

Dear Colleagues,

Thank you for the time you have all dedicated to this task and for listening in our meeting on Friday. I am writing now to follow up on a few issues raised by your questions.

The Journal of Schenkerian Studies (JSS), vol. 12, has been attacked for four main reasons: 1. assembling a Symposium of responses to Prof. Ewell without inviting him to respond in the same issue, 2. not censoring the negative responses, 3. including one anonymous response, and 4. not subjecting the responses to peer review.

As far as censorship is concerned, our purpose was to create a “safe space” in the Symposium in vol. 12 for an open and honest exchange of scholarly opinions regarding Ewell’s controversial Plenary Speech at the November 2019 Annual Meeting of the Society for Music Theory, where no such room for debate had been afforded at the 2019 Annual Meeting. I. Regarding not inviting Ewell and including the one anonymous response, there are precedents listed below. A comment posted on Facebook (anonymously!) noted, **“The principle of the ‘right to respond [in the same venue]’ that was invoked in the open letter by the Society for Music Theory (SMT) —and in the SMT board’s statement—has NOT hitherto been uniformly upheld in academic music research circles**

As I described our editorial process, the Journal was edited by an UNT student editor assisted by other students, and supported by a community of outside and inside readers; Dr. Slottow and I were always there to provide counsel and authority when it was needed, especially to deal with certain potentially problematic issues. I would also like to add about the editorial independence of the student editor that it is very necessary to make sure the scholarly community at large knows the student editor is backed up by me and Dr. Slottow. There is always a danger with junior scholars, especially a graduate student, that more senior contributors will intimidate them or ignore their criticism. Dr. Slottow and I therefore purposefully stand behind the student editor. I would hope your panel will suggest means to protect institutions like the journal and Center for Schenkerian Studies from the kind of politically motivated pressure Levi Walls was placed under as a result of accusations of “racism” from the Society of Music Theory as well as from our own faculty. The message Walls received was clearly that he had to “repent” and buckle under the pressure for censorship. Without institutional support for academic freedom, what we do as senior scholars to support the student editor is unlikely to be enough. If the message is, every time you publish something that deviates from orthodoxy you may not only be subject to a Twitter mob but the University will initiate an investigation of your work, I frankly think this will make serious scholarship untenable. In Walls case, it led to his own self flagellation and public claims to be some sort of “whistleblower.”

Our policy, generally speaking, however, was to allow student editors considerable leeway; we consulted specifically about issues concerning differences of opinion among reviewers, and also how to tone down harsh book reviews. We were always able to successfully navigate potential problems through consultation and discussion. The Symposium was the first and only time we published anything of this nature; we felt that a series of responses was justified by Ewell’s bitter attack on Schenker, Schenkerian scholars, and the methodology itself, especially since the SMT, by presenting it as a statement of policy, had prevented any criticism.

I also want to say a few additional things about the panel’s questions concerning “conflict of interest.” You asked how many times I have published in the journal, and I said that had published three articles over the past 20 years. I would like to emphasize that this is a very small portion of my scholarly output, and I include a list of my publications below. The journal is important to me, but not simply as a venue

for my work and it never has been the primary venue for my publications. It also seems to me that publication in a journal by members of the board of editors or others involved in the journal is quite common, and I have never heard that considered to be a conflict of interest.

To avoid “conflict of interest,” we involved seven scholars from UNT in drafting the call for responses so as to attract both pro- and contra-Ewell contributors (this consultation is documented in the attached PDF). Respondents trusted the process, including those who supported Professor Ewell, and both points of view were indeed published. I must say, this is much more leeway than the SMT gives me and other Schenkerians to respond to Prof. Ewell, namely none. Lesser known people (Dr. Ben Graf and Levi Walls) worked with the pro-Ewell respondents so that they did not have to deal directly with Dr. Slottow and me (given our known pro-Schenker stance); we arranged matters precisely this way so that the pro-Ewell contributors would be as comfortable as possible in expressing their views. I entered at the end of the editorial process to read and correct the proofs for all but one of the responses (I had one other scholar replace me for that task). My role, and that of other editors and colleagues in the College of Music, is fully documented by the attached files. (Re. Editorial Process - there is a longer file of 126 pages available upon the committee's request, 2. Levi Walls doc - there is a longer one of 172 pages. In my opinion, the longer documents offer no new significant new information.) My contribution was read and critiqued by all of the other editors, including my student Walls, and I adopted their suggestions.

