

SMT

Newsletter

*A Publication of the
Society for Music Theory*

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Volume 35
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February 2012

FROM THE PRESIDENT

There is no more appropriate way to begin this, my first message to the Society, than to thank Past President Lynne Rogers for her selfless and dedicated work during her term, and to express my personal gratitude for her wise mentoring and her unremitting efforts to smooth the transition into my presidency.



In my year as president-elect, under Lynne's inspiring tutelage, I learned a great deal about how this Society works—but the slope of my learning curve increased dramatically during and after the Annual Meeting. Although I attended as many papers in Minneapolis as possible (and was delighted by the offerings that the membership together with the 2011 Program Committee prepared for us), for me the conference consisted mostly of meetings, during which I furiously took notes and added items to my to-do list. The meetings were exhausting, but also exhilarating. I was thrilled to see so many individuals giving generously of their time to an organization for which they obviously care deeply, and to be present at the inception of a plethora of innovative ideas. I am honored to be able to work with such talented and hardworking people.

The fact that so many such people are members of this Society is one reason why I am proud to serve it as president, but there are other reasons—for example, the fact that the Society has become a more caring organization than it once was. We do our best to be inclusive and welcoming. I believe our current student members (about fifty percent of our membership!) feel much more welcome than I did when I crept furtively into my first SMT conference hotel in the late seventies. We now provide for students (and others) the opportunity of joining up with a conference guide—an excellent antidote to the intimidation and bewilderment that can be engendered by a large gathering of academics. Through the Diversity Committee we offer travel grants for students (and others) from abroad, and for those with a minority background. The Committee for Professional Development hosts a student breakfast—a lively and enjoyable event, as I discovered in Minneapolis. The Graduate Student Workshop Program allows students to work with their peers as well as with a prominent scholar and pedagogue. In short, the Society is doing a good job of assisting young members in building a network of friends and mentors who will support them throughout their careers.

We have made progress in our quest for gender equity. More work remains to be done, and a number of committees—for example, the Committee on the Status of Women and the Ad Hoc Committee on Demographics—continue to address this matter. An instance of recent and ongoing improvement in the area of equity is the effort of our editors to raise the publication rate of women scholars in our journals. Some of their creative solutions are visible in recent issues.

Accessibility for all, particularly during our conferences, is another goal that is being vigorously pursued. The Society's Accessibility Policy, established in 2010 under the aegis of Past President Rogers, is making a difference at our meetings. In this respect, too, more work remains to be done. Spurred by input from the members of the Music and Disability Interest Group, I have asked the Networking and Program Committees to discuss the possibility of live streaming of conference sessions for the benefit of those who cannot attend conferences in person. Some of the effort in the area of accessibility, however, needs to be made at a personal level. For example, session chairs in

**Society for Music Theory
2012 Executive Board**

Harald Krebs, *President*, 2013

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Lynne Rogers, *Past President*

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Janna K. Saslaw, *Vice President*, 2013

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Mary Arlin, *Secretary*, 2012

School of Music
Ithaca College
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Eric Isaacson, *Treasurer*, 2014

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Victoria Long

Executive Director (ex officio)
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OFFICER REPORTS
From the President (continued)

Minneapolis did a fine job of running (literally!) around the room to bring microphones to the questioners—but I noticed that some individuals waved away the proffered mike. At future meetings, please do speak into the mike when asking a question; there will likely be audience members who need to have your remarks amplified in order to understand them. Using a microphone is a simple way to promote accessibility.

If you are aware of improvements that need to be made or problems that need to be addressed, or if you have innovative ideas about any aspect of the Society, please contact me at president@societymusictheory.org. I look forward to working with all of you in the months to come.

—Harald Krebs

FROM THE VICE PRESIDENT

SMT's vice president has three sets of duties: to serve as liaison with Special Interest Groups (SIGs) and Regional Societies; to chair the Publication Subventions Committee; and to serve as Accessibility Coordinator.

In Minneapolis members from SIGs and the Regionals shared their ideas and concerns. Collaborating during our Annual Meeting as well as through their electronic discussions, our SIGs are vibrant and thriving. Reports from Regionals and SIGs are found in this *Newsletter* as well as on the SMT website at <http://societymusictheory.org/societies>.

Publication Subvention Grants help members recover some of the costs they incur related to research. Two changes to the guidelines for these grants have occurred. First, we now have electronic submission, with supplementary materials going directly to the vice president. Second, we have extended the limit for the submission of receipts from one year to three years. Awards are made twice annually by the Publication Subventions Committee, which I chair. Its members comprise Edward Gollin, Evan Jones, Catherine Losada, and Walter Everett. For complete guidelines please visit <http://societymusictheory.org/grants/subvention>. July 15, 2012, is the postmark deadline for the next round of publication subventions.

