

# Paul Pedersen Collection

A Finding Aid to the Collection in the Marvin Duchow Music Library



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Marvin Duchow Music Library  
Schulich School of Music, McGill University  
Montreal, Quebec

Finding Aid URL:

<http://www.mcgill.ca/library/library-findinfo/subjects/music/special/paul-pedersen>

Latest Revision: July 2012

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## Collection Summary

**Title:** Paul Pedersen Collection

**Span Dates:** 1955-2005

**Creator:** Pedersen, Paul, b. 1935.

**Language:** Collection material in English, French, German and Swedish.

**Repository:** Marvin Duchow Music Library, Schulich School of Music, McGill University, Montréal, Québec, Canada.

**Abstract:** The Paul Pedersen Collection, at 18 linear feet, contains approximately 8200 items, organized into 29 boxes within 10 different series. The collection consists of compositions and sketches, as well as teaching materials, university administration documents, published and unpublished writings, information about special projects and consultations, concert programmes, clippings, reviews, photographs and audio/visual materials.

## Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalogue. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

## **Administrative Information**

### **Provenance**

Gift; Paul Pedersen; 2009.

### **Accruals**

Currently, no further accruals are expected.

### **Processing History**

The Paul Pedersen Collection was processed in 2012 by Michaela Dickey. This Finding Aid was prepared with Microsoft Word, MAC 2008.

### **Copyright Status**

The status of copyright on the materials of the Paul Pedersen Collection is governed by the Copyright Law of Canada.

### **Restrictions**

The Paul Pedersen Collection is open to research. Researchers are advised to contact the Marvin Duchow Library prior to visiting. [cynthia.levie@mcgill.ca](mailto:cynthia.levie@mcgill.ca)

Certain restrictions to use or copying of materials may apply.

### **Preferred Citation**

Researchers wishing to cite this collection should include the following information: container number, Paul Pedersen Collection, Marvin Duchow Library, Schulich School of Music, McGill University, Montréal, Québec.

### **Scope and Content Note**

The Paul Pedersen Collection consists of Paul Pedersen's complete portfolio of published and unpublished compositions, sketches, lecture notes and writings. In addition, it contains documentary artifacts including correspondence, teaching and course materials, concert programmes and posters, project reports, etc, that chronicle his early education and life in Alberta and Toronto, through his professorship and deanship at McGill University and finally his appointment of Dean and professor of Music at the University of Toronto.

## Biographical Sketch

<b>Date</b>	<b>Event</b>
1935 28 August	Born Paul Richard Pedersen in Camrose, Alberta, Canada.
1956	Married artist Jean Stollery.
1957	Received BA from the University of Saskatchewan. Studied composition with Murray Adaskin.
1961	Received MMus from the University of Toronto, where he studied with John Weinzweig.
1961-1962	Taught at Parkdale Collegiate.
1962	Studied electronic music under Myron Schaeffer.
1962-1964	Music Director at Camrose Lutheran University College.
1965	During his doctoral studies, his article “The Mel Scale” was published in the <i>Journal of Music Theory</i> .
1966	Joined the Faculty of Music at McGill University.
1970	Received his Ph.D. in Musicology at the University of Toronto with his dissertation “The perception on musical pitch structure.”
1970-1974	Chairman of the Theory Department, McGill University.
1971-1974	Head of Electronic Music Studio at McGill University.
1973	<i>An Old Song of the Sun and the Moon and the Fear of Loneliness</i> performed at the I.S.C.M. Festival in Reykjavik, Iceland.
1973-1974	On sabbatical leave in Nice, France; Travelled to Stockholm, Sweden; Utrecht, Holland; London, England; Rastatt, Freiburg and Berlin, Germany; Moscow, Russia; and Tokyo, Japan to examine their efforts at the computerization of electronic music studios.
1974-1976	Associate Dean of the Faculty of Music, McGill University.
1975	<i>An Old Song of the Sun and the Moon and the Fear of Loneliness</i> performed at Carnegie Hall New Music Concerts in New York, NY.
1976-1986	Dean of the Faculty of Music, McGill University.
1976-1990	Director and executive producer of McGill University Records.
1977	Initiated a series of recordings featuring McGill performers and composers.
1987	On sabbatical leave in Copenhagen, Denmark. Travelled also to London and Vienna to investigate contemporary choral music, while working on own composition.
1990-1995	Dean, Faculty of Music, University of Toronto.
2001 1 July	Appointed Professor Emeritus at the University of Toronto.

## **Organisation of the Paul Pedersen Collection**

The Paul Pedersen Collection is organized into 10 series:

- Compositions
- Teaching Materials and Administration
- Correspondence
- Literary Writings
- Special Projects and Consultations
- Concert Programmes
- Clippings and Reviews
- Photographs
- Biography
- Audio/Visual Materials

**B#/F#**

**[It.] Content**

**Series 1**

**COMPOSITIONS, [1956-2004]**

The Compositions series contains compositional documentation, 48 original compositions, 14 arrangements, and numerous untitled sketches. The compositions are organized alphabetically by uniform title, with a separate subsection entitled the “Bach Gamba Project”. Composition dates, durations and instrumentations are provided when possible.

- S1.1/F1 [19] Correspondence: Publishing and Professional Documentation (1970-1994)  
Includes correspondence and documents regarding publishing, royalties, performing rights, forms, and professional agreements and contracts.  
Pertaining specifically to: SOCAN, CAPAC.
- S1.1/F2 [57] Correspondence: Publishing and Professional Documentation (1970-1975)  
Includes correspondence pertaining to composition and literary works publication.  
Charles Reiner; Acoustical Society of America, Augsburg Publishing House, Encyclopedia of Music in Canada, Concordia Publishing House, Waterloo Music Company Ltd., Yale: Journal of Music Theory, etc.
- S1.1/F3 [29] Correspondence: Publishing and Professional Documentation (1976-1989)  
Includes correspondence pertaining to composition and literary works publication.  
Augsburg Publishing, Canadian Association of Music Libraries, Canadian Psychological Review, Carleton University, Encyclopedia of Music in Canada, Fanfare, Journal of Musicology and University of Toronto.
- S1.1/F4 [32] Canada Council Commission [1984-1986]  
Correspondence and documents pertaining to Canada Council commission.
- S1.1/F5 [33] Composition Documents (1986-1991)  
Includes documents pertaining to Canadian League of Composers, publishing, performing rights, and professional agreements/contracts.
- S1.1/F6 [26] Composition Documents (1992-2004)  
Includes documents pertaining to Canadian League of Composers, publishing, performing rights, forms, and professional agreements and contracts.
- S1.1/F7 [2] Canadian Music Centre Guidebook and Newsletter (1994-1995)

## COMPOSITIONS

- S1.2/F8 [1] [Canon, unspecified instrument]  
Mel Scale Canon  
[n.d.]  
Holograph, vellum transparencies; 2 leaves
- S1.2/F9-11 [13] [Cantata and narrative for Good Friday]  
Cantata and Narrative for Good Friday  
Mimeograph, in duo-tang;  
2 scores (38 p.); 28 cm  
Composed 1961  
Instrumentation: SAB choir, soprano and baritone solo with organ  
Duration: 45 min  
Text in English
- Typewritten document with notes and sketches; 1 leaf; 28 cm  
Sketches, in pencil; 14 leaves; 34 cm  
Photocopy of mimeograph; 2 leaves; 28 cm  
Mimeograph copies; 2 leaves; 28 cm  
Blank manuscript paper; 2 leaves; 34 cm
- Holograph, vellum transparencies; 47 leaves  
Assorted loose sketches and mimeograph copies; 5 leaves
- S1.2/F12 [1] [Chorale preludes, keyboard instrument]  
Chorale Prelude  
Composition from University of Saskatchewan, handwritten in ink; 1957  
1 Score (4 p.); 32 cm  
Instrumentation: [keyboard instrument]
- S1.2/F13-19 [19] [Chorale preludes, organ, mixed voices]  
Six Chorale Preludes for Organ  
©1990 Paul Pedersen; handwritten in ink metal bound  
2 scores (22 p.); 28 cm  
Composed 1989-90  
Instrumentation: SAB and organ  
Text in English
- O Lord of Light*  
Sketch in pencil; 5 leaves; 28 cm  
2 photocopies; 6 leaves; 28 cm  
Fair copy, handwritten in ink; 3 leaves; 32 cm
- The Day is Surely Dawning Near*  
Sketch in pencil; 7 leaves; 28 cm  
1 photocopy; 5 leaves; 28 cm  
Fair copy, handwritten in ink; 5 leaves; 32 cm

[continued]

*Earth an All Stars*

Sketch in pencil; 5 leaves; 28 cm

1 photocopy; 3 leaves; 28 cm

Fair copy, handwritten in ink; 3 leaves; 32 cm

*Rise, My Soul, to Watch and Pray*

Sketch in pencil; 4 leaves; 28 cm

1 photocopy; 2 leaves; 28 cm

Fair copy, handwritten in ink; 2 leaves; 32 cm

*Lord Jesus, Thou Art Going Forth*

Fair copy, handwritten in ink; 5 leaves; 32 cm

*Ah, Holy Jesus*

Collage for photocopy handwritten in ink; 3 leaves; 28 cm

2 photocopies; 6 leaves; 28 cm

S1.2/F20-22

[6] [Chorale preludes, wind instrument, strings]

Chorale Prelude No. 2

Canadian Music Centre, professional handwritten bound score; 1983

1 score and parts; (10 p.); 6 leaves; 32 cm

Composed 1957

Instrumentation: woodwind (flute, clarinet, or oboe), violin I, II, viola and cello

Duration: 4 min

2 scores; professional handwritten ink copies, plastic coil binding; (10 p.); 32 cm

2 sets of individual parts (loose); professional handwritten ink copies; 12 leaves; 32-34 cm

S1.3/F23-29

[7] [Chorale symphony]

Chorale Symphony

Self-published, professional handwritten ink copies, plastic coil binding; 1958.

3 scores (62 p.); 37 cm (x2) and 38 cm

Composed 1956-58

Instrumentation: picc, fl, 2 ob, 3 cl, bn – 2 hn, 2 trp, tbn – 3 timp, 2 perc (lg sus cym, sd) – str

Duration: ca. 15 min

Text in English; based on the chorales: “Wie schön leuchtet der Morgenstern,”

“Herzliebster Jesu, was hast du verbrochen” and “Ein’ feste Burg ist unser Gott.”