I believe you will see that the internal deliberations of the editorial board, its working correspondence presents a record of unimpeachable behavior in the editorial process. (I might point out that the SMT journal *Spectrum* has no ethics statement and does not conform to COPE.)

The second file concerns my relationship with my former student Levi Walls (2016 to July 2020), who was employed by UNT to work on the Journal. I regard him as, in part, a victim of the attack upon me, externally by the SMT, and internally by students and faculty within the College of Music. Since he is still a student at UNT, he should be protected by FERPA regulations, although according to guidelines from the Department of Education, he forfeited his right to confidentiality by his public attack on me as a university employee and on the University through his public pronouncements including his post on Facebook. In any event, this file is self-explanatory and is submitted confidentially to the internal UNT investigation. Levi made a public recantation of his work with and for me, which, and I am not alone in this observation, recalls the spirit of show trials in totalitarian societies. The documents in the attached file contradict Walls's public accusations.

I also wanted to bring to the panel's attention some additional evidence:

1. There is precedence for assembling a symposium of responses to an author without inviting the author to respond. The responses are not - indeed cannot be - vetted in the same way as scholarly articles. Such responses can be also understood to fall under the category of “commentaries” and these are handled in a variety of ways, dependent again, on the journal. It is a “grey area” with no definitive protocol. Here are some examples, to which others could be added:

<https://www.editage.com/insights/a-young-researchers-guide-to-perspective-commentary-and-opinion-articles:>

“Commentaries draw attention to or present criticism of a previously published article, book, or report, often using the findings as a call to action or to highlight a few points of wider relevance to the field. Commentaries do not include original data and are heavily dependent on the author’s perspective or anecdotal evidence from the author’s personal experience to support the argument. Commentaries are usually very short articles, of around 1000-1500 words, and are in most cases invited by editors from reviewers or experts in the field.”

<https://www.beilstein-journals.org/bjoc/instructionsCommentary>

“Commentary articles seek to provide a critical or alternative viewpoint on a key issue or provide an insight into an important development that is of interest to a large number of scientists. These narrowly focused articles are usually commissioned by the journal.”

All the pro-Schenker responses were from established Schenkerian scholars, including authors of textbooks on Schenkerian analysis. All the pro-Ewell responses were from scholars with Ph.D.s in music theory, and all received were included. The most distinguished of the pro-Ewell responses was from the chair of the Harvard music department. All authors signed publication release forms from UNT Press.

After the SMT petition was released, one on-line critic of it noted:

- **Would the 2010 *Journal of Music Theory* (Yale) special issue on Cavell's "Music Discomposed" be deserving of censure IF the editors didn't offer Cavell an opportunity to respond in the same issue?**
- **What about when multiple articles in a special journal issue deal with the work of someone who may not necessarily identify as a "scholar"? Should Lin-Manuel Miranda have been given an opportunity to respond—in the same issue—to the 2018 *American Music* (University of Illinois Press) special issue on *Hamilton*?**
- **It is highly likely that special journal issues devoted to a single scholar's work such as the 2005–2006 *Perspectives of New Music* (Princeton) issue on Benjamin Boretz don't always employ especially rigorous peer review, if any.**
- **“*The Opera Quarterly* (Oxford University Press) is a themed journal for which content is typically solicited in advance.” Quoted from Ann Lewis, Managing Editor. It is unclear whether articles are peer reviewed or not, but they are not reviewed blind.**

