Title: Elaine Barkin musical compositions and papers
Collection number: PASC-M 59
Contributing Institution: UCLA Library Special Collections
Language of Material: English
Physical Description: 15.2 linear ft.(31 boxes)
Date (inclusive): 1955-2010
Abstract: This collection primarily contains musical compositions and professional writings by composer Elaine Barkin.
Physical Location: Stored off-site at SRLF. Advance notice is required for access to the collection. Please contact the UCLA Library Special Collections Reference Desk for paging information.
Creator: Barkin, Elaine, 1932-
Restrictions on Access
COLLECTION STORED OFF-SITE AT SRLF: Open for research. Advance notice required for access. Contact the UCLA Library Special Collections Reference Desk for paging information.
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Preferred Citation
[Identification of item], Elaine Barkin Musical Compositions and Papers (Collection PASC-M 59). UCLA Library Special Collections, Charles E. Young Research Library, UCLA.
Provenance/Source of Acquisition
Biography
Composer, writer, and performer Elaine Barkin was born December 15, 1932 in New York City. She graduated from Queens College, CUNY and Brandeis University (MFA, 1954 and Ph.D, 1971) and studied composition at the Berlin Hochschule für Musik in the 1950s. Barkin taught at Queens College (1964-1970), the University of Michigan (1970-1974), and Princeton (1974), before joining the faculty at UCLA in 1974, teaching music composition and theory; she retired from UCLA in 1997. Barkin also served as an editor for the journal Perspectives of New Music from the mid-1960s to 1980s, and wrote numerous essays for the publication and other music journals, including Open Space Magazine, which she co-founded. In the 1980s, Barkin undertook several excursions to Bali to study gamelan music and interview Indonesian musicians. Elaine Barkin has composed numerous musical works, including those for strings, piano, percussion, harp, woodwind, horns, gamelan, and voice.
Scope and Content
This collection consists of draft and reproduction scores, sketches, and some completed versions of Elaine Barkin’s musical compositions; writings and material relating to editorial work for the journal Perspectives of New Music; and writings for other publications. Also present is a small amount of material concerning Barkin’s other professional endeavors, including her involvement with the Society for Music Theory and her interest in Balinese music; personal correspondence; ephemera; and audio recordings of some of her works.
Organization and Arrangement
This collection is arranged into the following series:
  Series 1. Musical compositions
  Series 2. Perspectives of New Music
  Series 3. Other writings and professional endeavors
  Series 4. Personal correspondence and files
  Series 5. Audio recordings
  Series 6. Film: Lapis
Related Material
UCLA Music Library has individual scores and recordings of Barkin’s work. Please search the UCLA Library Catalog.
UCLA Catalog Record ID
UCLA Catalog Record ID: 4230355
Subjects and Indexing Terms
Barkin, Elaine, 1932- --Archives.
Universities and colleges--California--Los Angeles--Faculty--Archives.
Women composers--United States--Archives.


Scope and Content
This series consists of draft and reproduction scores, sketches, and some completed versions of Barkin's compositions, arranged alphabetically by title. Material for a few titles includes related correspondence, notes, performance graphics and photographs.

Box 11, Folder 1
Box 11, Folder 2
Box 1, Folder 1
Box 11, Folders 3-4
Box 11, Folder 5
Box 3, Folder 1
Box 1, Folder 2
Box 11, Folder 6
Box 1, Folder 3,
Box 11, Folders 3-4
Box 11, Folder 5
Box 11, Folder 1
Box 11, Folders 3-4
Box 11, Folder 4
Box 11, Folder 5
Box 3, Folders 6-7
Box 4, Folder 1
Box 11, Folders 7-10

18 Easy and Moderately Difficult Pieces for Pedal and/or Lever Harp. 2003.
At the Piano. 1982.
Ballade. [2003].

Scope and Content
Material includes performance photographs and props (Box 11).