Sketches 1<sup>st</sup> Movement (Chorale Prelude), in pencil on manuscript paper; 16 leaves; 30 cm

Sketches 2<sup>nd</sup> Movement, in pencil on manuscript paper; 27 leaves; 30 cm

Sketches 3<sup>rd</sup> Movement, in pencil on manuscript paper; 39 leaves; 30 cm

Holograph, vellum transparencies; 66 leaves

- S1.3/F30-33 [122] [Chorales, mixed voices]  
 12 Chorales for SAB Choir, edited by Paul Pedersen; [n.d.]  
 1 score (fair copy, unbound); (23 p.); 28 cm  
 Instrumentation: SAB choir
- Compilation of Reformation Chorales; incl. 2 original works by Paul Pedersen.  
 God himself is present [Opening] / Paul Pedersen – The only son from Heaven  
 [Advent] / Balduin Hoyoul – From Heaven to earth I come [Christmas] / Johann  
 Walter – In peace and joy I now depart [Presentation] / Kaspar Othmayr – A lamb  
 goes uncomplaining forth [Lent] / Benedikt Ducis – We thank thee Jesus, dearest  
 friend [Ascension] / Melchoir Schärer – Lord God, we all to Thee give praise  
 [Trinity] / Johann Staden – A mighty fortress is our God [Reformation] / Johann  
 Walter – Built on a rock [Communion of Saints] / Paul Pedersen – My inmost  
 heart now raises [Morning] / Melchoir Schärer – O God be with us [Evening] /  
 Adam Gumpelzhaimer – Great God, what do I see and hear [Judgement] / Adam  
 Gumpelzhaimer.
- Various photocopies and fair copies  
 Holograph, vellum transparencies; 20 leaves
- S1.3/F34 [1] [Chorales, mixed voices (sketch)]  
 Sketches in pencil, manuscript book; [n.d.]; (21 p.); 30 cm
- S1.3/F35 [1] [Christmas chorale]  
 Christmas Chorale  
 1 acetate transfer; 1 leaf; 36 cm  
 Composed [n.d.]  
 Instrumentation: SSAATB  
 Text in English
- S1.4/F36 [1] [Christmas trio]  
 Christmas Trio  
 Unpublished score and parts [in progress]; handwritten in ink; [n.d.]  
 1 Score (11 p.); 32cm  
 Composed 1956  
 Instrumentation: flute, clarinet and bassoon.  
 Duration: 8 min 30 sec
- Parts; handwritten in ink with pencil edits; 9 leaves; 32 cm
- S1.4/F37-38 [6] [Come away]  
 Come Away  
 ©Paul Pedersen, Montréal, Québec: Centre de Musique Canadienne, 1959.  
 1 score and part (4 p. + 1); 38.5 x 29 cm  
 Composed 1959  
 Instrumentation: mezzo soprano, bassoon, and piano  
 Duration: 3 min  
 Text in English



- [continued] Sketch, in pencil; (5 p.); 30 cm  
 Fair copies (2) handwritten in ink with pencil and coloured pen edits; (4 p.) 30 cm  
 Photocopies (3) of score; 12 leaves; 28 cm  
 Photocopies of bassoon part; 4 leaves; 28 cm
- S1.3/F39-40 [4] [Concerto, orchestra]  
 Concerto for Orchestra, *Thesis for Master of Music Degree 1961*  
 (University of Toronto), professional handwritten score in ink.  
 1 score (53 p.); 38.5x 29 cm  
 Composed 1961  
 Instrumentation: picc, 2 fl, 2 ob, Eh, 3 cl, bcl, 2 bn – 4 hn, 3 trp, 3 tbn, btb, tuba  
 – timp, hp, 4 perc (glock, xyl, vib, tub bells, antique cym, cym, sm and lg gong, tri,  
 sd, tom-toms, tambn, bd, field dr, td) – str  
 Duration: 17 min
- Sketches in pencil, coloured pencil edits, manuscript book; (9 p.); 30 cm  
 Sketches in pencil; 23 leaves; 30 cm  
 Sketches in pencil; 6 leaves; 28 x 37
- S1.3/F41 [5] [Cybernetic steps]  
 Cybernetic Steps  
 Serial Composition for Violin, Horn, Bassoon, and Harp  
 Self-published using computer music software, metal binding.  
 ©Paul Pedersen; 2004.  
 1 Score (13 p.); 28 cm  
 Composed 1965  
 Instrumentation: violin, horn, bassoon, and harp  
 Duration: 12 min
- Fair copy, computer music software on heavy stock paper with pencil and  
 coloured pen edits; 6 leaves; 28 cm  
 Notes; 3 leaves
- S1.4/F42-48 [24] [De profundis]  
 De Profundis  
 Canadian Music Centre, professional handwritten bound score.  
 © Paul Pedersen; 1988.  
 2 scores (vocal) (23 p.); 28 cm
- Canadian Music Centre, professional handwritten metal bound score.  
 © Paul Pedersen; 1988.  
 2 scores (complete) (26 p.); 38 cm  
 Composed 1987  
 Instrumentation: picc, 2 fl, 2 ob, 2 B $\flat$  cl, 2 bn, 4 hn, 2 C tp, 2 ten tbn, btb, tuba, 4  
 timp, perc I (m and lg gong, td, m and sm woodblks, sus cym, tri, templeblks, and  
 tub bells), perc II (vib, glock, xyl, sus cym, tub bells) – S (solo) and SSAATTBB  
 chor – str

- [continued]
- Sketches, in pencil; 50 leaves; 32-35 cm
  - Fair copy sketch in pencil; 19 leaves, 35 cm
  - Photocopy of fair copy, with pencil and coloured pen edits; 24 leaves; 28 cm
  - Photocopy of text in Latin; 1 leaf
  - Handwritten text in Latin (with English translations), with notes and annotations in pen and pencil; 1 leaf; 35 cm
  - Misc. notes and excerpt; 2 leaves
  - Canadian Music Centre, fair copy metal bound score with pencil edits and annotations; (23 p.); 28 cm
  
  - Orchestra re-scoring; 49 leaves
  
  - Fair copies, orchestral parts; 73 leaves; 28 cm
  - Holograph, vellum transparencies, orchestral parts; 71 leaves; 32 cm
- S1.6/F63-64  
(oversized)
- Photocopies of revised orchestral parts; 61 leaves; 28 cm
  - Printed copies of title page and forward; 6 leaves; 28 cm
  - Fair copy of full score (revised orchestration), professional handwritten in ink; 26 leaves; 43 cm
  - Holograph, vellum transparencies of full score (revised orchestration); 24 leaves; 47 cm
- S1.5/F49            [1]    [Dramatic monody]  
Dramatic Monody for Solo Soprano  
Fair copy, handwritten in ink; (2 p.); 30 cm
- Instrumentation: solo soprano voice
- S1.5/F50            [6]    [Elegy for David]  
Elegy for David, Dirge and Alleluia  
Self-published using computer music software, unbound  
©Paul Pedersen; 1996.  
1 score (10 p.); 28 cm  
Composed July 1996  
Instrumentation: recorded tape and cello
- Typed preface; 1 leaf  
Sketches and work sheets; 30 leaves  
Fair copy sketch with pencil edits, and sound graphs; paper clipped; 22 leaves  
Floppy disks, *Notewriter files*; 2
- S1.5/F51            [5]    [Improvisations, no. 1]  
Improvisations on a painting by Field  
3 graphic scores (3 p.); 38.5 x 32 cm  
Instrumentation: flute, clarinet, cello, and piano
- Individuals parts for piano and clarinet only; 2 leaves  
Vellum transparency; 1 leaf [irregular shape]

- S1.5/F52 [3] [Improvisations, no. 2]  
 Improvizations II  
 2 scores (2 p.); 32 cm  
 Instrumentation: flute, clarinet, cello, and piano  
 Holograph, vellum transparencies; 2 leaves
- S1.5/F53 [1] [Lament]  
 Lament for Orchestra  
 Canadian Music Centre Score, handwritten in ink; [n.d.].\  
 1 score (9 p.); 38 cm  
 Instrumentation: picc, 2 fl, 2 ob, Eh, B♭ cl, bcl, 2 bn, cbn – 4 hn, 3 C tp, 2 tbn, btb, tuba – timp, perc, pf – str  
 Duration: 4 min
- S1.5/F54 [2] [Lament and fugue]  
 Lament and Fugue  
 Canadian Music Centre Score, handwritten in ink.  
 ©Paul Pedersen; 1958, 1959.  
 2 scores: Lament (3 p.); Fugue (4 p.); 32 cm  
 Composed 1958-59  
 Instrumentation: solo piano  
 Duration: 6 min
- S1.5/F55 [6] [Laudate Dominum]  
 Laudate Dominum  
 [n.d.]  
 Instrumentation: SSAATTBB  
 Text in Latin  
 Sketches in pencil; 8 leaves  
 Sketches and notes in pen; 2 leaves  
 Typewritten text and translation in Latin and English; 2 leaves  
 Handwritten text with annotations and stress indications; 2 leaves (legal)  
*Alleluia* excerpt; typed with pen edits; 1 leaf
- S1.5/F56-57 [5] [Mass]  
 Chorale Mass for SAB Chorus  
 ©Paul Pedersen; self-published using computer music software; 1983; 2001.  
 1 unbound score (31 p.); 28 cm  
 Composed 1983  
 Instrumentation: SAB Choir  
 Duration: ca. 18-20 min  
 Text in English  
 Sketches; 53 leaves; 30-32 cm  
 Loose mimeograph-like typed *Credo* score; 7 leaves  
 Collage of photocopied text and chorale music; 3 leaves

