



VOL XII

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Higher Goals for the Psi.

EDITORIAL

We can all see many ways by which music can be furthered, but sometimes we leave out the human factor. Music, like any other "good thing", only exists for the benefit it gives people, and perhaps we too often forget this and push music as an end in itself. I will not presume to tell the Brotherhood what it should do, but instead would like to discuss something we could do.

Since we are all busy with school life, it would be a waste for us as a group to extend ourselves into the realm of community culture where others are already working, but there is a segment of the community untouched by concert series and art guilds, not considered at board meetings and fund-raising events. There are blind, poor, orphaned, and retarded children.

It would be good if the Psi could occasionally escort groups of institutioned kids to campus music department concerts, talking over cokes and doughnuts afterwards. Or in the case of admission charges, a brother could take one child with him, and the cost would never match the value of the individual attention to the little duffer.

It would be good if the Psi could form after-dinner sing-a-longs at the institutions, teaching a little as things went along: there are enough film services and free teaching aids available to make it easy to introduce the kids to the subjective world of music. Even Christmas carolling can provide a warm moment in those chilly lives.

It would be good if we could go beyond "group therapy, though, and each of us reach a child on an individual basis, each of us knowing the feeling growing out of teaching a kid to read music and reproduce it with his own voice. And think of how he'd feel as he came to understand the making of the sounds that reach our emotions and stimulate man's creative instincts. And if the Psi could persuade the community's music teachers to each take in one underprivileged child for free lessons, the kids would have a chance at professional guidance.

A child with a handicap large enough to force him out of our society of averages needs an escape from his treatment as an exception. He needs to have an interest, a retreat or relaxation that is in no way made more difficult by his deficiencies. He needs a path to accomplishment, and it would be nice if the Psi could have a small role in helping him find one.

NEWS FROM ZETA

By Scott Veenstra

The Zeta Chapter of Mu Beta Psi at Michigan Tech has what it expects to be a busy quarter. Several musical events and a major project means that our work will be cut out for us.

Last spring we spent time doing lighting for the Michigan Tech Little Theatre's production of Cole Porter's "Anything Goes." We also passed a resolution to do all of the Humanities Department's lighting free of charge. This was previously handled by the University Sound and Lighting Service at a considerable cost.

We also initiated six new members, and made several revisions in our general pledge program. Our pledges will no longer be required to complete projects for the active brothers' second signatures. The activities for our informal initiation will include special projects, and individual talent presentations.

This quarter with six pledges, our biggest endeavor is "Excursion in Sound," our annual talent program. We are looking forward to some fine talent and a great show on October 13. For our homecoming, Mason Proffit will give a concert October 19 and on November 4, the jazz trumpeter Maynard Ferguson makes an appearance with his band. On December 4, an improvisational theatre group called the Boston Tea Party will perform. Classical pianist James Dick will also appear on October 9 with our Keweenaw Symphony.

With several other band and choir concerts added, we expect to play and hear a lot of good music, and we expect to enjoy it all.

A BONAFIDE NEW CHAPTER AT LAST!

On 10 November 1973 Theta Chapter was installed into the national organization of Mu Beta Psi. Known locally as Alpha Psi Mu of Mu Beta Psi, the new chapter is at St. Augustine's College in Raleigh, which is in its second century as an Episcopalian liberal arts school.

The installation ceremony began at 8:30 p.m. on Saturday, 10 November, in the Price Music Center on the campus of N.C. State. The ceremony was followed by a party in the Student Center, which in turn was followed by a more casual, rollicking party in an Alpha brother's apartment.

National President Larry Sloan headed a delegation of seventeen Delta brothers who attended after the day's Clemson-UNC football game. Brother Sloan presided at the ceremony. Representatives of Epsilon and Zeta were unable to attend, but expressed their welcome to the new chapter.

The Clef looks forward to learning more about our St. Aug brothers in the winter issue.

WHITHER ELECTRONIC MUSIC?

by Ralph W. Daniel

In the March, 1970 issue (Vol. 8, No. 3) of *The Clef*, the various types of electronic music were explained by Bill Jacobs (Delta). Basically, the four types are pure electronic, musique concrete, computer, and tape-enhanced. Since the mechanics of electronic music have been covered, this article will deal primarily with the aesthetics of electronic music. Electronic music has been around, in some form or type, for quite some time. Excluding early inventions such as the Theremin, the medium is generally considered to have begun sometime in the mid-fifties. The first all-electronic device built specifically for musical applications was the Moog Synthesizer. Its debut was accompanied by great fanfare and predictions that it would soon take over all music and displace even the symphony orchestra. Such prognostications have proven to be somewhat exaggerated, to say the least.