In 2010 the SMT Vice President assumed the role of Accessibility Coordinator between the Executive Board and the Society at large. Working with the *Ad Hoc* Committee on Disability Issues SMT adopted guidelines that have been implemented since that time. Eager to further improve the accessibility of our meetings, I welcome your comments or concerns. With special thanks to Joe Straus for his leadership, the interest group DISMUS has considerable resources on this topic, which may be found at <http://smt.esm.rochester.edu/dismus/>.

Please feel free to contact me (jksaslaw@loyno.edu) if I can assist you or your group in any way. Also, please notify me of any changes in officers for any group, so we can promptly update the Society's resources.

—Janna K. Saslaw



ACTIONS OF THE EXECUTIVE BOARD

FROM THE SECRETARY



Since the publication of the August 2011 *SMT Newsletter*, the Executive Board has passed the following motions:

1. to approve the proposed revisions to the current text in the Governance Guidelines that pertain to the Graduate Student Workshop Program (GSWP);
2. to approve the Subvention Grants recommended by the Subventions Committee;
3. to move the starting date of SMT Elections from May 1st to April 1st;
4. to approve the minutes of the 2010 Executive Board Meeting in Indianapolis;
5. to accept the Treasurer's Report for fiscal year 2010;
6. to approve that Subvention Grant recipients have a maximum of three years to submit expenses to the SMT Treasurer. Any application for an extension of the deadline for submitting expenses must be made before the expiration of the three-year deadline;
7. to approve a 3 percent cost-of-living raise for the Executive Director of 2012;
8. to accept the recommendations of the Publication Awards Committee;
9. to approve the appointment of Associate Editors for each of the Society's journals as deemed necessary and appropriate;
10. to adopt the 2012 budget;
11. to appoint an Ad Hoc Development Committee whose charge is to design a fund-raising strategy for the Society.

—Mary I. Arlin

Contacting the Society

Society for Music Theory
Victoria Long, Executive Director
University of Chicago
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Society for Music Theory 2012 Executive Board (continued)

Members-at-Large

Daphne Leong, 2012
University of Colorado
at Boulder

Elizabeth H. Margulis, 2012
University of Arkansas

Gretchen Horlacher, 2013
Indiana University

Evan Jones, 2013
Florida State University

Joseph Kraus, 2014
Florida State University

Brenda Ravenscroft, 2014
Queen's University

Future Annual Meetings

2012

November 1–4
New Orleans, Louisiana
(SMT, AMS, and SEM)

2013

October 31–November 3
Charlotte, North Carolina

2014

November 6–9
Milwaukee, Wisconsin
(SMT and AMS)

FROM THE TREASURER



The following table is a summary of the Society's financial standing for calendar year 2010. A full accounting report is available on request.

**Society for Music Theory
Treasurer's Report for Calendar Year 2010**

Income	
Member Dues	\$63,827
Incidental Conference Income	200
Donations	1,540
<i>Music Theory Spectrum</i> (UC Press)	16,144
Donation for Graduate Student Workshop Program	2,000
Interest and credit card point redemption	485
Total Income	\$84,196
Expenditures	
Executive Director (salary, benefits)	\$45,558
travel, expenses	943
Annual Meetings (Montréal expenses, Indianapolis program committee)	33,645
President (expenses)	1662
Treasurer (taxes, accountants fees, insurance, expenses)	3443
Officers Retreat (travel, accounting and legal consultants)	2537
Officers Annual Meeting Support	1720
Website maintenance	405
<i>Music Theory Spectrum</i> (editorial assistance)	3,067
Dues and Contributions (RILM, ACLS, NHA)	3,347
<i>Music Theory Online</i> (editorial assistance)	4,997
Program Committee Expenses (organizational meeting)	4,941
Publication Subventions	3,130
Publication Awards (two awards totaling \$500 paid out in 2011)	250
Travel Awards (Diversity and International)	3,000
Graduate Student Workshop Program Expenses	3,828
SMT-25 Conference Subvention (U. Mass.)	3,853
Total Expenditures	\$117,626
Net Loss (Income minus Expenditures)	\$-33,430
Funds on Hand (12/31/10)	
Savings Account	\$168,381
Checking Account	5,428
GSWP Account	151
<u>Total funds on hand, 12/31/2010</u>	<u>\$173,960</u>
<i>Total funds on hand, 12/31/2008</i>	<i>\$146,643</i>

—Eric Isaacson

COMMITTEE REPORTS

The **Publication Awards Committee** presented four awards at this year's Annual Meeting in Minneapolis.

The **2011 Emerging Scholar Award** was presented to Benjamin Levy for his article, "Shades of the Studio: Electronic Influences on Ligeti's *Apparitions*," published in *Perspectives of New Music*. Levy's work opens new territory in the analysis of electronic music, and studies the influence of electronic techniques upon the acoustic orchestral music of Ligeti. Employing sketch studies, score and spectrographic analyses, the author teases out the idiosyncratic combination of serial and electronic influences that helped shape the characteristic sound of the composer's music in the late 1950s.