- S1.5/F58 [3] [Movements, violin]  
 Three Movements for Solo Violin  
 Professional handwritten ink, University of Toronto; 1959.  
 1 score (fair copy) (3 p.); 30 cm
- Composed Jan 19, 1959  
 Instrumentation: solo violin.
- Sketch in pencil; 2 leaves; 30 cm  
 Fair copy in ink with pencil edits; 2 leaves, 30 cm
- S1.5/F59-60 [39] [Old song of the sun and the moon]  
 S1.6/F61-62 An Old Song of the Sun and the Moon and the Fear of Loneliness  
 Text [from] Eskimo song translated by Knud Rasmussen.  
 Canadian Music Centre, professional handwritten score in ink; 1973.  
 1 scores (19 p.); 32 x 48.5  
 Composed 1973  
 Instrumentation: amplified soprano, electric flute, and amplified piano  
 Duration: 12 min
- Handwritten notes and annotations in pen and pencil; 8 leaves; 38 cm  
 Sketches and analysis worksheets, in pencil; 10 leaves; 28 cm  
 Overhead lecture transparencies; 4 leaves  
 Fair copy sketches in pencil; 28 leaves  
 Work sheets, notes and annotations in pencil; 13 leaves  
 Graphic (relative pitch staff) score manuscript paper [blank]; 17 leaves  
 Sketches; graphic score in pen and pencil; 5 leaves; 32 x 48.5
- 3 photocopied scores; (21 p.); 28 cm  
 Fair copy, [Canadian Music Centre] bound score, with pencil annotations and edits; (19 p.); 32 x 48.5
- S1.7/F68-70 [10] [On the Nativity of Christ, baritone, mixed voices]  
 On the Nativity of Christ for SSAATTBB Chorus and Baritone Solo  
 ©Paul Pedersen; self-published using computer music software, metal binding;  
 1963, 2000, 2004.  
 1 score (56 p.); 28 cm  
 Composed Nov 18, 1963  
 Instrumentation: SSAATTBB chorus and baritone solo  
 Duration: ca. 30 min  
 Text by William Dunbar in Latin and English; 3 leaves
- Work sheets; 3 leaves;  
 Loose mimeograph copy of score with pen edits; 42 leaves  
 Photocopy of *Rof[r]ata Coeli Desuper*; 4 leaves  
 Photocopy of *Heavens Distill your Balmy Showers*; 2 leaves  
 Mimeograph copy of score in duo-tang with pencil and coloured pencil edits; 43 leaves; 28 cm

- [continued] Photocopy of mimeograph in score hinged binder; 43 leaves; 28 cm  
Photocopy of mimeograph score; 43 leaves; 28 cm
- Fair copy printed unbound master score, ©Paul Pedersen, 1956, 2000; with note: “Do not use this copy, more changes made in July 2004”; 56 leaves; 28 cm
- S1.7/F71 [4] [On the Nativity of Christ, marimba]  
On the Nativity of Christ, Suite for Solo 5-Octave Marimba  
©Paul Pedersen; self-published using computer music software, metal binding; 2000.  
1 score (26 p.); 28 cm  
Composed 1999  
Instrumentation: 5-octave marimba  
Duration: ca. 30 min
- Fair copy (V2) using computer music software with pencil/pen annotations; 11 leaves; 28 cm  
Fair copy using computer music software; 21 leaves; 28 cm
- Fair copy printed unbound master score on heavy stock paper; ©Paul Pedersen, 2000; 25 leaves; 28 cm
- S1.7/F72-77 [16] [Passion oratorio]  
Passion Oratorio  
©Paul Pedersen; self-published, typed and handwritten in ink, metal bound; 1963, 1970, 1990.  
©Paul Pedersen; re-printed, using computer music software, metal bound; 1963, 1970, 1990.  
2 scores (62 p. and 70 p.); 28 cm  
Composed 1962  
Instrumentation: SATB, chorus and organ;  
+ orchestral version (violin I, II; viola; cello I, II)  
Text in English
- Typed narrative text with pencil annotations; 21 leaves  
Copy of programme; 2 leaves  
Work Sheets and Sketches in ink with pencil edits and annotations: *Revision*  
*Rough Draft*; 67 leaves  
Handwritten ink copies of *Prelude*, and *Harmonizations* (2); 13 leaves; 28-32 cm  
1 bound copy, loose sheets throughout, in ink with pencil annotations; (60 p.); 28 cm
- String parts, handwritten in ink on heavy stock paper; 67 leaves; 32 cm  
Collage, handwritten in ink on graph paper, for photocopy of string parts for *Prelude*; 10 leaves; 28 cm  
Photocopy of string parts for *Prelude* (missing violin I); 8 leaves; 28 cm  
Individual string parts: violin I (16 p.); violin II (15 p.); viola (15 p.); cello I (12 p.); cello II (12 p.)

- S1.8/F78 [3] [Psalm 136]  
 Psalm 136  
 Instrumentation: SSAATTBB  
 Text in English
- Sketches in pencil; 10 leaves  
 Sketch of piano reduction in pencil; 2 leaves  
 Typewritten copy of text with annotations in pencil; 1 leaf
- S1.8/F79-80 [3] [Quintets, flute, oboe, clarinet, horn, bassoon, no. 1]  
 Wind Quintet No. 1  
 Canadian Music Centre bound, professional handwritten ink score; 1959.  
 1 score (33 p. + 28); 32 cm  
 Composed 1959  
 Instrumentation: flute, oboe, clarinet, horn and bassoon  
 Duration: 14 min
- Sketches in pencil and ink; 32 leaves  
 Fair copy bound score, professional handwritten in ink; (33 p.); 32 cm
- S1.8/F81-84 [17] [Quintets, flute, oboe, clarinet, horn, bassoon, no. 2]  
 Wind Quintet No. 2: "*S. Stephani Potomartyris*"  
 Canadian Music Centre metal bound, professional handwritten ink score.  
 1 score (14 p.); 28 x 38 cm  
 Instrumentation: flute, oboe, clarinet, horn and bassoon  
 Duration: 11 min
- Worksheets; in pencil; 6 leaves  
 Sketches, in pencil; 29 leaves; 28 cm  
 Sketches, in pencil; 2 leaves; 34.5 cm  
 Holograph, vellum transparencies; 2 irregular leaves
- Fair copy handwritten instruction sheet; 1 leaf  
 Typewritten text, *Nun danket all' und bringet Her*; 1 leaf  
 Photocopies (4) of score; 61 leaves  
 Photocopies of individual parts; 15 leaves
- Individual parts; 15 leaves; 38 cm
- S1.8/F85 [3] [Ricercares, piano]  
 Ricercare: Polytonal Fugue for Solo Piano  
*Ricercare and Fugue*  
 Instrumentation: solo piano
- Holograph, vellum transparencies; 4 leaves  
 Fair copy (*Ricercare*), handwritten in ink; 2 leaves; 32 cm  
 Fair copy (*Fugue*), handwritten in ink; 2 leaves; 32 cm

- S1.8/F86 [3] [Ricercares, violin, clarinet]  
 Ricercare for Violin and Clarinet  
 Toronto, Ontario: Canadian Music Centre; 1958  
 Composed March 21, 1958, University of Saskatchewan  
 Instrumentation: violin and clarinet  
 Duration: 5 min
- Sketches in pencil; 13 leaves  
 Fair copies (2), professional handwritten ink score, with pencil edits; (10 p.) 32 cm
- S1.9/F87-93 [25] [Sacred songs]  
 Five Sacred Songs for Choir  
 Self-published, using computer music software; heavy stock paper unbound, 1958; 2004.  
 1 complete score (30 p.); 28 cm  
 Composed 1958-61  
 Instrumentation: SATB choir and piano  
 Duration: 25 min  
 Text in English
- Ecclesiastes XII:*  
 Handwritten text in English with notes; 2 leaves; 28 cm  
 Typewritten text in English; 1 leaf; 28 cm  
 Sketch in pencil; 11 leaves; 32 cm  
 2 fair copies, hand-copied in ink with pencil edits; 11 leaves; 32 cm  
 Fair copy, stapled and hand-copied professional ink; 4 leaves; 32 cm  
 1 paper bound hand-copied professional ink copy; 32 cm
- Psalm 117:*  
 Fair copy, hand-copied professional ink with pencil edits; 2 leaves; 32 cm  
 4 fair copies, hand-copied professional ink; 32 cm  
 1 paper bound, hand-copied professional ink copy; 32 cm
- All Praise to Thee*  
 Fair copy, hand-copied professional ink; 32 cm  
 1 paper bound, hand-copied professional ink copy; 32 cm
- Psalm 134*  
 2 fair copies, hand-copied professional ink copies; 32 cm  
 1 paper bound, hand-copied professional ink copy; 32 cm
- O Darkest Woe:*  
 1 stapled mimeograph copy  
 2 fair copies, stapled and hand-copied professional ink; 32 cm  
 Fair copy, hand-copied professional ink; 32 cm  
 1 paper bound, hand-copied professional ink copy; 32 cm
- Complimentary photocopy of published score; 14 leaves; 1 copy.

- S1.9/F94-95 [14] [Serial composition]  
 Serial Composition for Violin, Horn, Bassoon and Harp  
 Canadian Music Centre score, handwritten in ink; 1964.  
 1 score (72 p.); 31 cm x 38 cm  
 Composed 1964  
 Instrumentation: violin, horn, bassoon and harp  
 Duration: 12 min
- Sketches, in pencil and coloured pen/pencil; 2 leaves  
 Project proposal, graphs, work sheets; 9 leaves  
 Sketches; 11 leaves  
 Serial formula results (computer); 19 leaves; 38 cm
- S1.10/F96-100 [19] [Sketches]  
 Miscellaneous Sketches:
- Untitled orchestral sketch; 5 leaves; 38 cm  
 Instrumentation: picc, 2 fl, 2 ob, Eh, B♭ cl, bcl, bn., cbn – 4 hn., 3 C tp, 2 tbn, btbn, tuba – timp, perc, pf – str.
- Untitled bassoon part; handwritten in ink; 1 leaf
- Misc. Choral Works  
 Sketches; 22 leaves; 28-32 cm  
 Texts and Notes, in Latin and English; 17 leaves
- Assorted Notes and Sketches  
 Fret placement charts [viola da gamba and lyra viol]; 6 leaves (varying sizes)  
 Photocopy: *Chanson Populaires du Canada* [*Un Canadien Errant*]; 4 leaves  
 Sketches, assorted, in pencil; 7 leaves  
 Typewritten text in Latin; 2 leaves  
 Photocopy of *Cantate pour le Jour de la Saint Louis – Jean-Phillipe Rameau* for Violin, Soprano and Basso Continuo; 23 leaves
- Manuscript book, sketches in pencil [violin and keyboard inst.]; (18 p.); 28 cm  
 Manuscript book, sketches in pen and pencil; (8 p.); 28 cm
- S1.11/F109-110 2 Electronic manuscript roles
- S1.10/F101 [4] [Sonata, violin, piano]  
 Sonata for Violin and Piano, *To Andy Dawes*  
 Canadian Music Centre score, handwritten ink, 1960.  
 1 score and part (16 p. + 4); 32 cm  
 Composed 1960  
 Instrumentation: violin and piano
- Fair copy, bound professional handwritten ink score, with pencil edits  
 Parts (Violin), 2 professional handwritten ink scores; (4 p.); 32 cm