Why hasn't electronic music caught on as expected? According to James Goodfriend of *Stereo Review* magazine, electronic music (more exactly, the Moog) cannot be considered to be a viable force until there are compositions being written specifically for the medium. To paraphrase McLuhan, the medium is not the music, the music is the music. Thousands of instruments have been invented and tried before, but not one established a place for itself until music was written to take advantage of it, such as Tschickowsky did for the celeste in "Nutcracker Suite". Is composition what is needed?

In 1971, the Music Educators National Conference (MENC) began a program to explore the potentials of electronic music. They apparently recognized the principle espoused by Goodfriend. Articles and even small records were sent out with issues of the *MENC Journal*. These records contained samples of electronic music, in most cases performed by the composer. These compositions, for the most part, sounded very electronic, as if someone were afraid they might be confused with conventional music and that possibility had to be blocked.

The four elements of a musical note are pitch, duration, intensity, and quality. The electronics used so far have the ability to produce these four elements excellently. However, it takes melody, harmony, rhythm, etc. to make music out of this raw material. Melody and harmony have suffered the most in electronic music so far. In fact, it would be difficult to see how anyone but the composer could perform the works, as present methods of musical notation do not suffice to transmit the composer's intent in most electronic music. Perhaps with recording techniques being what they are today, there won't be a need for anything but the original work, but it's stretching things a bit far to make such an assertion.

But in spite of such compositions now available, purely electronic music today accounts for only a pitifully small percentage of what is heard on even the most liberal radio station, or of sales in the record shops. In order to explain this phenomenon, I devised a theory from observation, and since I haven't found it expressed elsewhere yet, I'll give it my own name. The Daniel Theorem: "The fundamental denominator of all music is the human voice." What does this mean, and does it really fit? The old slang expression "Can you hum a few bars of it, Buddy?" may very well be the limiting factor of all music. How often have you heard it advertised of a new musical, "the audience left the theater humming the tunes"? Can the same be said for most electronic music? If a man cannot imitate something he hears with the musical instrument he carries with him at all times, he most likely won't remember or care about what he has heard. The average man may not know how to read convention music,

much less whatever the electronic phenomenon may invent as notation. Therefore, he will have to rely on the only device he has: his voice. It follows that electronic music must possess enough melody or harmony to be mimicked. This is not too unusual, when you consider that all other music can be sung or hummed enough to be recognized, whether it was written for orchestra or solo instrument.

If we look at the latest *Schwann Record and Tape Guide* under the heading "Electronic Music", we find that there are over 100 records available. Except for those of Walter Carlos, all are virtually unknown and unheard. A close examination of Carlos' most popular offerings reveals that they have relied heavily on classical works. In other words, existing music has simply been performed on a new instrument. If we take the recent success of two pop works, "Manamana" and "Popcorn", we find that they are easily translatable to other instruments or to the human voice. If electronic music is really music, it should be so translatable; a Bach fugue could be played on (heaven forbid!) a group of banjos.

This translation would show the Moog as a mere imitator, rather than innovator. After all, if you're going to use it to imitate another instrument, why not start with that instrument in the first place? On other electronic fronts, it would seem that technology is taking a giant step backwards. Recently the Allen Organ Co., a division of North American Rockwell aviation, introduced an electronic organ that will accept IBM-type punch cards for stop selections. This may seem like something new until you realize that the same things and more were being done with player pianos and organs in the 1800's. And if computerizing the instrument isn't enough, there has been work on computer-generated composing. Of course, such compositions will have to reflect the tastes of the programmer, so the dirty old human element will still sneak in. Perhaps someone should program another computer to listen to that music and write reviews of it for the next day's newspaper. In any event, such music will still have to depend on the human ear to be commercially successful, and the human ear will still be linked to the human voice as inseparably as ever. So the Daniel Theorem will prevail again.

Another problem encountered with electronic music is that it has been too perfect. All sounds that occur in nature are subject to the imperfections on nature. Hence the imperfect has come to be accepted as standard. Much of the effort expended in electronic music has been to add imperfections to the original waveshapes, such as vibrato, tremolo, slower attack, slower release, and distortion (to provide "timbre").