Joseph Straus received the **2011 Outstanding Publication Award** for his article "Voice-Leading in Set-Class Space," published in the *Journal of Music Theory*. Straus's article clearly and persuasively lays out a notion of transformational voice-leading distance and derives therefrom laws of atonal voice leading and of atonal harmony. In dialogue with other recent work exploring the space of set classes, the author engages a polarity between chromaticity and maximal evenness to extend to the atonal world the metaphors of proximity and distance, tension and relaxation, traditionally applied to tonal music. This framework provides for analytical insights into music of Ruth Crawford Seeger and Carl Ruggles, as well as that of Webern and Schoenberg.

Danuta Mirka received the **2011 Wallace Berry Award** for her book *Metric Manipulations in Haydn and Mozart: Chamber Music for Strings, 1787–1791*, published by Oxford University Press. A bold interdisciplinary study that reveals the metrical complexities at play in eighteenth-century music, the book's dazzling display of analytical insights arises from the author's masterful combination of perspectives from late-eighteenth-century historical sources, modern music theory and cognitive psychology. In this elegantly written book, the author reveals the rich tapestry of musical cues that influence a listener's perception of meter and the metrical manipulations of eighteenth-century music.

The **Citation of Special Merit** was awarded to editor and contributor Maureen Carr for *Stravinsky's Pulcinella: A Facsimile of the Sources and Sketches*, published by A-R Editions. Carr carefully and beautifully provides facsimiles of Stravinsky's sketches and the musical material borrowed for *Pulcinella*. Accompanying them is a series of five essays that explore the ballet's musical sources, *Commedia dell'arte* origins, choreography, and aesthetics. Stravinsky's 1920 work features many of the critical markers not only of postwar French modernism, but also of the entire twentieth century. We now regard as deeply significant many of its aesthetic positions, particularly those of neoclassicism and postmodernism arising from the use and transformation of borrowed materials.

—David Clampitt



Society for Music Theory 2012 Committees

Publications Committee

Walt Everett, chair
Michael Cherlin
Gretchen Horlacher
Tim Koozin
Yonatan Malin
Joel Phillips

2012 Program Committee

Jocelyn Neal, chair
Michael Buchler
Peter Martens
Jan Miyake
Stephen Peles
Harald Krebs, *ex officio*

2012 Nominating Committee

Yayoi Uno Everett, chair
Jack Boss
Robert Hatten
Deborah Rifkin
Lee Rothfarb

Publication Awards Committee

Suzannah Clark, chair
David Bernstein
Lori Burns
Richard Ashley
Matthew Bribitzer-Stull
Shaugh O'Donnell

Committee on the Status of Women

Patricia Hall, chair
Inessa Bazayev
Jane Clendinning
Martha Hyde
Catherine Nolan
Brad Osborn
Ron Rodman
Abby Shupe

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Society for Music Theory
2012 Committees (continued)

COMMITTEE REPORTS (continued)
Publication Awards Committee

Committee on Diversity

Horace Maxile, chair
Christopher Doll
Anna Gawboy
Roger Graybill
Wendy Lee
Andrew Pau
Deborah Rohr
Alex Sanchez-Behar

Professional Development

Alfred Cramer, chair
Jenine Brown
Gilbert DeBenedetti
Johanna Devaney
Timothy Johnson
Akane Mori
Nancy Rogers
Alan Street

IT/Networking

Tim Koozin, chair
Poundie Burstein, webmaster
Sean Atkinson
Michael Callahan
Walter Everett
Marlon Feld
William Guerin
Tuukka Ilomäki
Shersten Johnson
Robert Kosovsky
Yonatan Malin
Tahirih Motazedian
Brent Yorgason

Publication Subventions

Janna K. Saslaw, chair
Walter Everett
Edward Gollin
Evan Jones
Catherine Losada

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The Publication Awards Committee invites **Nominations for the 2012 Publication Awards**, to be given for significant contributions to music theory, analysis, or history of theory. Eligibility extends to books and articles in English that were published between January 1, 2009, and December 31, 2011. Dissertations are ineligible.

- The Wallace Berry Award is given for a distinguished book by an author of any age or career stage.
- The Outstanding Publication Award is given for a distinguished article by an author of any age or career stage.
- The Emerging Scholar Award is given for a book or article published within five years of the author's receipt of a Ph.D. (or, in the case of someone who does not hold a Ph.D., before the author reaches the age of forty).
- Citations of special merit are occasionally awarded for editions, translations, reference works, or edited volumes of extraordinary value to the discipline.

Nominators should provide their own names and e-mail addresses, as well as the complete bibliographic information for each nominated work. Self-nominations are welcome. If such information is available to the nominator, please include the author's address and indicate whether the work is eligible for the Emerging Scholar Award. Submission of nominated articles in pdf format would be appreciated. Nominations must be postmarked on or before April 1, 2012. Submit nominations online at <http://societymusictheory.org/grants/publications>, by e-mail to smtpublicationawards@gmail.com, or by mail.