- S1.10/F102 [12] [Themes from the Old Testament]  
 Themes from the Old Testament  
 Electronic music composition, music for 10 prints: *Themes from the Old Testament: A Portfolio of intaglio-relief Prints by Saul Field*  
 Sketches for 2 track stereo tape @ 7 ½"/sec. To accompany a series of 35 mm slides.  
 Composed 1966  
 Duration: 25 min
- Sketches, timings and notes in pencil; 5 leaves  
 Printed timings, title pages and text in English: 8 leaves  
 Images with annotations in coloured pen; 10 leaves  
 Miscellaneous; 2 leaves
- S1.10/F103-104 [10] [Transformations]  
 Transformations for Bond [sic.]  
 Composed c. 1973  
 Instrumentation: 16 picc, 10 fl, 4 ob, 6 Eb cl, 18 cl, 3 bcl, acl, 4 bn, cbn, 4 asx, 4 tsx, 2 bsx – 8 hn, 14 tp, 6 tbn, 4 tuba, 2 euph – tom-toms.
- Worksheets, handwritten notes in pencil; 14 leaves  
 Sketches, in pencil; 27 leaves  
 Assorted notes, charts and graphs; 7 leaves  
 Holograph, vellum transparencies; 17 leaves; 38 cm
- S1.10/F105-106 [5] [Trios, flute, clarinet, bassoon, no. 1]  
 Woodwind Trio No. 1  
 Oakville, Ontario: Frederick Harris Music; 1956.  
 1 score and parts (14 p. + 9); 32 cm  
 Composed 1956, University of Saskatchewan.  
 Instrumentation: flute, clarinet and bassoon  
 Duration: 8 min
- Notes; 1 leaf  
 Fair copy sketch; handwritten in ink, pen and pencil edits and annotations; 5 leaves  
 Sketches in pencil; 9 leaves
- Fair copy score and parts, coloured pencil and pencil edits; (14 p. + 9); 32 cm
- S1.10/F107-108 [7] [Trios, flute, clarinet, bassoon, no. 2]  
 Woodwind Trio No. 2  
 Toronto, Ontario: Canadian Music Centre; 1957.  
 1 score (6 p. + 8); 32 cm  
 Composed 1957  
 Instrumentation: flute, clarinet and bassoon  
 Duration: 3 min

[continued] Correspondence; Adaskin, Murray (Aug 1, 1967); 2 leaves  
Sketches in pencil; 7 leaves  
Fair copy, handwritten in ink with pencil and coloured pencil edits and annotations; 4 leaves  
Fair copy parts, handwritten in ink (*B♭ Cl. & Bn. only*); 2 leaves  
Fair copy score and parts, professional handwritten in ink; (6 p. + 8)

**“BACH GAMBA PROJECT”**

- S1.12/F111-112 [105] “Bach Gamba Project”  
Includes correspondence, documents and DAT tapes pertaining to the recording of transcriptions of Bach for solo viola da gamba, performed by Mary Cyr, transcribed by Paul Pedersen. Documents date from 1989-1997.
- CD booklet documents and information (CV, bio...); 26 leaves  
Scores with coloured pencil markings and annotations; denotes timings and desired recording cuts; 34 leaves  
Photocopy of score [clean]; 15 leaves  
Recording information data; timings, takes; 18 leaves  
Correspondence: Raymond Bisha (*Naxos Records*), Peter Cook [*Recording Technician*], Mary Cyr, Earl Rosen (*Marquis Classics*); 26 leaves
- S1.12/F112 [12] DAT Tapes: Gamba CD [*Bach Transcriptions – Mary Cyr*]; 2 items  
DAT Tapes; various recordings for Bach Gamba CD Project; 10 items
- S1.12/F113-114 [9] [Partitas, flute, BWV 1013, A minor; arr.]  
J.S. Bach Partita (BWV 1013) Transcribed for Viola da Gamba by Paul Pedersen.  
Guelph, Ontario: Calliopé, 1990.  
3 scores (10 p.); 28 cm  
Transcribed and arranged 1985  
Instrumentation: viola da gamba  
Duration: 18 min
- Photocopy of original Bach Partita, with pencil analysis (Kassel: Bärenreiter, 1963); 6 leaves; 32 cm  
Sketches, in pencil and ink; 11 leaves; 32 cm  
Photocopy of transcribed *Allemande* with pencil edits; 3 leaves; 32 cm
- Photocopy of transcribed score; 9 leaves; 28 cm  
Photocopy of transcribed score; 9 leaves; 32 cm  
Fair copy of transcribed score, professional handwritten ink; 9 leaves; 32 cm

- S1.12/F115 [4] [Sonaten und Partiten, violin, BWV 1001-1006, Sonata, no.3; arr.]  
 J.S. Bach Violin Sonata III in C (BWV 1005) Transcribed for Viola da Gamba in B $\flat$   
 Fair copy, professional handwritten score; 1986.  
 1 unbound score (17 p.); 28 cm  
 Transcribed and arranged 1986  
 Instrumentation: viola da gamba  
 Duration: 27 min
- Photocopy of original Bach Sonata (Kassel: Bärenreiter); 12 leaves; 28 cm  
 Photocopy of original Bach Sonata, pencil analysis (unknown ed.); 10 leaves; 28 cm  
 Sketches, in pencil; 17 leaves; 32 cm
- S1.12/F116 [8] [Suites, lute, BWV 995, G minor; arr.]  
 J.S. Bach Suite in G minor (BWV 995) Transcribed for Viola da Gamba  
 Guelph, Ontario: Calliopé, 1990.  
 2 score (17 p.); 28 cm  
 Transcribed and arranged 1985  
 Instrumentation: viola da gamba  
 Duration: 30 min
- Photocopy of original Bach Suite, with pencil analysis (Kassel: Bärenreiter, 1976);  
 13 leaves; 32 cm  
 Photocopy of original Bach Suite (unknown ed.); 6 leaves; 30 cm  
 Photocopy of facsimile score; 3 leaves; 30 cm  
 Sketches, in pencil; 12 leaves; 32 cm  
 Fair copy of transcribed score, professional handwritten ink; 15 leaves; 32 cm  
 Photocopy of fair copy of transcribed score, professional handwritten ink; 15 leaves; 32 cm
- S1.12/F117 [6] [Suites, lute, BWV 995, G minor; arr.]  
 J.S. Bach Suite in G minor (BWV 995) Transcribed for Lyra Viol in D minor  
 Printed score, computer music software; 1983.  
 1 score (18 p.); 28 cm  
 Transcribed and arranged 1983  
 Instrumentation: solo lyra viol  
 Duration: 30 min
- Correspondence; Cyr, Mary; 1 leaf  
 Sketches, in pencil; 4 leaves; 32 cm  
 Sketches, in pencil; 12 leaves; 28 cm  
 Fair copy score, handwritten in ink with pencil edits and annotations; 18 leaves; 28-32 cm  
 Photocopy of original printed score; (18 p.); 28 cm
- NB Transcription was “abandoned”

**B#/F#**      **[It.] Content**

**Series 2**                      **TEACHING and ADMINISTRATION, [1962-1999]**

The Teaching and Administration series is divided into 3 sections: course materials, administration and miscellaneous university documents. The series contains correspondence to or from Paul Pedersen, lecture/course materials and examples, assignments, examinations (blank and marked), student records and grades, and miscellaneous documents pertaining to courses taught. It also contains documents, information and correspondence to or from Paul Pedersen with respect to administration while employed at McGill University and the University of Toronto, respectively. The series is arranged chronologically, and separated by course name or subject as indicated.

**COURSE TEACHING MATERIALS**

- S2.1/F1-2      [104] Physics of Music (1962-1966)  
Teaching materials include: class and lecture notes, sound graphs, examinations and grades pertaining to *Physics of Music*.
- S2.1/F3      [61] Theory 100 (1967, 1968)  
Teaching materials include: class and lecture notes, assignments, analysis, examinations and grades pertaining to *Theory 100* at McGill University.
- S2.1/F4-5      [78] Theory 200 (1966-1969)  
Teaching materials include: class and lecture notes, assignments, analysis and grades pertaining to *Theory 200* at McGill University.
- S2.1/F6-7      [40] Electronic Music Seminar (1968)  
Correspondence, research and teaching materials. Includes: articles, drawings, class and lecture notes, outlines and assignments pertaining to *Electronic Music Seminar* at McGill University.
- S2.1/F8-14      [406] History 101 (1969-1970)  
Includes class and lecture notes, curriculum, correspondence, syllabus handouts, and examinations pertaining to *History 101* at McGill University.
- S2.1/F15-16      [19] Electronic Music Seminar (1971)  
Correspondence, research and teaching materials. Includes: articles, drawings, class and lecture notes, outlines and assignments pertaining to *Electronic Music Seminar* at McGill University.
- S2.2/F17      [10] Computer and Music Course (1972)  
Includes notes, student list, examples of scores generated from computer music software and correspondence pertaining to *Music and Computer* at McGill University.

- S2.2/F18 [14] Harmony Project (1972)  
Includes notes, scales and charts pertaining to *Harmony Project* by Paul Pedersen.
- S2.2/F19 [9] Theory Proseminar (1974-1975)  
Includes class notes, course outline, and course materials information pertaining to *Theory Proseminar* at McGill University.
- S2.2/F20 [14] Electronic Music Seminar (1975)  
Includes class notes, course outline, examinations, assignments and student grades pertaining to *Electronic Music Seminar 213-241A/242B* at McGill University.
- S2.2/F21 [52] Theory Proseminar (1975, 1976, 1977)  
Includes class notes, course outline, student grades, examinations and assignments pertaining to *Theory Proseminar 211-529A* at McGill University.
- S2.2/F22 [1] Theory Proseminar: Course Reserve Materials (1977)  
Article from Behavioral Science, (1962): *Information Theory and Music* by Joel E. Cohen. *Theory Proseminar* at McGill University.
- S2.2/F23 [9] Consonance and Dissonance (1977-79)  
Includes class notes, student assignments with grades and course materials pertaining to *Consonance and Dissonance* at McGill University.  
Also contains a copy of Paul Pedersen's article *The Mel Scale*\*.  
\*See Literary Writings Series.
- S2.2/F24 [28] Electronic Music Seminar (1980)  
Includes class notes, correspondence, concert programme, student grades, examinations and assignments pertaining to *Electronic Music Seminar 213-342B* at McGill University.
- S2.2/F25 [27] Electronic Music Seminar (1980)  
Includes class notes, correspondence, concert programme, student list and grades, timetable and assignments pertaining to *Electronic Music Seminar 219-624B* at McGill University.
- S2.2/F26 [19] Theory Proseminar (1981)  
Includes class notes, course outline, student grades, and documents pertaining to *Theory Proseminar* at McGill University.
- S2.2/F27-28 [45] Electronic Music Seminar (1982)  
Includes class notes, correspondence, student list and grades, timetables and assignments pertaining to *Electronic Music Seminar 219-623A* at McGill University.
- S2.2/F29 [44] Theory Proseminar (1982)  
Includes class notes, correspondence, course outline, grades, and articles pertaining to *Theory Proseminar 211-529B* at McGill University.