Box 11, Folder 2
Box 11, Folder 11
Box 1, Folder 4,
Box 3, Folder 1
Box 1, Folder 5,
Box 3, Folder 2
Box 1, Folder 6
Box 1, Folder 2,
Box 11, Folders 12-13
Box 11, Folders 14-15
Box 4, Folder 2
Box 4, Folder 3
Box 4, Folders 1-3
Box 4, Folder 4
Box 4, Folder 5
Box 4, Folders 6-7
Box 4, Folder 8
Box 11, Folder 16
Box 1, Folder 5,
Box 12,
Box 12,

Duo for Two Violins and Three Little Duos. 2007.
Ebb Tide. [1977].

Scope and Content
Material includes clippings and notes (Box 12).

Box 11, Folders 1-3
Box 12, Folder 3
Box 12, Folder 4
Box 1, Folder 6
Box 12,
Box 5, Folders 5-6
Box 12, Folder 7
Box 4, Folder 9
Box 12, Folder 8


Impromptu. 1981.
...In Its Surrendering.... 1980.
Inward and Outward Bound. 1975.
Librett. 1982.

Scope and Content
Material includes clippings and notes (Box 12).

**Box 12, Folder 9**  
**Piano Suite.** [2007].

**Box 12, Folder 10**  
**Play and Ghost Sarabande for violoncello.** 2009.

**Box 12, Folder 11**  
**play it AS it lays (Graphics).** [1979].

**Box 4, Folder 10**  
**Plein Chant.** 1977.

**Box 5, Folders 4-5**  

**Box 1, Folder 7,**  
**...Poem...** [1999].

**Box 2, Folder 1**  
**Prelude & Suonata.** 1977.

**Box 6, Folder 1**  
**Prim Cycles.** [1972].

**Box 6, Folder 3-4**  
**Refrains.** 1967.

**Box 6, Folder 2**  
**Quilt Piece.** 1984.

**Box 2, Folder 2**  
**Rhapsodies.** 1986.

**Box 6, Folder 5**  
**Six Compositions for Piano.** 1969.

**Box 6, Folder 6**  
**Sketch.** 2001.

**Box 6, Folder 7**  
**...The Sky...** [1978].

**Box 7, Folder 1,**  
**Song for Sarah.** 2001.

**Box 12, Folder 12**  

**Box 7, Folder 2**  
**Still Life.** 1984.

**Box 7, Folder 4**  
**String Quartet.** [1969].

**Box 2, Folders 3-4,**  

**Box 12, Folder 13**  
**Suite for Piano.** 2007.

**Box 7, Folders 5-9**  
**...The Supple Suitor...** [1978].

**Box 9, Folder 1,**  

**Box 12, Folder 14**  
**Three Cummings Sky Choruses.** 1986.

**Box 2, Folder 5**  
**Time Out.** 2007.

**Box 12, Folder 15**  
**Touching All Bases.** 1995-1998.

**Box 2, Folder 6**  
**Two as One.** 2007.

**Box 13, Folder 2**  
**Two Emily Dickinson Choruses.** [1976-1977].

**Box 13, Folder 3**  
**Warna/Colors.** 2004.

**Box 9, Folder 4,**  
**Sketches and unfinished works.** 1974-2002.

**Box 13,**  
**Scope and Content**

Includes [Interlude] (1974) and [Strings?] (2001-2002) [Box 13], and a sketch for a piece on solitude never composed (1983) [Box 9].

**Box 9, Folders 5-7,**  
**Unidentified drafts and sketches. undated .**

**Box 10,**  
**Works by others. 1992-1995.**

**Box 10, Folders 1-3**  
**Scope and Content**

Includes Anne LeBaron's Solar Music, and Renee T. Coulombe's Four (and...) for Solo Piano, Triage I for Seven Performers, and Triage II: A Map of the Known Universe for Seven Performers. Also present are additional scores submitted by various composers to Perspectives of New Music for their tribute issue to Aaron Copland (see Box 17, folders 7-8 for related material).