So it would seem that in order to be successful, electronic music will have to modify its present format. It has been too much of mostly empty silence, punctuated by abrupt grunts, squeaks, chirps, pops, or other such sounds incapable of duplication by the human voice or other instruments. It would be wise for the proponents of electronic music to try conforming to established musical standards instead of ignoring them. These standards were not arbitrarily invented, but evolved because of human preferences recognized over the centuries. There is a place waiting for electronic music, if only it does not try to overthrow all that has gone before, or to institute change just for the sake of change.

This article is the opinion of the author, and should not be construed as reflecting any position of the fraternity.

DELTA CHAPTER REPORT 1973

Tradition and innovation keynoted the year's activities for Clemson University's Delta Chapter as the brothers added new projects to the chapter's schedule of annual activities.

One carry-over from last year was the chapter's record sale project. The Clemson Tradition, Volume II, featuring Clemson school songs and traditional marches as performed by the University Concert Band on an LP album produced by Delta Chapter, was sold by the brothers at various campus locations, as well as before and after each home football game.

Last year's Alumni Drop-In, held after the Homecoming football game in the Psi Lounge, was so successful that Delta Chapter has made it into an annual affair. An offshoot of this was the Delta Chapter Alumni Newsletter, a publication sent out to all Delta Chapter alumni to keep them informed as to Chapter activities, news, and date of drop-in and other get-togethers.

The Chapter's two major continuing projects—the University Concert Series ushering service, and Spring Sounds, the annual Mu Beta Psi-produced entertainment spectacular—remain the mainstay of Delta chapter's service to music at Clemson. The brothers of Delta, assisted by the sisters of our companion sorority, Psi Mu Psi, serve each year as ushers for the Clemson University Concert Series; this series, bringing the best in concert attractions to Clemson's beautiful Littlejohn Coliseum, has been bringing larger and larger crowds each year, and Mu Beta Psi helps keep things moving smoothly. Spring Sounds, a musical extravaganza produced from the ground up by the brothers of Delta Chapter, continues to engage a major proportion of the brothers' time and energy. The spring '74 edition is already well into the planning stage, and if precedent is any indication—it will be bigger, better, and, well, more extravagant than its predecessors.

Perhaps the most important of Delta's new projects was a drop-in held September 20, 1973 at Erskine College for the purpose of starting a new chapter of Mu Beta Psi. Erskine College, located at Due West, S.C., is a small, private liberal arts college; being relatively close to Clemson, and having no Psi-type organization on campus, Erskine was a prime target for Delta's continuing expansion efforts. The drop-in was patterned after our own drop-ins for prospective pledges; Delta brothers met with Erskine student musicians, getting to know them, and selling them on Mu Beta Psi. Hopefully, this scene will be repeated in the near future if negotiations with other area schools prove fruitful.

A campus contest will feature Psi-sponsored entries this year. Each year, at one of the pep rallies, Clemson's Central Spirit Committee sponsors a banner contest; the group bringing in the most imaginative and best-executed banner to the pep rally wins a fitting award. As it is commonly accepted that the brothers of Mu Beta Psi have the finest collection of brilliantly warped minds on campus, Delta Chapter's contribution to the Banner Contest can hardly miss!

The Brothers' Letters

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Editor, The Clef:

We'd like to send our thanks to the brothers of Alpha Chapter for housing us and showing us such a good time over the weekend. We sure do appreciate it and enjoyed ourselves very much.

You should be congratulated on the fine recruiting job you did for M₁ Beta Psi. We believe that Theta Chapter will grow and become one of the finest chapters in our organization.

Again, thanks for everything.

Larry Sloan,
National President, Delta

Editor, The Clef:

Speaking on behalf of Alpha Chapter, I would like to welcome our new brothers at St. Augustine's into the Brotherhood of M₁ Beta Psi. Last year's expansion efforts have produced a new chapter of fine merits, and we invite Theta to join us in continuing our search for growth in the name of music and brotherhood.

Dennis Hazel,
Alpha President

NATIONAL CONVENTION

The 1974 National Convention will be held in Houghton, Michigan on 23 March. The host chapter will be Zeta at Michigan Technological University. The winter Clef will carry a more detailed report. Although the distance is great, the "Copper Country," of which Houghton is the heart, is a fascinating village and the fellowship of the weekend will be remembered long by all who attend. Plan on a fine weekend in March.

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THE FRIENDS OF THE COLLEGE

By Ann Ritter, Alpha

In 1959 Friends of the College, Inc. was chartered for the purpose of bringing major musical performances to Raleigh and to the university community, long suffering from a "cow college" image. FOTC has since become the largest membership concert series in the world, averaging 20,000 subscriptions sold each season, and hosting the finest names in the serious music world.