- S2.2/F30-31 [28] Electronic Music Seminar (1984)  
Includes notes, correspondence, student assignments, grades, timetables and assignments pertaining to *Electronic Music Seminar 219-624B* at McGill University.
- S2.2/F32 [49] Electronic Music Seminar (1985)  
Includes notes, correspondence, student assignments, grades, timetables and assignments pertaining to *Electronic Music Seminar 219-624B* at McGill University.
- S2.3/F33-36 [82] Analysis (1987-1988)  
Analyses, notes, overhead transparencies, correspondence, assignments, and articles pertaining to *Analysis 211-427D* at McGill University.
- S2.3/F37-38 [26] Electronic Music Seminar (1987-1988)  
Includes class notes, correspondence, student list and grades, evaluations and assignments pertaining to *Electronic Music Seminar 213-242D* at McGill University.
- S2.3/F39 [26] Electronic Music Seminar (1988-1989)  
Includes class notes, correspondence, student list and grades, evaluations and assignments pertaining to *Electronic Music Seminar 213-242D* at McGill University.
- S2.3/F40 [21] Electronic Music Seminar (1989-1990)  
Includes class notes, correspondence, evaluations and assignments pertaining to *Electronic Music Seminar 213-242D* at McGill University.
- S2.3/F41 [39] Intro to Electroacoustical Music (1992-1993)  
Includes syllabus, assignments, class notes, and grades pertaining to *Introduction to Electroacoustical Music* at the University of Toronto.
- S2.3/F42 [13] Electronic Music (1993)  
Includes class notes, handouts and grades pertaining to *Electronic Music MUS3800* at the University of Toronto.
- S2.3/F43-44 [36] Electronic Music (1993-1994)  
Includes class notes, assignments, articles and grades pertaining to *Electronic Music MUS3800Y* at the University of Toronto.
- S2.3/F45-46 [86] Intro to Music Recording (1994-1995)  
Includes class notes, syllabus, assignments, diagrams and grades pertaining to *Introduction to Music Recording TM313Y* at the University of Toronto.

- S2.4/F47-48 [83] Intro to Music Recording (1996-1997)  
Includes class notes, correspondence, syllabus, assignments, student evaluations and grades pertaining to *Introduction to Music Recording TMU313* at the University of Toronto.
- S2.4/F49-51 [81] Materials of Music (1996-1997)  
Includes class notes, scores, student compositions, examinations, assignments and grades pertaining to *Materials of Music TMU302* at the University of Toronto.
- S2.4/F52-54 [18] Materials of Music Examinations (1996-1997)  
Includes examinations, handouts and marks pertaining to *Materials of Music TMU302* at the University of Toronto.
- S2.4/F55 [25] Composition (1996-1997)  
Includes class notes, student composition, correspondence, grades, etc pertaining to *Composition TMU311Y* at the University of Toronto.
- S2.4/F56-60 [212] Materials of Music (1996-1997)  
Includes class notes, scores, student compositions, examinations, assignments and grades pertaining to *Materials of Music TMU200* at the University of Toronto.
- S2.4/F61-62 [62] Materials of 20<sup>th</sup> Century Music (1997-1998)  
Includes class notes, scores, correspondence, assignments and attendance records pertaining to *Materials of Music TMU302* at the University of Toronto.
- S2.5/F63 [25] Composition (1997-1998)  
Includes class notes, correspondence and grades pertaining to *Composition TMU311Y* at the University of Toronto.
- S2.5/F64-66 [37] Music Technologies (1997-1998)  
Includes class notes, correspondence, articles, assignments, syllabus, equipment acquisition documents and assignments pertaining to *Seminar in Music Technologies MUS3802Y* at the University of Toronto.
- S2.5/F67-69 [80] Intro to Music Recording (1997-1998)  
Includes class notes, syllabus, correspondence, assignments, diagrams student evaluations and grades pertaining to *Introduction to Music Recording TMU313Y* at the University of Toronto.
- S2.5/F70 [12] Materials of 20<sup>th</sup> Century Music (1998-1999)  
Includes class notes, syllabus, examinations and assignments pertaining to *Materials of 20<sup>th</sup> Century Music TMU303* at the University of Toronto.
- S2.5/F71-72 [59] Intro to Music Recording (1998-1999)  
Includes class notes, assignments, syllabus, student assignments, and grades pertaining to *Introduction to Music Recording TMU313Y* at the University of Toronto.

- S2.5/F73 [25] Composition (1998-1999)  
Includes class notes, syllabus, programme information and grades pertaining to *Composition TMU310* at the University of Toronto.
- S2.5/F74-75 [36] Music Technologies (1998-1999)  
Includes class notes, correspondence, syllabus, handouts, assignments and grades pertaining to *Seminar in Music Technologies TMU425Y* and *3802Y* at the University of Toronto.
- S2.5/F76-79 [141] Materials of 20<sup>th</sup> Century Music (2000)  
Includes class notes, scores, syllabus, examinations, assignments and grades pertaining to *Materials of 20<sup>th</sup> Century Music TMU302F* at the University of Toronto.
- S2.6/F80-82 [71] Intro to Music Recording (2000-2001)  
Includes class notes, correspondence, handouts, assignments and grades pertaining to *Introduction to Music Recording* at the University of Toronto.
- S2.6/F83 [14] Composition (2000-2001)  
Includes class notes, correspondence, student compositions and grades pertaining to *Composition TMU210/211* at the University of Toronto.
- S2.6/F84 [27] Music Technologies (2001)  
Includes class notes, correspondence, handouts and grades pertaining to *Seminar in Music Technologies TMU426* at the University of Toronto.
- S2.6/F85-87 [32] Advanced Harmony Teaching Materials  
Includes sketches, several scores with pencil analysis and handouts pertaining to advanced harmony. McGill University, [n.d.].
- S2.6/F88-93 [179] Electronic Music Teaching Materials  
Documents include handwritten notes, course outline and sketches pertaining to electronic music McGill University. [n.d.]
- S2.7/F94-95 [49] Sketches: Advanced Harmony Teaching Materials  
Includes notes, sketches, scores and analysis, and copies of student's compositions pertaining to advanced harmony. [n.d.]
- S2.7/F96 [31] Unspecified Early Music Teaching Materials  
Includes notes, sketches, texts, articles and scores pertaining to early music. [n.d.]



### MISCELLANEOUS TEACHING DOCUMENTS

- S2.7/F97-98 [27] Bibliographies  
Includes bibliographies and notes by Paul Pedersen, as well as by students (marked by Paul Pedersen). Documents date between 1974-1982
- S2.7/F99-100 [27] John Mackay Thesis Paper  
Includes notes, correspondence and a photocopy of score: *Echoes of Time and the River by George Crumb*.  
M.A. Thesis paper by John Mackay with annotations and edits by Prof. Paul Pedersen; (65 p.)
- S2.7/F101-102 [4] Student Grading Booklets  
Includes 4 small notebooks containing student grades at McGill University:  
Grading book; McGill University 1966-67  
Grading book; McGill University 1968-69 (& 1977-78, 1979)  
Grading book; McGill University 1969-70; 1970-71; 1971-72; 1974-75; 1975-76  
Grading book; McGill University 1967-68

### UNIVERSITY ADMINISTRATION DOCUMENTS

- S2.7/F103-105 [84] Class/Teaching Project Proposal (1970)  
Course project proposal. Includes notes, documents, correspondence, overhead projections, and newsletters pertaining to teaching project proposal at McGill University.
- S2.8/F106-107 [34] Music Technology (1990-1991)  
Includes syllabus, curriculum, articles, and university programme flyers pertaining to a *Music Technology* programme at the University of Toronto.
- S2.8/F108 [2] Faculty Council (1996-1997)  
Memorandum and faculty council member list for the Music Department at the University of Toronto.
- S2.8/F109 [52] Theory and Composition Division (1996-1998)  
Minutes, memorandum, course lists student lists and notes regarding the Graduate Division at the University of Toronto.
- S2.8/F110 [49] Graduate Division (1996)  
Correspondence, minutes, memorandum, course and calendar changes, student lists and notes regarding the Graduate Division at the University of Toronto.
- S2.8/F111 [46] Graduate Division (1997-1998)  
Correspondence, minutes, memorandum, course and calendar changes, student lists and notes regarding the Graduate Division at the University of Toronto.

- S2.8/F112 [14] U of T Video (1997)  
Assorted notes, business cards, drafts and scripts Faculty of Music, University of Toronto Video Project.
- S2.8/F113 [6] Miscellaneous (1998)  
Memorandum, proposal and correspondence; Faculty of Music, University of Toronto.
- S2.8/F114 [14] T.A. Forms (1998-1999)  
Application forms, outlines, CV, and application letters.

**B#/F#**

**[It.] Content**

**Series 3**

**CORRESPONDENCE, [1962-2005]**

The Correspondence series contains cards and letters to or from Paul Pedersen.

The series is arranged chronologically by time period as indicated. The series includes correspondence of special note to and from Murray Adaskin, István Anhalt, John Beckwith, Helmut Blume, G. C. B. Cave [Gene Cave-Browne-Cave], Mary Cyr, Joan E. Foley, Robert S. Prichard, Charles Reiner, Edward Schreyer (Governor General of Canada), R. M. Schoeffel (University of Toronto Press), John Weinzweig, etc. Additional correspondence, detailed in other Finding Aid series, is also listed below.

S3.1/F1

- [14] Correspondence 1957-1959  
Includes personal and/or professional correspondence to and from the following people: Murray Adaskin, Andy [Dawes] and John Weinzweig.