2. Anonymous responses are indeed published in prestigious academic journals under these circumstances: when revealing the identity of the respondent could endanger his/her life and well-being, possibly for political reasons, **and/or ability to find and retain a job or position**. The most common anonymous responses are to political events, discussions of illegal activities, embarrassing medical conditions, difficult academic situations, and unpopular viewpoints. In the case of JSS, the anonymous scholar was a recent Ph.D. in music theory who requested anonymity to protect his chances for landing a job. The fact that viewpoints opposing the application of critical race theory to music theory are now unpopular is an understatement. The vehemence of the mob-like reaction against the Journal, against the Center for Schenkerian Studies, and against me personally speaks for itself. We have also received ample evidence that many people who signed petitions against the Journal and the

symposium authors who were critical of Professor Ewell are in fact being coerced. As you know, this entire process is a scandal that has attracted national attention, something music theory very rarely does. So I have always been puzzled by criticism that one author was permitted to publish anonymously. In retrospect, this author had more foresight than we did in requesting to do so; the anonymous author foresaw the political explosiveness of this issue when we thought we were engaging in the normal course of open scholarly debate. It is also a crowning irony that at least one of the petitions, promoted by the Society for Music Theory, circulated against me personally, the Journal, and our center is itself being promoted anonymously. Apparently, it is okay to anonymously attack the publication of an anonymous article.

The following are examples of anonymous publications in scholarly work:

- ***Journal of Management Inquiry* 24.2 (2015): 214-216.** "The case of the hypothesis that never was; Uncovering the deceptive use of post hoc hypotheses."

See the editor's note that precedes the case: "Editor's Introduction: The Provocations and Provocateurs section thrives on the idea of challenging conventional thought, action, and practice. When someone wants to publish an essay anonymously, you know that essay either has the potential to be explosive or someone is assuming anonymity to protect the semi-innocent or the demonstrably guilty. The following essay is by an author who has requested anonymity for both reasons. It concerns a practice that apparently has become increasingly common in organization study: constructing hypotheses *after* analyzing the data and then presenting those hypotheses as if they were guiding the study. Unwittingly deceiving one's self is a fascinating process; wittingly deceiving others is something else entirely. Yet, if we are to believe our anonymous author, both processes can be at play. Read the piece. This one could get you going as a commentary on how questionable practices can insinuate themselves into the fabric of our field."

- Symposium with Three Anonymous Contributions (employment issues):

***Narrative Inquiry in Bioethics*, Volume 6, Number 1, Spring 2016, pp. 3-36 (Article) Published by Johns Hopkins University Press.**

Narrative Symposium: Political Influence on Bioethical Deliberation Jean–Christophe Bélisle Pipon, Marie–Ève Lemoine, Maude Laliberté, Bryn Williams–Jones, Dan Bustillos, **Anonymous One**, **Anonymous Two**, Ashley K. Fernandes, **Anonymous Three**, Thomas D. Harter, D Micah Hester, **Anonymous Four**, Mary Faith Marshall, Philip M. Rosoff, Giles R. Scofield.

- Anonymous Article (political repercussions):

***Survival Global Politics and Strategy*, Anonymous (2018) "Iran Disillusioned," *Survival*, 60:2, pp. 231-236, DOI: 10.1080/00396338.2018.144859 Published by Routledge.** To link to this article: <https://doi.org/10.1080/00396338.2018.1448598>

- Two Identified Authors, One Anonymous:

***Common Knowledge*, Volume 16, Issue 2, Spring 2010, pp. 223-232 "Decorate the Dungeon": A Dialogue in Place of an Introduction. Jeffrey M. Perl, Colin Richmond, with Anonymous (Article) Published by Duke University Press.**

- Article by an Anonymous Author (employment issues):

***The American Sociologist*, Nov., 1976, Vol. 11, No. 4 (Nov., 1976), pp. 193-198** "Reflections of an Unemployed Sociologist" Author(s): Anonymous. Source: **Published by: American Sociological Association** Stable URL: <https://www.jstor.org/stable/27702242>

- Article by an Anonymous Author (employment issues):

***Litigation*, Winter 2015, Vol. 41, No. 2, Regrets (Winter 2015), pp. 41-45** "A Woman at Big Law: No Regrets (Off the Record)" Author(s): ANONYMOUS **Published by: American Bar Association** Stable URL: <http://www.jstor.com/stable/44677753>

■ Article by an Anonymous Author (political repercussions):

***Political Geography*. Volume 62, January 2018, pp. 170-183** An interdisciplinary journal for all students of political studies with an interest in the geographical and spatial aspects of politics. The journal brings together leading contributions in the field and promotes interdisciplinary debates in international relations. "Rosewood democracy in the political forests of Madagascar."