Suzannah Clark, Chair, Publication Awards Committee
Music Building, North Yard
Harvard University
Cambridge MA 02138

—Suzannah Clark



Publication Subvention Grants

The postmark deadlines for submitting
an application for a Publication Subvention Grant
are *January 15 and July 15*.

On behalf of the **Publications Committee** it is my pleasure to thank Matthew Shaftel for his excellent stewardship of *Music Theory Online* as he completes his term as Editor. In his three years at the journal's helm, and as a member of the Publications Committee, Matt has brought distinctive leadership, imagination, and perseverance in many ways to his work—some of it highly visible to the full Society, but much of it in important scarcely acknowledged contributions. We are all deeply grateful for your service, Matt!

The large rise in numbers of submissions to *Music Theory Spectrum* and *Music Theory Online*, the demands of a growing role of multimedia formatting in the journals' production, and the proliferation of ever-more specialized subfields has led to the appointment of an Associate Editor to each of the journals in 2012. *Spectrum*, which inaugurates its use of audio files this year with the voice of Milton Babbitt, received an all-time high of sixty-three new submissions in the year ending in September 2011, and reduced its acceptance rate to an extremely selective thirteen percent. *Music Theory Online*, which publishes four times a year (to *Spectrum*'s two), received eighty-three submissions in 2011, twenty-five percent of them accepted. Despite the large number of submissions, those coming to *Spectrum* from women are disappointingly low: five of sixty-three. *MTO* has a somewhat stronger representation in this regard with fourteen of eighty-three submissions authored or co-authored by women. Still, twenty-eight percent of *MTO*'s publications were by women, and recent issues of *Spectrum* have highlighted women's work in prominent ways, in addition to leading the field in new directions in such diverse areas as postmodernist studies, psychology, the theorizing of gendering, meaning and interpretation, the analysis of visual arts, and several jazz and rock topics, all while continuing to explore the richness of more traditional domains. The Committee continues to explore the potential advantages of an internet basis, noting that *MTO* reports roughly 320 online visits per day, and that over the past year, *MTO* welcomed at least nine visits each from more than 28,000 discrete devices.

Supplementing my own remarks as chair of the Publications Committee are reports from the editors of our two journals.

—Walt Everett



SMT ANNUAL DUES

\$85 FOR REGULAR MEMBERS

\$40 FOR STUDENT / RETIRED MEMBERS

YOUR DUES HELP SUPPORT OUR
OUTSTANDING PUBLICATIONS.

Society for Music Theory 2012 Committees (continued)

Local Arrangements

New Orleans (2012)
Inessa Bazayev, co-chair
Victoria Long, co-chair
vlong@uchicago.edu

Graduate Student Workshop Program

Joseph Straus, chair
Jocelyn Neal
John Roeder
Rebecca Simpson-Litke

•••••

Ad hoc Committees

Committee on Disability Issues

Jeff Gillespie, chair
Maureen Carr
Allen Gimbel
Jennifer Iverson
John Kochavi
Ciro Scotto

Committee on Demographics

Jennifer Bain, chair
Morwaread Farbood
Jared Hartt
Irna Priore
Richard Randall

Sustainability

Jill Brasky, chair
Philip Duker
Paul Miller
Daniel Shanahan
John Snyder

For more information about SMT's
committees, please visit
[http://societymusictheory.org/
administration/committees](http://societymusictheory.org/administration/committees).

**Society for Music Theory
Publications**

COMMITTEE REPORTS (continued)
Publications Committee

Music Theory Spectrum

Editors and Editorial Assistants

Severine Neff, Editor, 2012
Michael Cherlin, Editor, 2013–15
Christoph Neidhöfer, Reviews Ed.
Letitia Glozer, Senior Ed. Assistant
Daniel Guberman, Ed. Assistant
Vanessa Pelletier, Ed. Assistant
Emily Vigne, Ed. Assistant

Editorial Board

Mark Butler
Steven Cahn
Robert Cook
Anne Danielsen
Zohar Eitan
Edward Gollin
Jeannie Guerrero
Ryan McClelland
Danuta Mirka
Jairo Moreno
Maryam Moshaver
Robert Peck
Benjamin Steege
Marianne Wheeldon

Music Theory Online

Editors and Editorial Assistants

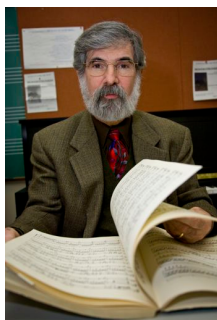
Yonatan Malin, Editor
Steven Rings, Reviews Editor
Brent Yogasen, Managing Editor
Sean Atkinson, Ed. Assistant
William Guerin, Ed. Assistant
Mitch Ohriner, Ed. Assistant
Jennie Smith, Ed. Assistant