S3.1/F1

- [38] Correspondence 1962-1963  
Includes personal and/or professional correspondence to and from the following people and/or organisations: John Adaskin, Art Anfinson, E. W. Clammer, Austin Clarkson, Marilyn Gustafson, “Momma”, Herbert J. Coutts, Richard Johnston, G. Loken, John MacPharlane, John V. Mills, James Neff, J. I. Sheppy, J. B Silcox, John Weinzweig, etc.  
  
Camrose Lutheran College, Canadian Universities Foundation, Parkdale Collegiate, University of Alberta, and the University of Saskatchewan; as well as correspondence pertaining to music publication: Canadian Music Centre, CAPAC, Concordia Publishing House and Augsburg Publishing.

S3.1/F2

- [66] Correspondence 1964  
Includes personal and/or professional correspondence to and from the following people and/or organisations: John Adaskin, Barbara R. Chace, H. Charbonneau, William G. Davis, Jean E. Gordon, Edwin Hanley, Andrew W. Holmes, Richard Johnson, Gordon Kushner, W. J. M. Levelt, H. Leyton-Brown, G. Loken, Keith MacMillan, J. R. McCarthy, Warren C. Middleton, Rosalind J. Murray, M. J. Naylor, Luther Noss, Harvey Olnick, W. A. Riddell, Myron Schaeffer, Donna Smith, Arnold Walter, Stephen Wieloszynski, John Weinzweig, Gould Wickey, C. Robert Zimmerman, etc.  
  
American Association of University Professors Bulletin, California Lutheran College, Canada Council, Canadian Music Centre, Canadian Universities Foundation, Columbia University, Composers Forum, Eastman, Harvard, National Defense Research Organization, National Lutheran Educational Conference, University of Saskatchewan, University of California, University of Toronto, University of Regina, Yale and Zuckermann Harpsichords.

- S3.1/F3 [51] Correspondence 1965  
Includes personal and/or professional correspondence to and from the following people or organisations: Norma Dickson, Allen Forte, F. C Passy, Jean E. Gordon, Velma Gooch, Keith MacMillan, M. V. Matthews, Warren C. Middleton, A. W. Patrick, J. K. Randall, John D. Robb, H. Shewmon, Gerald Strang, M. Strasberg, F. Thorolfson, Stephen Wieloszynski, Frank Wigglesworth, W. M Wood, etc.  
Acoustical Society of America, American Association of University Professors, Bank of Nova Scotia, Bell Telephone Laboratories, Canadian Music Centre, Canadian Universities Foundation, Composers Forum, Journal of Music Theory (Yale), McMaster University, National Lutheran Educational Conference, Princeton University, Rio Grande Electronic Music Laboratory, San Fernando Valley State College, State University College and University of Toronto.
- S3.1/F4 [54] Correspondence 1966 (*January – March*)  
Includes personal and/or professional correspondence to and from the following people and/or organisations: Murray Adaskin, Itsvàn Anhalt, Helmut Blume, A. Malcolm Brown, Elizabeth M. Campbell, Graham George, B. A. Griffith, Janis Kalejs, Leonard Isaacs, H. Leyton-Brown, G. Welton Marquis, Carl Morey, T. M. Nelson, A. W. Patrick, Andrew Pikler, George Rochberg, R. Murray Schafer, D. V. Start, F. Thorolfson, Clifford von Kuster, J. Paul White and P. D. Windsor.  
Acadia University, McGill University, McMaster University, Queens University, Simon Fraser University, University of Alberta, University of British Columbia, University of Manitoba, University of New Brunswick, University of Pennsylvania, University of Saskatchewan, University of Toronto, University of Victoria, University of Western Ontario, and University of Windsor.
- S3.1/F5 [43] Correspondence 1966 (*April – December*)  
Includes personal and/or professional correspondence to and from the following people and/or organisations: István Anhalt, Julia Berger, Mary Butterhill, Helmut Blume, A. Malcolm Brown, Richard S. Eaton, Saul Field, Andrew Pikler, G. R. Robinson, etc.  
CAPAC, Harvard University (Psychology Dept.), Lock Haven State College, McGill University, University of Alberta, and University of Manitoba and University of Toronto.
- S3.1/F6 [53] Correspondence 1967-1969  
Includes personal and/or professional correspondence to and from the following people and/or organisations: John H. Appleton, Nini Baird, Norma Beecroft, Tristram Cary, G. C. B. Cave, Gustav Ciamaga, Mary E. Covert, C. Douglas Creelman, Saul Field, Robert Fleming, A. James Gabura, James R. Graham, Donald Graves, Sven Hostrup Hansell, H. Kallman, J. Murdoch, Richard Neumann, Harvey J. Olnick, John Roberts, Bernard Théoret, L. Taylor, Victor Topper, etc.  
B'nai Brith Youth Organization, Beth Tzedec Art Committee, Canadian Broadcasting Corporation, Canadian League of Composers, Canadian Music Centre, CBC Music Library, Dartmouth College, Electron Publications, National Film Board and University of Toronto.

- S3.1/F7 [55] Correspondence 1970-1972  
Includes personal and/or professional correspondence to and from the following people and/or organisations: István Anhalt, David Bach, Helmut Blume, Odette Brosseau, Barbara Brown, Ken Buckley, Michael Cass-Beggs, G. C. B. Cave, Ken A. Clayton, Richard Coulter, Gary Cullum, Ken Dorn, E. Farrant, Stanley B. Frost, Robert Fuller, Elfreda Gleam, Ross Gleam, J. H. Holton, Mary Lou Kolbinson, William Kretzel, E. Krygier, Jean-Paul LePailleur, H. A. Mutsaers, F. C. Moogk, P. Roper, Paula C. Skipper, John Weinzweig, David S. Wilson, etc.  
AVCOM Consultants, Canadian Broadcasting Corporation, Canadian Music Centre, Dayrand Ltd., Department of the Secretary of State, Man and His World, McGill University, University of Toronto and Waterloo Music Company.
- S1.1/F1 [18] Correspondence: Publishing and Professional Documentation (1970-1994)  
Includes correspondence and documents pertaining to publishing, royalties, performing rights, forms, and professional agreements and contracts.  
SOCAN, CAPAC.
- S1.1/F2 [57] Correspondence: Publishing and Professional Documentation (1970-1975)  
Includes correspondence pertaining to composition and literary works publications.  
Charles Reiner; Acoustical Society of America, Augsburg Publishing House, Encyclopedia of Music in Canada, Concordia Publishing House, Waterloo Music Company Ltd., Yale: Journal of Music Theory, etc.
- S3.1/F8 [60] Correspondence 1973-1974  
Includes personal and/or professional correspondence to and from the following people and/or organisations: Murray Adaskin, David Bach, R. E. Bell, Helmut Blume, Barbara Brown, E. Farrant, George Graham, Sten Hanson, Anne-Marie Hogue, J. H. Holton, Guy Huot, Thorgerdur Ingólfssdóttir, Yoshiro Irino, G. M. Koenig, A. Lanza, C. M. McDougall, D. Bruce Minorgan, Marianne Mellnäs, Howard Riddle, G. H. Southam, Prime Minister and Mrs. Trudeau, Cécil Viau (Private Secretary), Clifford von Kuster, etc.  
Canada Council, Carlton University, Composer's Society of Iceland, McGill University, Humanities Research Council of Canada, Instituot voor Sonologie: Studio voor Elektonische Muziek, National Arts Centre, Queen's University, Radio Canada International and University of Western Ontario.
- S3.1/F9 [55] Correspondence 1975-1977  
Includes personal and/or professional correspondence to and from the following people and/or organisations: István Anhalt, Violet Archer, A. Asimakopulos, Robert E. Bell, Albert S. Bregman, G. C. B. Cave, Lucie Drolet, Saul Field, Tony Hauser, Laraine Herzog-Derden, Anne-Marie Hogue, C. M. McDougall, Keith MacMillan, Jean-Claude Morisot, Jan Matejcek, J. R. McBride, Allan McColl, C. M. McDougall, Bruce Minorgan, Rachel Muller, Henry A. Mutsaers, Kenneth H. Petchenik, R. H. Strangeland, John Weinzweig, E. W. Whelpton, Wieslaw Woszczyk, Phillip T. Young, etc.

- [continued] Canada Council, Canadian Music Centre, CAPAC, International Press Ltd., Les Productions Prism, Marquis: Who's Who in America, McGill University, New Music Concerts, Photo Musica, The Basement Recording Studio Inc., Queen's University, University of Alberta, University of Victoria and York University.
- S1.1/F3 [30] Correspondence: Publishing and Professional Documentation (1976-1989)  
Includes correspondence pertaining to composition and literary works publications.  
Augsburg Publishing House, Canadian Association of Music Libraries, Canadian Psychological Review, CAPAC, Carleton University, Encyclopedia of Music in Canada, Fanfare, Journal of Musicology and University of Toronto.
- S3.1/F10 [63] Correspondence 1978-1979  
Includes personal and/or professional correspondence to and from the following people and/or organisations: Murray Adaskin, John Beckwith, Robert E. Bell, Jack Borden, Melody Bradley, Alexander Brott, Richmond Browne, Lola Cuddy, Andy Dawes, Gail S. Dixon, Robert Falck, Louise Halenar, Guy Huot, David L. Johnston, Maryvonne Kendergi, D. Kinzer, Mabel H. Laine, John Mackay, Allan McColl, Marie-France Ouellet, Robert Plaw, Tania Plaw, Bernard J. Shapiro, Makoto Shinohara, R. M. Schoeffel, Violet St-Amour, Joyce Vanderberg, and others.  
Canada Council, Canada Music Council, Concordia University, Encyclopedia of Music in Canada, International Biographical Centre, Marquis: Who's Who in America, McGill Chamber Orchestra, Queen's University (Psychology Dept.), University of Toronto, University of Toronto Press and University of Western Ontario.
- S3.1/F11 [55] Correspondence 1980-1981  
Includes personal and/or professional correspondence to and from the following people and/or organisations: Murray Adaskin, Jack Behrens, John Fisher, Victor C. Goldbloom, Conrad Harrington, Lucile Hébert, David L. Johnston, Gordon Maclachlan, C. M. McDougall, D. Bruce Minorgan, Liz Norman, Eigil Pedersen, Gavin Ross, R. M. Schoeffel, Edward Schreyer (Governor General of Canada), Diana Scott, etc.  
Canada Council, Government House (Governor General) and McGill University.
- S3.1/F12 [56] Correspondence 1982-1984  
Includes personal and/or professional correspondence to and from the following people and/or organisations: István Anhalt, Alexander Brott, E. P. A. Cass, F. R. C. Clark, Mary Cyr, John Fisher, Katherine Halpenny, Conrad Harrington, Isabel M. Jarrard, David L. Johnston, Gordana Lazarevich, Marla Mayson, D. Bruce Minorgan, Janet Schmalfeldt, R. M. Schoeffel, David Silverberg, etc.  
McGill Chamber Orchestra, McGill University, Queen's University, University Toronto Press, University of Victoria and University of Western Ontario.