■ Article by an Anonymous Author (political repercussions):

***Journal of Contemporary Asia* 48:3, pp. 363-394 (2018)** "Anti-Royalism in Thailand Since 2006: Ideological Shifts and Resistance," DOI: 10.1080/00472336.2018.1427021 To link to this article: <https://doi.org/10.1080/00472336.2018.1427021> **Published by Routledge.**

■ Article by an Anonymous Author (problems in academe):

***International Review of Qualitative Research*, Vol. 12, No. 3, Fall 2019, pp. 215–218.** ISSN 1940-8447, eISSN 1940-8455. © 2019 International Institute for Qualitative Research, University of Illinois, Urbana-Champaign. DOI: <https://doi.org/10.1525/irqr.2019.12.3.215> "Cleaning a Tarnished Bloodstained Anchor?" Anonymous

■ Article by an Anonymous Author (political repercussions)

***Feminist Review*. VOLUME: 82 ISSUE: MONTH: YEAR: 2006 PAGES: 118-119.** "Eyewitnesses to the murder of migrants at the Spanish border"

It is also my hope that the panel will make a strong statement about the need to protect academic freedom and open scholarly discourse at UNT (and in academic work beyond UNT). I think the example of the student editor, Levi Walls, and the pressure he was placed under to retract and renounce his scholarly interests, which I think you will clearly see in our correspondence, should serve as an example to what happens when faculty, graduate students, and even the administration submits to attacks on academic freedom. From the UNT statement on academic freedom:

Academic freedom and academic responsibility give vitality to the UNT and its mission. As such, the academic freedom to be able to freely consider or investigate important, and, **perhaps, controversial questions** [my underline] **is essential to the education of students and advancement of knowledge.**

I believe that publishing all of the responses in the Journal Symposium "by peers who are experts in the relevant subject material" - *both* pro and con - falls clearly within the responsibility of academic freedom, and "the academic freedom to be able to freely consider or investigate important, and, perhaps, **controversial** questions." I further assert that none of the responses that were published expresses support for racism or condones it. Rather, all of them disavow

racism, and some - like my own - seek an alternative way forward that will lead to genuine engagement with vital issues. We did not cherry-pick or censor the responses but published all responses from scholars with Ph.D.s in music theory, with some editing of course, and an amalgamation of the scholarly apparatus in a unified bibliography.

To support my statements about “conflict of interest” above, I am listing my publications here to show that the three articles that I have published in JSS are but a small percentage of my total output: I have bolded the three articles I published in JSS.

Books and Monographs:

Bruckner Studies, eds. Timothy L. Jackson and Paul Hawkshaw (Cambridge: Cambridge University Press, 1997). (refereed)

Cambridge Handbook on Tchaikovsky’s Sixth Symphony (Pathétique) (Cambridge: Cambridge University Press, 1999). (refereed)

Perspectives on Anton Bruckner, eds. Timothy L. Jackson, Paul Hawkshaw (Yale), and Crawford Howie (Manchester), (London: Ashgate Press, 2001). (refereed)

Sibelius Studies, eds. Timothy L. Jackson and Veijo Murtomäki (Sibelius Academy), (Cambridge: Cambridge University Press, 2001). (refereed)

Sibelius in the Old and New World: Aspects of His Music, Its Interpretation, and Reception, eds. Timothy L. Jackson and Veijo Murtomäki (Peter Lang: New York, Bern, Berlin, Bruxelles, Frankfurt am Main, Oxford, Wien, 2010).

“The Schenker-Oppe Exchange: Schenker as Composition Teacher,” *Music Analysis* 20/1 (2001) (Oxford), pp. 1-116. (refereed)

Article on “Bruckner” in *The New Grove Dictionary of Music and Musicians* ed. S. Sadie and J. Tyrrell (London: Macmillan, 2001) and Grove On-line (Oxford University Press, 2004).

Published Articles:

“Richard Strauss’s *Winterweih*e — An Analysis and Study of the Sketches.” *Richard Strauss-Blätter* XVII (1987), pp. 28-69.