**Box 12, Folder 16**  
**Time Out.** 2007.

**Box 12, Folder 17**  
**Touching All Bases.** 1995-1998.

**Box 13, Folder 2**  
**Two as One.** 2007.

**Box 9, Folders 2-3**  
**Two Emily Dickinson Choruses.** [1976-1977].

**Box 13, Folder 3**  
**Warna/Colors.** 2004.

**Box 9, Folder 4,**  
**Sketches and unfinished works.** 1974-2002.

**Box 13,**  
**Scope and Content**

Includes [Interlude] (1974) and [Strings?] (2001-2002) [Box 13], and a sketch for a piece on solitude never composed (1983) [Box 9].

**Box 9, Folders 5-7,**  
**Unidentified drafts and sketches. undated .**

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**Series 2. Perspectives of New Music. 1972-2004 .**

**Scope and Content**

Barkin wrote numerous essays for Perspectives of New Music and also served as an editor for the journal from the mid-1960s to the 1980s. This series consists of her PNM writings and of correspondence related to her editorial work, in addition to production material for a few individual issues. Writings for other journals and publications are located in Series 3.

Scope and Content
Contains drafts, corrected proofs and notes for Barkin's essays and other works for PNM. Titles are arranged chronologically.

- Box 14, Folder 1: Review of Charles Rosen's Arnold Schoenberg. [1975].
- Box 14, Folder 7: A Dedication, Five ADMusements, & A Digression. 1980.
- Box 14, Folder 8: Earl Kim's Earthlight. [1981].
- Box 14, Folder 10: Responses from Women Composers in the US. 1982, 1983.


Scope and Content
Correspondence received also contain some copies of outgoing letters by Barkin.


Scope and Content
Bulk is letters received by PNM; also includes letters sent to Barkin by PNM, mostly about her writings for the journal.

Subseries 3. Individual issues.

  Scope and Content
  Notes, correspondence, and other material.

  Scope and Content
  Correspondence and scores from composers for a tribute issue to Aaron Copland.

- Box 17, Folder 9: Vol. 17 No. 2 (Spring/Summer 1979).
  Scope and Content
  Annotated published edition; contains Barkin's piece Play it AS it lays.
**Series 3. Other writings and professional endeavors. 1968-[2010].**

**Scope and Content**

Series consists of Barkin's writings for other journals and publications, biographical entries for the Grove Dictionary of Music, and her dissertation. Also present is material related to Barkin's editorial work for the anthology Audible Traces: Gender, Identity, & Music; newsletters and other items for several music organizations including the Society for Music Theory; material concerning Barkin's interest in Balinese music; items related to her recordings and music publication; images of an art project; and several folders of ephemera that document Barkin's performances and professional activities.

**Subseries 1. Writings. 1975-[2010].**

**Scope and Content**


- **Box 18, Folder 1**

- **Box 18, Folder 2**

- **Box 18, Folders 3-5**
  - Colloquy and Review. 2000.

- **Box 19, Folders 1-2**
  - The Open Space Magazine issue 7 (fall 2005).

- **Box 19, Folder 3**

- **Box 19, Folder 4**
  - Review of Hollis Taylor's Post Impressions. [2009].

- **Box 19, Folders 7-12**

- **Box 20, Folder 1**

Scope and Content
Consists of material relating to publication of Audible Traces, co-edited by Barkin and Lydia Hamessley, published by Carciofoli Verlagshaus, 1999. Material includes drafts of Barkin's preface and Hamessley's introduction, contracts, and correspondence with authors and the publisher. Also included is a zip disk of material for the project (box 31).


Scope and Content
Barkin served on the Executive Board and the Program Committee for the Society for Music Theory. Material includes correspondence, minutes, membership and program material, and a newsletter. Also present is Barkin's 1993 presentation Rules of One's Own, given to the SMT's Committee on the Status of Women, which also appeared in Audible Traces and e: an anthology.


Scope and Content
While at UCLA, Barkin was involved in the UC-wide New Music in Bali project, which promoted the creation of new works for gamelan and sponsored visiting composers from Bali. Barkin also received funding to travel to Bali, and conducted interviews with composers and musicians from 1988 to 1990. Material includes interview transcripts, items regarding the UC Pacific Rim Research Program, and correspondence.