- S3.1/F13 [45] Correspondence 1985-1987  
Includes personal and/or professional correspondence to and from the following people and/or organisations: István Anhalt, John Armour, Helmut Blume, Helen Brown, Norma Crawford, Mary Cyr, S. O. Freedman, Arthur Janzen, David L. Johnston, Barbara Helms, Margaret Kalil, Dominique Labelle, Jacineth Marleau, D. Bruce Minorgan, Nathan Moss, John Rea, Charles Reiner, Sheila Sheldon-Collyer, Donald Steven, Gayle Young.  
Correspondence pertaining mostly to McGill University.
- S3.2/F14 [40] Correspondence 1988-1989  
Includes personal and/or professional correspondence to and from the following people and/or organisations: Murray Adaskin, Morria A. Anderson, István Anhalt, Jack Behrens, David Bourke, Mark Hafso, D. G. Hughes, Maria Jerabek, Margo LeDain, Uri Mayer, D. Bruce Minorgan, Stefan Parkman, John Rea, Roseann Runte, Brian L. Scarfe, Donald Steven, Anna Walsh, etc.  
Camrose Lutheran College, Danish Radio Choir, Luther College, McGill University, University of Regina and York University.
- S3.2/F15 [52] Correspondence 1990 (*January – June*)  
Includes personal and/or professional correspondence to and from the following people and/or organisations: Murray Adaskin, Simone Auger, William Benjamin, Gregory Butler, Ron Chandler, Jon Cohen, G. E. Connell, B. Conway, Bernard Diamant, Loie Fallis, Joan E. Foley, Johanne Harada, Lorraine Hicks, Jan Jarvlepp, William C. Leggett, Carl Morey, Robert S. Prichard, Michael P. Maxwell, A. H. Melcher, John Rea, Brian L. Scarfe, Ezra Schabas, Sheila Sheldon-Collyer, Donald Steven, etc.  
Canadian Music Centre, Jarvlepp Productions, McGill University, SSHRC, Toronto Symphony, University of Regina, University of Toronto and University of Windsor.
- S3.2/F16 [39] Correspondence 1990 (*July – December*)  
Includes personal and/or professional correspondence to and from the following people and/or organisations: John Burge, Suzanne Byrnes, Arminda Canteros, Ron Chandler, Jon Cohen, David Elliot, Mary F. Estes, Loie Fallis, Joan E. Foley, Carol E. Isaac, K. Glen Johnson, Martin Lauridsen, Alison McTavish, Maria Rika Maniates, Don V. Moses, Stefan Parkman, John Rea, Robert J. Sharpe, Jeffrey I. Stokes, Lois Weir, Don Wright, etc.  
Camrose Lutheran University College, Danish Radio Choir, McGill University, New Music Concerts, Toronto Symphony, University of Oregon, University of Toronto and University of Western Ontario.
- S3.2/F17 [28] Correspondence 1991  
Includes personal and/or professional correspondence to and from the following people and/or organisations: Murray Adaskin, Julie Baumgartel, John Beckwith, Bruce Bellingham, Stephen Chenette, Mary Cyr, Edwin Dugger, Robert Falck, Joan E. Foley, John Hawkins, Derek Holman, Andrew Hughes, Edward Laufer,

- [continued] Timothy McGee, Carl A. Morey, D. R. Murray, Richard S. Parks, Patricia Shand, Donald Steven, etc.  
McGill University, University of California (Berkeley), University of Connecticut, University of Guelph, University of Toronto and University of Western Ontario.
- S3.2/F18 [64] Correspondence 1992  
Includes personal and/or professional correspondence to and from the following people at the University of Toronto: Audrey Andrist, Hugh J. Arnold, Jo-Anne Bentley, Durrell Bowman, Stephen Chenette, Jon Cohen, Robert Falck, Adele Fasick, Joan E. Foley, Barbara Hannigan, John Hawkins, Pierre Héту, Derek Holman, Andrew Hughes, Edward Laufer, Jean MacPhail, Bryan Martin, Timothy McGee, Kathleen McMorrow, Carl A. Morey, Mary Morrison, William Neill, Robert S. Prichard, Dorothy Pringle, Patricia Shand, John Weinzweig, etc.
- S3.2/F19 [24] Correspondence 1993  
Includes personal and/or professional correspondence to and from the following people and/or organisations: Mary Cyr, Daisy C. Falle, C. Lawrence House, John Weinzweig and others.  
Juno Awards, University of Guelph and University of Saskatchewan.
- S3.2/F20 [25] Correspondence 1994  
Includes personal and/or professional correspondence to and from the following people: Mary Cyr, Robin Elliot, Mary Fava, Elmer and Jessie Iseler, Tim Lundy, John Weinzweig, etc.  
Elmer Iseler Singers, Montreal Trust Company of Canada, Queen's University, SOCAN agreement, University of Guelph, University of Regina and University of Toronto.
- S3.2/F21 [15] Correspondence 1995  
Includes personal and/or professional correspondence to and from the following people and/or organisations: Nicole Castleberry, Gordon Greene, Richard Hordern, James R. Kippen, Edward Laufer, Donald Patriquin, Adele Sedra, etc.  
Correspondence pertaining mostly to events or activities at or involving the University of Toronto.
- S3.2/F22 [62] Correspondence 1996-2005.  
Includes personal and professional correspondence to and from the following people and/or organisations: Murray and Dorothee Adaskin, István Anhalt, Robert Birgeneau, J. Kenneth Deane, Richard Green, Joan Grusec, Richard Husfloen, James R. Kippen, Myles D. B Krueger, Edward Laufer, John Margolis, Kurt Markstrom, Jean-Guy Monette, Peter Olsen, Jesse Read, Paul Reny and Adele Sedra.  
Augustana University College, Lawrence Park Community Church, McGill University, the National Museum of Science and Technology, the National Library of Canada, University of British Columbia, Université Laval and University of Toronto.



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<b>Series 4</b>		<b>Literary Writings, [1965-2005]</b>
		The Literary Writings series contains correspondence to or from Paul Pedersen and documents/research pertaining to Paul Pedersen's literary writings. The series is arranged by subject, as indicated. N.B. Documents and writings pertaining to his Ph. D. thesis and dissertation can be found in the Biographical Information Series.
S4.1/F1	[3]	Pedersen, Paul. "The Composer in Canada Today." Speech presented at the CAUSM Conference, QC, May 1976.
S4.1/F2	[12]	----- "Current Teaching and Research in the Psychology of Music." <i>Canadian Psychology Review</i> 18, no. 3 (1977): 264-267. Written by Paul Pedersen at McGill University, in 1975-1976.
S4.1/F3	[16]	----- "Electronic Music." Lecture presented at McGill University, Montreal, QC, [date]. Also includes outline, lecture notes and prompts, and a graphic score of <i>The Lone Tree</i> by Paul Pedersen, on vellum transparent graph paper.
S4.1/F4	[6]	----- "The Mel Scale." <i>Journal of Music Theory</i> 9, no. 2 (1965): 295-308.
S4.1/F5	[12]	----- "The Perception of Octave Equivalence in Twelve-tone Rows." <i>Psychology of Music</i> 9, no. 2 (1975): 3-8.
S4.1/F6	[9]	----- "The Perception of Structure in Computer Music Composition." Lecture presented to Sigma XI at McGill University, Montreal, QC, February 1971. Also includes outline, notes, and lecture prompts.
S4.1/F7-11	[126]	----- "Psychology of Music." <i>Encyclopedia of Music in Canada</i> , Toronto, (1981): 781-782. Also includes information, flash cards, correspondence and documentation pertaining to Paul Pedersen's published article in the Canadian Encyclopedia of Music.
S4.1/F12	[17]	----- Review of <i>Barbara Pentland</i> , by Sheila Eastman and Timothy J. McGee. <i>Canadian Association of Music Libraries Newsletter</i> 13, no. 2 (1984): 6-8. Includes original copy of review, as well a published version of Canadian Association of Music Libraries Newsletter.

- S4.1/F13-16 [175] Pedersen, Paul and C. Douglas Creelman. "Psychological Pitch Scale: Use in Musical Composition." Abstract presented at the 69<sup>th</sup> Meeting of the Acoustical Society of America, June 1965.
- Includes information, correspondence, research and documentation pertaining to article reported to JASA Convention; as well as a set of diagrams entitled *Graphs and Negatives*, and documents indicated to be a paper for publication – "JASA submission": *Chapter II Meaning in Music*.
- S4.1/F17 [10] Pedersen, Paul and Wieslaw Woszczyk. *Composer-Machine Communication Requirements for a computer Controlled Electronic Music Studio*. Summary for a paper for the Fourth Canadian Man-Computer Communications Conference, Ottawa, ON, May 1975.
- S4.1/F18 [11] *Speeches for McGill University*  
Copies of various speeches written and presented by Paul Pedersen at McGill University between 1978-1986.
- S4.1/F19 [2] *Speech for University of Toronto*  
Speech (and programme) written and presented by Paul Pedersen at the University of Toronto *Welcome and Reception* on September 14, 1990.
- S4.1/F20-21 [72] McGill University Records Article  
Includes information and documentation pertaining to Paul Pedersen's article RE: McGill University Records: A brief history (1979-1990) by Paul Pedersen, November 2005.
- Correspondence, annual/trimester reports, proposals, memorandums, travel itinerary and copies of receipts. Documents span from 1986-2005.