“Compositional Revisions in Richard Strauss’s *Waldseligkeit* and a New Source.” *Richard Strauss-Blätter* XXI (1989), pp. 55-84.

“Mozart’s *Little Gigue* in G major — A Study in Rhythmic Shift, A Reminiscence of the Competition with Haessler?” *Mitteilungen der internationalen Mozart-Gesellschaft* XXXVII (1989), pp. 70-80.

Comment on Steven Parkany's "Kurth's Bruckner and the Adagio of the Seventh Symphony." *Nineteenth Century Music* XIII/1 (1989), pp. 74-75.

"The Enharmonics of Faith: Enharmonic Symbolism in Bruckner's *Christus factus est* (1884)." *Bruckner Jahrbuch 1987-88*, Austrian Academy of Sciences, Linz, 1990, pp. 4-20.

"Schubert as John the Baptist to Wagner-Jesus' — Large-scale Enharmonicism in Bruckner and his Models," in *Bruckner Jahrbuch 1991-93*, Austrian Academy of Sciences, Linz, 1995, pp. 61-108.

"Gabriel Fauré's Expansions of Non-Duple Hypermeter in *La Fleur qui va sur l'eau* Op. 85, No. 2." *In Theory Only* XII (November 1991), pp. 1-24.

"Schoenberg's Op. 14 Songs: Textual Sources and Analytical Perception," *Theory and Practice* XIV (1989/90 double issue), pp. 35-58.

"Bruckner's Metrical Numbers," *Nineteenth Century Music* XIV/2 (Fall 1990), pp. 101-31.

"Schubert's Revisions of *Der Jüngling und der Tod* D 545a-b and *Meeres Stille* D 216a-b," *The Musical Quarterly* LXXV/3 (1991), pp. 335-60 (American Oxford).

"The Metamorphosis of Richard Strauss's *Metamorphosen* — New Analytical and Source Critical Discoveries," in *Richard Strauss: His Life and Work*, ed. Bryan Gilliam, Duke University Press, 1992, pp. 193-241.

"Current Issues in Schenkerian Analysis." Feature review-article on *Trends in Schenkerian Research*, ed. Allen Cadwallader (Schirmer Books, 1990) and *Schenker Studies*, 1990, ed. Hedi Siegel (Cambridge University Press) for *The Musical Quarterly* LXXVI/2 (1992), pp. 242-63 (American Oxford).

"*Ruhe, meine Seele!* and the *Letzte Orchesterlieder*," in *Richard Strauss and His World*, ed. Bryan Gilliam, Princeton University Press (1992), pp. 90-138. Translated as "*Ruhe, meine Seele!* und die *Letzten Orchesterlieder*" in *Richard Strauss-Blätter* XXI (1995), pp. 84-128.

Review of *Arnold Schoenberg, the Composer as Jew* by Alexander Ringer, *Theory and Practice* 18 (1993), pp. 171-78.

"Bruckner's Rhythm: Syncopated Hyperrhythm and Diachronic Transformation in the Second Symphony," in *Anton Bruckner — Persönlichkeit und Werk*, Austrian Academy of Sciences, Linz, 1995, pp. 93-106.

"Hearing Schoenberg," review-article on Silvina Milstein, *Arnold Schoenberg. Notes Sets Forms*, Cambridge: Cambridge University Press, 1992, for the *Journal of Musicological Research* 15/4 (1995) pp. 285-311 (Gordon Breach, UK).

"Aspects of Sexuality and Structure in the Later Symphonies of Tchaikovsky," *Music Analysis* 14/1 (1995), pp. 3-25 (British Oxford).

"The Tragic Reversed Recapitulation in the German Classical Tradition," *Journal of Music Theory* 40.1 (1996), pp. 23-72 (Yale University Press).

"The Finale of Bruckner's Seventh Symphony and Tragic Reversed Sonata Form," in *Perspectives on Anton Bruckner*, eds. Timothy L. Jackson and Paul Hawkshaw, Cambridge University Press, 1997, pp. 140-208.

"'Your Songs Proclaim God's Return' — Arnold Schoenberg, the Composer and His Jewish Faith," *International Journal of Musicology* VI (1997), pp. 277-315.