Scope and Content
Includes correspondence and contracts from the Association for the Promotion of New Music; Boelke-Bomart, Inc. & Mobart Music Publications, Inc.; and Composers Recordings, Inc.


Scope and Content
Primarily contains programs, flyers, and other ephemera concerning performances of Barkin's music and professional activities. Some related correspondence and clippings are also included. Items are filed in rough chronological order (reverse order within some folders).


1990-1999 (fol 1).

Series 3. Other writings and professional endeavors. 1968-[2010].

Subseries 9. Hub cap masks (art project)
Scope and Content
Two CDs of jpg images of Barkin's hub masks, created 2002-2005.

Scope and Content
Consists of letters received from colleagues and friends, primarily fellow composers. Barkin arranged her correspondence in rough chronological order (some folders are in reverse order).

Box 24, Folders 5-7
Correspondence. 1972-1980.

Box 25, Folders 1-8

Box 26, Folders 1-8

Box 27, Folder 1
Correspondence. 1988-2005.

Box 27, Folder 2

Box 27, Folder 3
Scope and Content
Includes Barkin's lecture "Notes for Diamanda Galás and her Plague Mass" given at UCLA October 1993.

Box 27, Folder 4

Scope and Content
Contains recordings of Barkin's works in various formats, including reels (5 inch and 7 inch), CDs, and audio cassettes. Dates are those of recording.
Physical Characteristics and Technical Requirements
Use of audio material requires production of listening copies.

Subseries 1. Reels.
Physical Characteristics and Technical Requirements
Use of audio material requires production of listening copies.

Box 28
5 Inch.
Ebb Tide. 1980.
Plein Chant. [1981].
String Trio. undated.
... the Supple Suitor.... undated.
Three Poems by e.e. cummings. 1980.

Boxes 29-30
7 Inch.
Barkin - Sollberger (2 reels). undated.
De Amore. 1982.
Ebb Tide. undated.
Five Compositions for Piano. 1969.
Media Speak. 1982.
Media Speak. 1982.
Refrains. 1969.
Six Pieces for Piano. 1969.
Six Pieces for Piano. 1977.
To Piety More Prone. 1983.
Two Dickinson Choruses. 1978.

Subseries 2. CDs.

Physical Characteristics and Technical Requirements
Use of audio material requires production of listening copies.

Box 28
Box 28
Chaconne Variations. undated.
Box 28
Coda- Leavetaking, Barely There. 2006.
Box 28
Easy Harp Pieces and Tambellan Suite. undated.
Box 28
Four MIDI Pieces and Gamelan. undated.
Box 28
For My Friends' Pleasure. undated.
Box 28
Legong Dreams, Ebb Tide. undated.
Box 28
Midi and Ars Nova. 2008.
Box 28
Midi Pieces. 2006.
Box 28
Mixed Modes, String Trio, Song for Sarah. undated.
Box 28
Piano Music. [2007].
Box 28
Piano Music: One on One, Umbrella Steps, Postlude [for AB], Sara's Dance, When the Wind Blows. 2007.
Box 28
Box 31
Six Pieces for Piano. undated.
Box 31
Three Rhapsodies, Poem, Ode, Song for Sarah. undated.
Box 31
Three Short Pieces. undated.
Box 31
Three Violin Duets and Essay for Orchestra. undated.
Box 31
Violin Duo: Two as One. 2007.
Box 31
Violin Duo: Two as One, MIDI. 2007.

Box 31
Subseries 3. Cassette tapes.

Physical Characteristics and Technical Requirements
Use of audio material requires production of listening copies.

Bass/ gamelan sketches.
Touching all Bases, Sketch - Ode [or Wind Sketch].

Box 27, Folder 5
Notes for unidentified recording. undated.

Box 31
Series 6. Film: Lapis. undated.

Scope and Content
Most likely a 16 mm copy of James Whitney's 1966 experimental film Lapis. UCLA Film and Television Archives holds another copy.

Physical Characteristics and Technical Requirements
Use of moving image material requires production of viewing copies.