<b>B#/F#</b>	<b>[It.] Content</b>
<b>Series 5</b>	<b>Projects and Consultations, [1976-c.2000]</b>
	The Projects and Consultations series contains research and documents pertaining to projects and consultations conducted by Paul Pedersen, which were not part of his duties as professor or dean at McGill University or the University of Toronto. The series is arranged alphabetically by subject title, as indicated.
S5.1/F1-2	[110] Alberta Review Includes correspondence, guidelines, information, notes and documentation pertaining to Paul Pedersen's review of the University of Alberta's music Department. Over the period of November 23-25, 1983.
S5.1/F3	[110] Canada Council Assessment Includes information, correspondence and documentation pertaining to Paul Pedersen's Canada Council Assessment, 1976. Paul Pedersen: Assessor
S5.1/F4-6	[125] Fantasie CD-ROM Print outs of contents of CD-ROM entitled <i>Fantasie</i> , produced by Paul Pedersen. Dossier includes prints outs of slides, photographs, biographical information, with prompts, notes and annotations etc...
S5.1/F7	[10] Hugh LeCaine Project Includes newsletters, articles and personal correspondence pertaining to the Hugh LeCaine Project. (Electronic Music)
S5.1/F8	[27] Liturgical Composition Workshop Includes information, correspondence, notes and documentation pertaining to <i>Thanks be to God</i> – Workshops (July 1989). Paul Pedersen led liturgical composition workshops.
S5.1/F9	[29] Recommendations Includes information and documentation pertaining to letters of recommendations.
S5.1/F10	[1] Report on the Faculty of Music, University of Western Ontario Includes information, correspondence and documentation pertaining to Paul Pedersen's report on the Faculty of Music at the University of Western Ontario, October 1979 (approx. 200 p.).
S5.2/F11	[16] Special Interest and Research: Articles on Electronic Music Includes newsletters and articles pertaining to Electric Music. Including Audio Engineering Society Preprint, Electronic and Computer Research Forum, Hugh LeCaine Project Newsletter, and articles by Hugh LeCaine.

- S5.2/F12-13 [16] Special Interest and Research: Articles on Linguistics and Music  
Includes articles pertaining to Linguistics and Music. Including articles by: István Anhalt, [etc]
- S5.2/F14-18 [28] Special Interest and Research: Articles on Psychology  
Includes newsletters and articles pertaining to Psychology. Including articles by: D. E. Berlyne, Albert S. Bregman, John M. Chowning, C. Douglas Creelman, Gary L. Dannenbring, Christopher Darwin, George L. Duerksen, W. R. Garner, T. Houtgast, Otto E. Lakse, A. M. Mimpfen, A. G. Pikler, Reiner Plomp, Alexander I. Rudnicky, J. F. Schouten, Guido F. Smoorenburg, H. J. M. Steeneken, etc.  
*Acta Psychologica*: European Journal of Psychology, Canadian Journal of Psychology, Journal of Acoustical Society of America, etc.
- S5.2/F19 [61] Spectraphonia Project  
Includes information, documentation, notes, drawings, graphs and an article pertaining to Spectraphonia Project.

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**Series 6**                      **CONCERT PROGRAMMES [1962-2000]**

The Concert Programmes series contains concert programmes, posters, poster design, and programme notes concerning performances of Paul Pedersen's compositions. The series is organized by chronologically, by subject as indicated.

- S6.1/F1              [22] Programme Notes [n.d.]  
Includes various programme notes of Paul Pedersen's compositions.
- S6.1/F2              [15] Programmes and Posters (1952-1963)  
Includes programmes and posters of concerts of Paul Pedersen's compositions and/or as Director of Music *Camrose Lutheran College*.
- S6.1/F3              [14] Programmes and Posters (1967-1973)  
Includes programmes and posters of concerts of Paul Pedersen's compositions.
- S6.1/F4              [12] Programmes and Posters (1975-1984)  
Includes programmes and posters of concerts of Paul Pedersen's compositions.
- S6.1/F5              [17] Programmes and Posters (1986-1989)  
Includes programmes and posters of concerts of Paul Pedersen's compositions.
- S6.1/F6              [39] Programmes and Posters (Vespers: 1989-1990)  
Includes programmes and posters of concerts of Paul Pedersen's compositions from St. Ansgar's Lutheran Church Vespers services.
- S6.1/F7              [14] Programmes and Posters (1990)  
Includes programmes and posters of concerts of Paul Pedersen's compositions.
- S6.1/F8              [17] Programmes and Posters (1995-2000)  
Includes programmes and posters of concerts of Paul Pedersen's compositions.
- S6.1/F9              [14] Programmes and Posters (Mary Cyr)  
Includes programmes and posters of concerts of Mary Cyr performing Bach transcriptions for viola da gamba by Paul Pedersen.
- S6.1/F10            [16] Misc. Programmes  
Includes miscellaneous programmes, invitations, and posters.
- \*S6.2/F11           [10] Vespers: Programme and Poster Designs  
Includes templates and ideas for programme and poster design of Lutheran Vespers service. (1989-1990)

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<b>Series 7</b>		<b>CLIPPINGS, [c. 1975-2005]</b>
		The Clippings series contains clippings, articles and reviews from newspapers, journals and magazines concerning performances of Pedersen's compositions as well as McGill University Records.
*S7.1/F12	[14]	Clippings Newspaper clippings. [1979-1996]
*S7.1/F13	[23]	Reviews Reviews of McGill University Records label, as well as personal reviews of compositions, arrangements, and performances. [1975-2005]

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<b>Series 8</b>		<b>PHOTOGRAPHS, [1968-1997]</b>
		The Photographs series contains biographical and professional photos of Paul Pedersen alone and with others, as well as miscellaneous photos and proof sheets.
*S8.1/F14	[1]	<i>Redpath Museum c. 1897</i> Photograph: Alexander Fine Prints [on cardboard; in plastic]
*S8.1/F15-30	[24]	Subjects: István Anhalt, Mary Cyr, Hugh LeCaine, Paul Pedersen, Gilles Potvin, the University of Toronto: Faculty of Music Deans (1970-1997) and others. McGill Conservatory (ca. 1983), Strathcona Music Building (ca. 1983). Photographers: Rebecca [last name], Vivian Kellner and John Winiarz

*\*NB S6.2, S7.1 and S8.1 are found in one archival box.*

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**Series 9**                      **BIOGRAPHICAL INFORMATION, [c.1955-2000]**

The Biographical Information series consists of divergent materials, all relating to either Pedersen's personal or professional life. The series includes: personal legal documents, early education, thesis and dissertation writings, writings for lectures, documents pertaining to professional engagements, grant applications, and other miscellaneous personal documents.

- S9.1/F1-5                      [134] Personal Documents (1962-c.1996)  
Includes correspondence and documents pertaining to "Home Building" plans (Camrose, AB), sabbatical leave information, contacts/addresses, humour and personal interest.
- S1.6/F67  
(oversized)                      [1] "JAPAN" [Print from Student: Makoto Jhinohara – Montreal, August 4 1978]
- S9.1/F6-11                      [93] Professional Documents (1970-c.2000)  
Includes correspondence and documents pertaining to sound system design, polyphonic electronic music synthesizer, professional CV, bio, list of complete works and other miscellaneous professional documents.
- S9.1/F12-  
S9.2/F13-29                      [409] Continuing Education Documents (c.1955-1980)  
Includes documents pertaining to Pedersen's continuing education at the universities of Saskatchewan, Toronto and McGill, as well as papers, studies and experiment reports pertaining to his Ph. D thesis.
- S1.6/F65-66  
(oversized)                      [2] Graduate and Ph.D. Certificates: University of Toronto

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**[It.] Content**

**Series 10**

**AUDIO/VISUAL MATERIALS, [c. 1958-1990]**

The Audio/Visual Materials series contains 97 slides, records, audiotape reels, and digital audiotapes (cassette) and CD.

S10.1

- [16] Assorted metal and paper mount slides:  
Metal slides: *The Lone Tree*  
Paper slides: include miscellaneous electronic music system photographs (Oct 29, 1974 – Dec 2, 1974).
- [25] EMC Record Collection (25): *Musical Portrait*  
Format: 33 1/3 RPM Records  
Includes: recordings of important compositions by Canadian composers (including Paul Pedersen, and others such as Murray Adaskin, Robert Fleming, S.C. Eckhardt-Gramatté and John Weinzweig.
- [37] Audiotape reels  
Format: ¼ inch tape, 5” and 7” reels; recorded mostly at 7.5 ips; ½ track and/or full track stereo and mono  
Includes: recordings of Paul Pedersen’s compositions *Cantata and Narrative for Good Friday, Chorale Prelude No. 1 & 2, An Old Song of the Sun and the Moon and the Fear of Loneliness, Serial Composition and Wind Quintet No.1 & 2*; Recordings of his electronic compositions: *Fantasie, For Margaret, Motherhood and Mendelssohn, The Lone Tree, Mel Canon, Origins and Themes from the Old Testament*.  
As well as composition source material recordings entitled: *Boyd Settlement, Frogs, Rama and Shiva (Mating), Rivière Outarde, and Sheppard Scale*.  
Artists of note include: Lyric Arts Trio
- [15] Digital audiotape (DAT)  
Includes recordings of Paul Pedersen’s compositions *Alleluia and Lamentation, De Profundis, Passion Oratorio*; Recordings of his electronic compositions: *Fantasie, For Margaret, Motherhood and Mendelssohn, Review and Themes from the Old Testament*.  
As well as composition source material recordings entitled: *Frogs and Rivière Outarde*.  
Artists or note include: Andrew and MaryLou Dawes, Lyric Arts Trio, Mary Cyr, McGill Symphony Orchestra and Reformation Singers.



- [15] Analog cassette tape  
Format: 60 and 90 minute capacity  
Includes: recordings of Paul Pedersen's compositions and transcriptions: *Alleluia and Lamentation, Cantata and Narrative for Good Friday, Chorale Mass, Cybernetic Steps, De Profundis, J.S. Bach Suite in d- for lyra viol, An Old Song of the Sun and the Moon and the Fear of Loneliness, Passion Oratorio, Serial Composition* and *Wind Quintet No. 2*; Recordings of his electronic compositions: *Fantasie, For Margaret, Motherhood and Mendelssohn, Review* and *Themes from the Old Testament*.  
Artists or note include: Andrew and MaryLou Dawes, Lyric Arts Trio, Mary Cyr, McGill Symphony Orchestra and Reformation Singers.
- [1] Compact Disc  
McGill Electronic Music Studio 35<sup>th</sup> Anniversary. *Tornado: Electroacoustic Compositions*. McGill Records MR 2001-01-2, Montreal: McGill University, 2001, 2 compact discs.
- [5] Computer storage devices  
Format: *JAZ drive and ZIP disk*.