"Bruckner's *Oktaven*," *Music and Letters* 86 (1997), pp. 391-409 (British Oxford University Press). Expanded version published as: "*Bruckner's Oktaven*: the problem of consecutives, doubling, and orchestral voice-leading." *Perspectives on Anton Bruckner*, eds. Timothy L. Jackson, Paul Hawkshaw, and Crawford Howie, (London: Ashgate Press, 2001).

"Dmitri Shostakovich, the Composer as Jew," in *Shostakovich Reconsidered*, eds. Dmitri Feofanov and Allan Ho, (New York, London, Paris: Toccata Press, 1998), pp. 597-642.

"'A Heart of Ice: Crystallization in Sibelius's *Pohjola's Daughter* and Other Works." Conference Report of the Second International Sibelius Conference in Helsinki, November 1995, ed. Eero Taarasti, 1998, pp. 100-123.

"Diachronic Transformation in a Schenkerian Context. A Study of the Brahms Haydn Variations Op. 56a-b," in *Schenker Studies* 2, eds. Hedi Siegel and Carl Schachter, Cambridge University Press (1999), pp. 195-237.

"Brahms's 9 *Lieder und Gesänge*, Opus 63," in *The Complete Brahms. A Guide to the Musical Works of Johannes Brahms*," ed. Leon Botstein (New York and London: W. W. Norton & Company, 1999), pp. 251-254.

"Diachronische Transformation im Schenkerschen Kontext: Brahms' Haydn-Variationen," in *Johannes Brahms. Quellen – Text – Rezeption – Interpretation. Internationaler Brahms-Kongress Hamburg 1997*, eds. Friedhelm Krummacher and Michael Struck (Munich: Henle Verlag, 1999), pp. 453-92.

"The *Adagio* of Bruckner's Sixth Symphony: The Anticipatory Tonic Recapitulation in Bruckner, Brahms, and Dvorak." In *Perspectives on Anton Bruckner*, eds. Timothy L. Jackson, Paul Hawkshaw, and Crawford Howie, (London: Ashgate Press, 2001).

"Die Wagnersche Umarmungs-Metapher bei Bruckner und Mahler" ("The Wagnerian 'Embrace' Metaphor in Bruckner and Mahler,"), in *Bruckner-Probleme, Beiheft zum Archiv für Musikwissenschaft*, ed. Albrecht Riethmüller (Stuttgart: Franz Steiner Verlag, 1999), pp. 134-52.

"Observations on crystallization and entropy in the music of Sibelius and other composers," in *Sibelius Studies*, eds. Timothy L. Jackson and Veijo Murtomäki (Cambridge: Cambridge University Press, 2001), pp. 175-275.

"A Contribution to the Musical Poetics of Dmitri Shostakovich: Observations on 'Putting the Jew back in Christ,'" in *Dmitri Schostakowitsch und das juedische musikalische Erbe*, eds. Ernst Kuhn, Andreas Wehrmeyer und Guenter Wolter (Berlin: Verlag Ernst Kuhn, 2001), pp. 19-55.

"Brucknerian Models: Sonata Form and Linked Internal Auxiliary Cadences," *Sibelius Forum II*. Proceedings from the Third International Jean Sibelius Conference, Helsinki December 7-10, 2000, Sibelius Academy, 2003, pp. 155-171.

"The Problem of the Second Group in the First Movement of Tubin's Fifth Symphony: A Schenkerian View," *Yearbook of the International Eduard Tubin Society*. Vol. 3 (2003). International Eduard Tubin Society: Tallinn, 2003. ISSN 146-7077, pp. 59-69.

Translation of Schenker's article on Mozart's A minor Sonata in *Der Tonwille*, ed. William Drabkin (New York: Oxford University Press, 2004), pp. 55-71.

"[Paul Kletzki and Reinhard Oppel: two forgotten composers](http://www.jmi.org.uk/suppressedmusic/publications/ifsmnews6.html)," *JMI International Forum for Suppressed Music Newsletter No. 6*, January 2004.
<http://www.jmi.org.uk/suppressedmusic/publications/ifsmnews6.html>

CD Program booklet for BIS CD 1399, Paul Kletzki, Third Symphony "In Memoriam," Concertino for Flute, 2004.