Editorial Board

Kyle Adams
Mark Anson-Cartwright
Karen Bottge
Stephen Brown
Dora Hanninen
Gary Karpinski
Jonathan Kochavi
Catherine Losada
Nancy Rao
Joti Rockwell
Stephen Rodgers

SMT Newsletter

Joel Phillips, Editor



Submissions to *Music Theory Spectrum* have been at an all-time high over the past several years and although the acceptance rate remains very selective at some twelve percent, we are already projecting out to the fall of 2013 for accepted articles. In November 2011 we began the process of selecting an Associate Editor as a first step toward accelerating the journal's publication schedule to three or possibly four issues per year. Special topics for future issues are also being contemplated, continuing a tradition started by my predecessors Henry Klumpenhouwer and Severine Neff.

Even in the short time that I have asked members of the Editorial Board and others to read submissions, I have come to a better appreciation of the crucial work done anonymously by our readers. It is a distinct pleasure to be a part of this scholarly community. Special thanks to Severine Neff and her staff for making the transition as smooth as possible; as outgoing Editor she will still produce the spring and fall issues of *Spectrum*. I would also like to introduce our new Editorial Assistant, Emily Vigne.

—Michael Cherlin



Music Theory Online's Volume 17.4 features a series of three webinars. The first two webinars took place on January 20 and 27, respectively, when Karen Bottge (University of Kentucky) discussed her article "Reading Adorno's Reading of the Rachmaninov Prelude in C-sharp Minor" and Julian Hook (Indiana University) discussed "How to Perform Impossible Rhythms." The third webinar will take place on February 3 at 2:00 p.m. EST, when David Temperley (Eastman) will discuss his article "Scalar Shifts in Popular Music."

In each webinar the author provides an introduction after which there is an open forum for discussion. Attendees who wish to engage in the discussion may stream audio only, or both audio and video; these features presume the attendee has a microphone and video camera. Please use headphones to prevent an "echo."

Additional system requirements may be found at the following website: <http://support.anymeeting.com/index.php?/AnyMeeting/Knowledgebase/Article/View/57/95/what-are-the-system-and-browser-requirements>. Setup steps for streaming will be provided when you join the meeting.

The software permits streaming from up to six participants at a time. Those streaming will be "at the mic;" we will rotate streaming among participants as needed. Chat will also be available for questions and comments, although our preference will be for audio or audio/video participation.

Though you may join the meetings without advance registration, registrants will receive e-mail reminders about the meeting.

We especially encourage participation from colleagues outside of North America, music theorists with disabilities, and students or scholars for whom attendance at SMT meetings may be difficult or financially prohibitive.

For optional registration you may enroll at the following website: <http://www.anymeeting.com/PIID=EB53DA83834B>.

To join us at the meeting time, please visit the following website: <http://www.anymeeting.com/mtomeetings1>.

Here is a link to the issue for your consideration in advance of the meetings: <http://www.mtosmt.org/issues/mto.11.17.4/toc.17.4.html>.

Please feel free to e-mail any questions about participation and access to mt0-editor@societymusictheory.org. We look forward to open, engaging discussions!

—Yonatan Malin



The **SMT 2011 Program Committee** consisted of Lynne Rogers (*ex officio*, William Paterson University), Richard Ashley (Northwestern University), Jay Hook (Indiana University), Jocelyn Neal (University of North Carolina), Wayne Petty (University of Michigan), Robert Wason (Eastman), and Byron Almén (chair, University of Texas at Austin).

At our 2010 meeting in Indianapolis the Program Committee selected Cristle Collins Judd to be our 2011 keynote speaker. At our March 24–27, 2011, meeting in Minneapolis we considered 236 individual submissions from 244 authors and eight special session submissions from thirty-six authors and participants for a total of 242 proposals. We accepted eighty-two of the 236 proposals for presentation on the 2011 program (thirty-five percent), including six to be presented as poster sessions. Seven of the special sessions were accepted as a whole; we rejected one special session. We also read and scheduled the three sessions from the three standing committees with guaranteed slots (the Committee on the Status of Women, on Diversity, and on Professional Development).

Proposers by Gender

(Including regular submissions and special sessions)

	Male	Female	Total
Submitted	211 (75 percent)	69 (25 percent)	280
Accepted	92 (76 percent)	29 (24 percent)	121

In terms of number of submissions, the most popular topics this year were those involving form theory, popular music, neo-Riemannian and transformational theory, hermeneutics/narrative/agency, Schenkerian theory, rhythm/temporality, and borrowing/self-borrowing/influence.