Planning for each season begins a year in advance. The Board of Directors, usually including several Mu Beta Psi brothers in the five student seats, tries to schedule a varied series with one "light" performance, such as a Russian dance troupe or a British Tattoo. The ticket drive is held in the spring, season tickets for the five performances at \$7.00 each. Prior to the 1972-73 season there were seven concerts for \$7.00, but rising costs and scheduling problems forced the Board to choose between a smaller season or a higher subscription price.

The concerts are held in Reynolds Coliseum, a huge hall once described by Bob Hope as the world's largest garage. Many thousands of dollars have been invested in equipment necessary for the staging of the concerts. Conditions are still not ideal, however, for when Eugene Ormandy wrote last year for the air conditioning to be turned on early the morning before his Philadelphia Orchestra concerts, FOTC had to inform him that the Coliseum was not air-conditioned. Hopefully the size and the enthusiasm of the audience made up for it, as well as the acoustics, which "are not bad at all, really," according to Andre Previn.

Executive Director Henry Bowers, an Honorary Brother of Mu Beta Psi, says that everything possible is done to insure satisfaction of the performers as well as the audience. Brother Larry Pupkiewicz succeeds Brother Duane Evans as Mr. Bowers' assistant, supervising up to thirty-five ushers at each concert. Each NCSU music student is required to usher once a year, wearing the uniform of his musical organization to call attention to the other aspects of campus musical life.

This year's series began with the Agnes DeMille Heritage Dance Theatre on Oct. 3, 4, and 5 performing a dance interpretation of moments in American history. Pianist Lili Kraus and the Belgrade Chamber Orchestra followed on Oct. 19 and 20. It is the orchestra's first American tour. The third concert was the Budapest Symphony, a newly-renowned orchestra, on Nov. 16 and 17.

On February 8 and 9 a quartet assembled at the request of FOTC, composed of opera stars Anna Moffo, Beverly Wolff, Jose Carreras, and Robert Merrill will sing, and concluding the season will be a perennial favorite of Raleigh audiences, the National Ballet of Washington, D.C., the resident company of Kennedy Center.

MUSIC ON CAMPUS AT CLEMSON UNIVERSITY

From its inauspicious beginnings as a one-man operation on the campus of militarily-oriented Clemson A & M College some thirty years ago, the Music Department has grown to become one of Clemson University's most rapidly expanding academic units.

Only a few years ago, the Department's offerings included little more than the University Bands, the University Chorus, and a few music appreciation courses. Under the leadership of Dr. John H. Butler, the Department has progressed dramatically. For the first time ever, Clemson's College of Liberal Arts offered a minor in music this fall—the first step toward a projected major concentration in music. This was made possible by greater augmented course offerings in music. New courses—those introduced in the past three years—include a second year of harmony, band and choral arranging, conducting, form and structure, and applied music (individual instruction in brass, woodwinds, percussion, voice, and piano).

The University Bands and Chorus have grown with the Department. Tiger Band and Concert Band reached new peaks in membership and in quality last year; the University Chorus, a merger of the old men's and women's Glee Clubs, branched out to embrace a diversity of musical styles. Each of these groups, in their public performances, helps to spread the word about music at Clemson. Everywhere, the high performance standards of these groups prompt the same incredulous comment: "No music majors? You can't be serious!" (Well, not yet, at least.)

In addition, the Department sponsors the annual Clemson University Concert Series, bringing in the best in symphonic, ensemble, solo, and theatrical talent to Littlejohn Coliseum. This year's program includes Mark Twain on Stage, Godspell, the Belgrade Chamber Orchestra, the Dallas Symphony (with Whittemore & Lowe), the Paul Hill Chorale, and the Hurok Operatic Quartet.

LET THE CLEF REFLECT CREDIT ON THE PSI

Editorial

This editor understands that there was considerable criticism at last year's Convention of my approach of publishing articles of musical orientation when I was editor in 1969-70. The view was expressed that music was an unsuitable concern for the Clef, that a newsletter format was all that was desirable, and that my dangerous precedents, such as the "Great Stories in Music" series, were financially harmful as well. Bull.