"*Schliesse mir die Augen beide*: an Analysis of Six Settings by Berg, Oppel, Tintner, Zilcher, and Kletzki," *A Composition as a Problem*. Vol. IV. *Scripta Musicalia*: Tallinn (2004), pp. 51-88.

"Representations of "Exile" and "Consolation" in Hindemith's *Mathis der Maler*," *A Composition as a Problem*. Vol. IV. *Scripta Musicalia*: Tallinn (2004), pp. 17-44.

"The Finale of Tubin's Fifth Symphony from a Schenkerian Perspective." *Proceedings of the International Conference "Eduard Tubin 100."* (Tallinn: Estonian Academy of Music and Theatre, 2007).

"The *Umlinie* in Hindemith's String Quartet Op. 22, Second Movement?" in *A Composition as a Problem*, *A Composition as a Problem*. Vol. V. *Scripta Musicalia*: Tallinn (2008), pp. 146-174.

"Eine Annäherung an Paul Kletzki." *Musica Reanimata* Nr. 58 (2006), pp. 6-17.

"*Hinauf strebt's* : Song Study with Carl Schachter" in *Structure and Meaning in Tonal Music: Festschrift in honor of Carl Schachter*, eds. Poundie Burstein and David Gagné, (Hillsdale, NY ; Pendragon Press, Year: 2006), pp. 191-202.

"Sibelius the Political" in *Sibelius in the Old and New World: Aspects of His Music, Its Interpretaton, and Reception*, eds. Timothy L. Jackson and Veijo Murtomäki (Peter Lang: New York, Bern, Berlin, Bruxelles, Frankfurt am Main, Oxford, Wien, 2010, pp. 69-124.

"The *Umlinie* in Hindemith's String Quartet Op. 22 Second Movement?" in *A Composition as a Problem V*, (Tallinn: Estonian Academy of Music and Theatre, 2008), pp. 146-86.

"Escaping from a Black Hole: Facing Depression in Academia," read at the National Joint Conference of the American Musicological Society and the Society for Music Theory, Nashville, 7 November, 2008, published in *Music Theory Online (MTO)* Volume 15, Numbers 3 and 4, August 2009.

"Punctus contra punctam: Hans Weisse's Counterpoint Studies with Heinrich Schenker," read at the National Joint Conference of the American Musicological Society and the Society for Music Theory, Nashville, 7 November, 2008, *The Journal of Schenkerian Studies IV* (2010), pp. 87-186.

"Thierfelder's 1935 Open Letter to Sibelius and Adorno's Critique – Some Preliminary Observations," *Säteitä* (Sibelius Academy Yearbook, 2010), pp. 10-42.

"Heinrich Schenker's Comments on Some Compositions by Reinhard Oppel," *A Composition as A Problem VI* (2012), pp. 5-95.

Obituary/eulogy for Prof. Edward Laufer, "*Musae Iovis plangite!*" in the *Society for Music Theory Newsletter* (Volume 37/2), pp. 20-21.

Program book essay for the special Festival Concert for the 150th Birthday Celebration of Richard Strauss in the National Theater of the Bavarian State Opera [Bayerische Staatsoper, Munich], June 10, 2014.

Program book essay for the Production of Richard Strauss's *Ariadne* at the National Theater for the Bavarian State Opera, June 15, 2015. *Anmerkungen zur Oper Arabella: Aspekte biografischer Verstrickungen* [Observations on the Opera Arabella: Aspects of the Biographical Omissions] in the Program Book for the performance of Richard Strauss's *Arabella* in the National Theater of the Bavarian State Opera, Munich, July 2015.

"The 'Pseudo-Einsatz' in Two Handel Fugues: Heinrich Schenker's Analytical Work with Reinhard Oppel" in *Bach to Brahms. Essays in Musical Design and Structure*, edited by David Beach and Yosef Goldenberg (Rochester and London: Rochester University Press, 2015), pp. 173-203.