**DO YOU KNOW ABOUT THESE
SMT GRANTS?**

SMT TRAVEL GRANTS

The Committee on Diversity offers two grant programs for theorists attending the SMT Annual Meeting. Theorists who belong to an ethnic minority (defined here on the basis of the majority of current SMT members) are invited to apply for Minority Travel Grants. Theorists who reside outside the United States and Canada are invited to apply for International Travel Grants. Theorists at all stages of their careers, including graduate students, are encouraged to apply. Grants typically range from US \$300–600.

For more information please visit <http://societymusictheory.org/grants/travel>.

—Horace Maxile



SMT SUBVENTION GRANTS

Twice annually the Society for Music Theory awards Publication Subventions Grants to help reimburse authors for out-of-pocket expenses associated with the preparation and publishing of any article or book in the field of music theory that has been accepted for publication. Among the possible expenses to which the fund may be applied are the copying and setting of musical examples, the payment of copyright or permission fees, the production of graphic and illustrative material, and the development of any relevant computer software, audio material, or other multimedia components essential to the text's production. The annual deadlines for submitting proposals are January 15th and July 15th.

For more information on these grants, visit <http://www.societymusictheory.org/grants/subvention>.

—Janna K. Saslaw

**SMT
Membership Reminder:**

To receive future issues of *Spectrum*, make sure to renew your membership.

To do so visit
<http://societymusictheory.org/membership>
and follow the instructions.

Dues are payable online through PayPal.

If you prefer, you may download a membership form in pdf format and mail your registration and payment by personal check or money order in U.S. funds. Send membership renewals to:

Society for Music Theory
c/o Department of Music
University of Chicago,
1010 E. 59th Street
Chicago, IL 60637

Your membership dues help support the numerous services offered by SMT—including networking services—and give you the opportunity to contribute to the Society's wellbeing. A complete listing of membership benefits may be found on <http://societymusictheory.org/>.

Moving?

To ensure that you receive your *Music Theory Spectrum* in a timely fashion, please log in to your account and change your address information at least 30 days prior to your move. If you have any questions or claims of missing issues, please contact the Executive Director,
Victoria Long
(vlong@uchicago.edu).

COMMITTEE REPORTS (continued)
2011 Program Committee

In conjunction with Victoria Long and David Headlam, we also instituted an online submission process for abstracts for the 2011 conference, with the understanding that the proposal submission process as a whole would be online in time for the 2012 conference. In addition, we arranged for exceptional model proposals from the 2010 and 2011 conferences to be placed online on the website of the Professional Development Committee.

Finally, I'd like to give my most grateful thanks to the committee members, who spent untold hours reading the proposals, made the adjudication process fair, interesting, and fun, and carefully considered many policy issues. I also wish to thank Victoria Long, David Headlam, and Mary Arlin, who answered many questions and kept the process running smoothly, and the membership of SMT for giving me the opportunity to participate in this process.

—Byron Almén



I would like to extend thanks to the previous **IT/Networking Committee** chair, Dave Headlam, and to our Technical Advisor, Tuukka Ilomäki, for their work in establishing the SMT web site in its current Dreamhost server location and for their many invaluable contributions in creating new capabilities in web-based information management that benefit our Society. Since the implementation of these improvements, members could login to their "My SMT Profile" page and submit proposals for the 2012 Annual Meeting, edit their personal information, renew their membership, and submit nominations for president elect and two members at large. Members logged in to the site also have access to the latest issues of *Music Theory Spectrum* through the JSTOR gateway.

We have completed the migration of our listings of Upcoming Events from *MTO* to the SMT home page. Thanks are due to SMT Webmaster Poundie Burstein for his work in regularly updating the new events listings. Sean Atkinson is heading up the work to automate the events listings, so that we can dynamically display listings of SMT events in other venues, including Facebook. Other new web modules currently in development include submission forms for SMT Subvention Grants and an interface for online donation to the Society.

I thank Scott Spiegelberg, Ève Poudrier, Stefan Honisch, Stephanie Lind, and Matt Schafel for their service as they end their terms. Our continuing members Poundie Burstein, Tuukka Ilomäki, Walter Everett, Marlon Feld, and Brent Yorgason are joined by new members Michael Callahan, Sean Atkinson, Shersten Johnson, Yonatan Malin, William Guerin, and Tahirih Motazedian. I also extend thanks to our *smt-talk* and *smt-announce* moderator, Robert Kosovsky.

We welcome input from the membership on any aspect of the Society's web presence. Supplementing this report is an update from our webmaster, Poundie Burstein, that highlights recent improvements to web services that the IT/Networking Committee provides our members.

—Tim Koozin

Since summer 2011 the SMT website has included a comprehensive list of worldwide events of interest to music theorists and as well as a list of the Call-for-Papers (CFP) deadlines for these events. Both of these lists are updated almost every day. Sean Atkinson developed an automated Google calendar to accompany these lists. Interested persons can link any of the listings, or even the entire Upcoming Events and CFP calendars, to their own personal Google calendars and in turn, send these to their mobile phones, PDAs, and other such devices with the click of a button. These new features may be accessed on the following pages.

