intimacy*
b.43 f.5	*On Facing Front*, 2003
b.43 f.6-7	*P.C. Collections*, 1975
	Pitch-Time Correlations
	First Edition, 1961-1962
b.43 f.8	Manuscript and Typescript
b.44 f.1	Auxiliary Material
b.44 f.2	Revision, 2001 (Copy of published article.)
b.44 f.3	*Playback*, 1980
b.44 f.4	Program Note for *Shouldn't We Talk*
b.44 f.5	*A Report from Princeton*
b.44 f.6	Reviews for *Cleveland Plain Dealer*, 1956
b.44 f.7	Review of *Twentieth Century Harmony* by Vincent Persichetti, 1961
b.44 f.8	*Slow Movement*, ca. 1959
b.44 f.9-10	*Something Medieval*, 1975
b.44 f.11	*Soundscroll*
b.45 f.1	*Three Lectures to Scientists*, 1967
b.45 f.2	T.M.VK. Program Notes
	Tonality, 1963
b.45 f.3	Preliminary Notes
b.45 f.4	Draft
b.45 f.5	Typescript
b.45 f.6	*What Is It About [a response to recent contentions]*, ca. 2003
b.45 f.7	*When the Birds Come Calling (a public meditation around two recent compositions by Ben Boretz)*, 2006
b.45 f.8	*(You Said) (Yes)*, 1973
b.45 f.9-10	Untitled Writings, 1980