First, let's kill the financial myth. There were three Clefs published during that term in 1969-70. The first cost \$35.39, the second \$53 (costs verified by the records of the National Secretary); both had

musical articles as well as the customary chapter communiques. These costs pale compared to Zeta's expenditure of \$205.92 on last year's single belated issue, vol. 11. And included in the pages was an enormous installment of the old "Great Stories" series. The one expensive issue of 1969-70 (costing much less for its size than vol. 11) was ordered by the 1969 National Convention as a major effort to attract the attention of alumni. I would have not published such an edition without such a directive; I'm too tight with my brothers' money.

The criticism of the Clef's concern for music is shameful. Quoting Bob Chartier, Clef editor 1966-67, "The Clef is on general display and sometimes the only representative of the Psi, and therefore must reflect credit on Mu Beta Psi." I find it incredulous that some brothers would find credit in a non-musical publication.

We are first, and above all, a music fraternity. Listening to "top 40" and serving people punch after concerts does not raise us one bit above the musicality of others. Music is a great art only hinted at in the music to which we're exposed to every day. Our Fraternity goals insist that we work to advance the cause of music, not merely follow the radio. Any brother who holds that music be suppressed in any fraternity endeavor is not worthy of the vows he made upon joining the Brotherhood.

THE ALPHA REPORT

By Larry Pupkiewicz

Alpha completed a busy year last year, and is continuing its fast-paced existence this school term. As happens every spring, most of the chapter's energy was directed toward indoctrinating another motley group of pledges. It never fails that under such ample tutelage this fresh crew eventually elevates its status to that of "New Brothers."

But the chapter's time was also spent at sundry other activities. In service to NCSU's Music Department, Alpha provides ushers for the various departmental concerts and the concerts of the Raleigh Chamber Music Society. These programs are held in the new one-year-old 900 seat Stewart Theatre, located right next to the equally new Price Music Center.

The annual outdoor music festival All Campus Weekend again gave Alpha a chance to make its own noise. We sponsored an amateur Hootenanny which lent equal but separate time to those who prefer bluegrass and folk music over hard rock.

And for the intellectuals, Alpha hosted the Philadelphia Orchestra in a beer-and-munchies reception after one of their magnificent concerts under the auspices of Friends of the College.

Small jazz seminars were also sponsored during the year with jazz pianist Musician-in-Residence David Mauney leading the classes. Response to Mauney's work on campus was so overwhelming that the Psi headed a movement to retain him for a second year as Musician-in-Residence; his great following was demonstrated by the standing-room-only crowds at his concerts. The efforts were ill-fated, however.

Alpha heartily welcomes Charles Fuller as this year's Musician-in-Residence. Mr. Fuller, a 'cellist, is in a completely different ball park, but Alpha gives him complete support. He holds the distinction of being the first to hold the position that is primarily an educator rather than a performer.

Our big project this fall was the celebration of Oktoberfest. A big, open party based on the traditional Scandinavian student celebrations, it was a great success. A \$1.25 cover provided all comers with free beer, cokes, chips, and constant ever-changing entertainment from a central stage. Brother Sue Entemann's father flew a large selection of fresh pastries down to us from his bakery in New York, enriching palates all evening.

The event was held in the ballroom of the new NCSU Student Center on 20 October. Tables were snuggled in cabaret-style with large cushions directly in front of the stage. Entertainment included ten acts of jazz, bluegrass, "swing", folk and rock, all ideal for the boisterous, rollicking party that Oktoberfest is meant to be. With brothers constantly serving refreshments, the crowd of over 300 quickly warmed to the event; when the M. C. asked the audience if it wanted a similar celebration in the spring, a great shout and ovation arose. The date is tentatively set for the weekend before the M₁ Beta Psi National Convention; the profits will help defray Alpha's expenses on the trip to Houghton.

The Christmas season with its customary Psi carolling at nursing homes is fast approaching. After narrowly adopting a money-raising paper drive and rejecting a proposal to organize a musical lecture series (which the Music Dept. would do well to initiate on its own), Alpha unanimously decided to begin directing the chapter's efforts to those who can most appreciate them: the elderly, the blind, and others institutionalized by our society. We hope we will have the dedication to fulfill this goal of care through music in the semester and years to come.

PABLO CASALS

Eminent 'cellist, humanitarian, Honorary Brother of M₁ Beta Psi's Epsilon Chapter Pablo Cassals died this fall at age 96. Acclaimed as the greatest musician of the twentieth century, his major motivations were assistance to young musicians and, generally, improvement in the welfare of mankind; his humanistic passions always overshadowed his own musical genius. As Newsweek said, the title "first citizen of the world" was reluctantly given him, not in doubt of whether he deserved it, but instead in doubt of whether we deserved him. There is no one to take his place.