Worldwide Upcoming Events List

<http://societymusictheory.org/events/upcoming>

CFP Deadlines

<http://societymusictheory.org/events/upcoming/CFP>

Google Calendar

<http://societymusictheory.org/events/upcoming/calendar>

—Poundie Burstein



The **Committee on Diversity** and the Popular Music Interest Group co-sponsored a session in Minneapolis Friday morning entitled “Your Old-Fashioned Music, Your Old Ideas:’ Prince, Minneapolis, and the Sounds of Diversity.” The papers explored multiple and intriguing perspectives on Prince’s music: Griffin Woodworth on Prince’s use of punk music values toward challenges of black masculinity constructs; Matthew Valnes on the processual nature of musical genres; Dana Baitz on productive tensions and liberatory aesthetics in the early years of Prince’s career; and Emily G. Gale on stylistic references that point directly to black musical idioms. Committee member Christopher Doll chaired the session.

To help members defray the costs of attending this year’s meeting, the committee awarded SMT Minority Travel Grants to Diego Cubero, Gabriel Navia, Margarita Rodriguez, Daphne Tan, and Joyce Yip. Our International Travel Grant recipients were Tamara Balter and Jan Philipp Sprick. Our Local Outreach Initiative helped bring two undergraduate students from the University of Minnesota. We received a good number of applications for the last round of grant funding. If there are other societies, organizations, or groups that should receive announcements for our upcoming grant cycle, please let us know.

For their contributions to the committee, we thank the members rotating off: Alexander Sanchez-Behar and Deborah Rohr. We also welcome new committee members Cynthia Gonzales and John LaTartara.

Lastly, the SMT Committee on Diversity seeks to promote the diversity—of race and ethnicity, culture, values, and points of view—within the Society. To this end, the committee fosters thought on and provides support for: an environment supportive of racially and ethnically diverse communities within the Society, the production of knowledge from distinctive viewpoints, the recruitment and training of minority graduate students and the study of music from underrepresented groups.

If anyone wishes to be more involved with these activities, please contact me at hmaxile@colum.edu or (312) 369-7981.

—Horace J. Maxile, Jr.



The **Committee on the Status of Women** sponsored a session titled “The Current State of Feminist Scholarship in Music Theory,” which featured invited speakers Fred Maus, Marion Guck, Marianne Kielian-Gilbert and Judy Lochhead. For the joint conference next year, we are planning a combined presentation with representatives of the AMS Committee on Women and Gender and SEM’s Section on the Status of Women.

We will be updating the website with newly created bibliographies on women composers, gender and feminist topics. We hope these materials will be useful for teaching, along with the analyses of music by twentieth-century women composers compiled from last year’s panel.

CSW heartily welcomes new members Brad Osborn and Jane Clendinning, who replace outgoing members Gabe Fankhauser and YouYoung Kang. We are very grateful for Gabe’s invaluable computer assistance, as well as YouYoung’s work on the mentoring program.

During our business meeting at Minneapolis, the committee had a very productive discussion with the past and present editors of *Music Theory Spectrum* and members of the executive board about how to encourage more women to submit articles to *Spectrum*. During the Open Brown Bag Lunch, we discussed research areas in which women are currently involved, for instance, pedagogy, women composers, gender theory and world music, that are less represented in *Spectrum*. In addition to the mentoring program that already exists to evaluate proposals for papers by women at the annual conference, we would like to mentor women who are submitting articles for publication in *Spectrum*.

Finally, we will be polling SMT members to ascertain their childcare needs to help us plan viable options, for instance, a childcare service that would be available at the annual conference.

—Patricia Hall

Following the Annual Meeting in Indianapolis, the **Professional Development Committee** wishes to thank:

- the conference guides who gave of their time and experience; the new and relatively new conference attendees who sought guides so as to make the most of the meeting; and PDC member Akane Mori for coordinating the Conference Guides program;
- the panelists in the PDC's special session on Reaching Beyond the Field: Walter Everett (University of Michigan), Sumanth Gopinath (University of Minnesota), Elizabeth Hellmuth Margulis (Universities of Arkansas and Cambridge), and Dmitri Tymoczko (Princeton University), who generously shared their experience and insights as regards the relationship of music theory to the rest of the world; and also all of those who attended this special session and joined in the discussion;
- the convivial group who attended the Student Breakfast, hosted by PDC member Alan Street. As an indication of how many were in attendance, eighty-four students entered their names in the raffle for a substantial set of back issues of *Music Theory Spectrum*. Congratulations to the winners: Sarah Cochran (Buffalo) and Martin Ross (University of Nebraska-Lincoln);
- and the five c.v. reviewers who offered their insights to SMT members preparing job applications: Taylor Greer (Pennsylvania State University), Rebecca Jemian (Ithaca College), YouYoung Kang (Scripps College), Rebecca Leydon (Oberlin College Conservatory), and Ryan McClelland (University of Toronto); and PDC member Patrick McCreless, who organized the c.v. review session.