"The First Movements of Anton Eberl's Symphonies in E flat major and D minor, and Beethoven's *Eroica*:" Towards "New" Sonata Forms?" in *Explorations in Schenkerian Analysis*, eds. Su Yin Mak and David Beach (Rochester and London: Rochester University Press, 2016), pp. 61-98.

"Elucidations of Post-Tonal Free Composition," *Journal of Schenkerian Studies X* (2017), pp. 23-177. **Edward Laufer Festschrift.**

"The Company You Keep:' Recipients of the Honorary Doctorates from the 1936 Heidelberg Celebration – Sibelius and Those Honored with Him," in *Jean Sibelius's Legacy*, edited by Daniel Grimley (Professor of Music, Merton College, Oxford) and Veijo Murtomäki (Professor, Sibelius Academy) (Cambridge: Scholars Press, Cambridge, UK, 2017), pp. 88-110.

"'Punctuation Form' and Expressive Contents in the First Main Period of Selected G Minor Symphonies's First Movements of the Classical Era—Kochian-Schenkerian Approaches," with Veijo Murtomäki (Sibelius Academy), *Journal of Schenkerian Studies XI* (2018), pp. 2-59. **Edward Laufer Festschrift.**

"Berg's Linear Counterpoint," under review.

“The Punctuation Forms of Mozart’s Symphonies in G minor,” under review. Co-authored with Veijo Murtomäki (Sibelius Academy).

“Sibelius and the SS,” under review.

Please note that I interpreted the mandate of the investigating committee rather more narrowly, based on Provost Crowley’s letter to me of September 7, 2020, in which she states that the focus is on Volume 12:

The university is investigating neither you nor the Journal of Schenkerian Studies. I think it is fair to presume that we agree the journal is a UNT publication, since it is housed in the Center for Schenkerian Studies and is funded by the university. As such, the university has an interest in the complaints about the circumstances surrounding Volume 12 that have come from all corners, and ensuring the journal meets the standards of a peer reviewed, academic publication. The university has the discretion, if not the obligation, to look into these circumstances. A panel of faculty with experience editing peer-reviewed journals has been appointed to do just that; not to investigate you or the journal, or to look into whether a particular policy has been violated. Hopefully, this clarification puts an end to the misinformation and mischaracterization about this matter.

My purpose in founding the Journal was to bring prestige and a reputation for excellence in the field of Schenkerian Studies to the University of North Texas. I should note that while initially Volume 12 was greeted with complaints, it has increasingly also been widely praised for its critique of Ewell. Now this controversy has become international, with primarily European scholars opposed to the SMT and UNT petitions expressing their views, for example, here: <https://heinrichschenker.wordpress.com/open-letter-on-schenkers-racism-and-its-reception-in-the-united-states/>

At the present time, articles critical of Ewell, the SMT, and unfortunately also UNT, are increasingly appearing in important *both* liberal and conservative venues across the globe. The fact that outside observers writing in both left- and right-wing news organizations can agree on anything in the current polarized climate, and especially in their criticism of Ewell and his followers, seems highly significant. Consider, for example, that the largest Israeli newspaper *HaAretz*, which is left-of-center and the equivalent to *The New York Times*, published an article here: <https://www.haaretz.com/us-news/.premium-wagner-in-yiddish-the-jewish-composer-roiling-a-texas-campus-1.9127237?v=1599309166077> critical of Ewell and the SMT. I understand that *The New York Times* has conducted its own in-depth investigation and will be publishing a report in the coming week or so. Other more conservative voices are also being raised: <https://www.nationalreview.com/2020/07/at-the-university-of-north-texas-the-mob-comes-calling-for-a-music-theorist/>

I also attach a more philosophical critique of Ewell by Prof. Bruno Chaouat of the University of Minnesota. Therefore, while the initial response on Twitter and Facebook, and the hastily assembled condemnations supported Ewell, a slower but ultimately more significant counter movement is beginning to emerge among musicians and non-musicians world-wide.

I sincerely hope that the international good will that both the Journal and the Center have generated and fostered over the years will continue to grow, and I am motivated to quickly move forward in a

positive direction. I believe that I have answered all the committee's questions clearly and in a forthright manner. Thank-you for your consideration.

Sincerely,

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