A number of years ago the Professional Development Committee developed a mentoring program designed to pair individuals at all career stages with other SMT members willing to share their expertise and lend support. A year ago, as was noted in these pages, the PDC placed that program on hiatus because of recent low demand, among other reasons. At our recent meeting in Indianapolis we decided to discontinue the program. Because it is still a goal of the PDC to find ways to make good mentoring happen for all who need it, the PDC will propose a special session for the 2012 Annual Meeting devoted to mentoring—how to find it, how to offer it—and related topics.

The Society for Music Theory Graduate Students page on Facebook is intended to offer students their own forum for announcements and discussion. It now has 219 members. For more information, see the PDC website at <http://societymusictheory.org/administration/committees/pdc>.

During the 2011 SMT Annual Meeting, two hard-working members rotated off the Professional Development Committee: Patrick McCreless (Yale University), a former Chair of the Committee; and Jan Miyake (Oberlin College Conservatory). As we thank them for their service, we welcome new members Nancy Rogers (Florida State University) and Jenine Lawson Brown (Eastman School of Music).

—Alfred Cramer



The SMT **Graduate Student Workshop Program** (GSWP) conducts educational workshops for graduate students in music theory and musicology at the Annual Meeting of the Society for Music Theory. Led by outstanding scholars, these are interactive sessions that emphasize instruction, participation and collaborative learning. At the Annual Meeting in New Orleans this fall, the GSWP will offer workshops led by Walt Everett and Ian Quinn (with a possible third workshop to be named later).

Participants will be randomly selected from the eligible pool of applicants. Admission is open to all graduate students in good standing other than those from the school of the workshop leader. The deadline for applications will be April 1, 2012; see the website for details. This is a wonderful educational opportunity and we encourage applications.

—Joe Straus



The SMT **ad hoc Committee on Sustainability** seeks to minimize the environmental footprint of our national meetings in ways that enhance the professional activities of the Society and the accessibility of meetings to all members. At our October 28 meeting, we welcomed John Snyder and Paul Miller to the committee, and thank Yonatan Malin—without whose efforts this committee would not exist—and Michael Buchler for their service, involvement, and input.

Over the course of the year, we will compile a list of sustainability issues and begin to communicate with the regional theory societies. We are also investigating the possibility of making select events from our national conference available to SMT members who cannot (or choose not to) travel. Finally, we are excited to report on

Daniel Shanahan and Paul Miller's work on an optional iPhone/iPad app for the SMT conferences, which would contain both the program and abstracts. (Please note that there are no plans to get rid of the program and abstract books!) We hope to make the app available for the 2013 meeting in Charlotte, NC.

If anyone wishes to become more involved with issues of sustainability in our society, please do not hesitate to contact me at brasky@usf.edu. We welcome all inquiries.

—Jill T. Brasky



A group of SMT members is hoping to form a new Interest Group called **Balancing Work and Family** (or SMT-WORKFAM for short). If there is sufficient interest within the Society, we will convene a meeting in New Orleans, and perhaps start an online networking site before then.

To develop a mission statement and an action agenda that reflects current needs in the SMT, we invite feedback regarding which work-family issues the interest group should focus on. At present, two issues appear most relevant or urgent: (1) childcare options at conferences; (2) strategies for balancing work and family as time-to-Ph.D. lengthens in many graduate programs, and universities limit the number of years they support graduate students financially. For more information please e-mail Clare Eng at clare.eng@belmont.edu.

—Clare Sher Ling Eng

NEWS FROM INTEREST GROUPS

The **Pedagogy Interest Group** met on Friday, October 28th during the thirty-fourth Annual Meeting of the Society for Music Theory. Steven Laitz and Jena Root made a presentation about updates to the website of the *Journal of Music Theory Pedagogy* that will include supplements to the journal, pedagogical resources, notices of upcoming events, peer tutoring, and other opportunities. One feature of the new website—an online music-theory tutoring service—is currently being hosted on another site: <http://musictheorytutor.weebly.com/>.

Daniel Stevens was thanked for all his hard work arranging this year's special SMT session on technology in the music theory classroom. Thanks are also due to Betsy Marvin and Nancy Rogers for their assistance in assessing and evaluating the many proposals for this very well received Friday evening session.

Daniel Stevens, Stefanie Acevedo, William Helmcke, and Kendra Rutgers have volunteered to add content and functionality to our new website, which may be found at <http://societymusictheory.org/societies/interest/pedagogy>.

We briefly discussed the fact that we do not have bylaws for our organization. Everyone seems to feel that this is for the best; it keeps things informal and makes us flexible. However, I did mention that there is no length of term for the Chair of the group. Nonetheless, I will be stepping down at some point!

There followed some discussion of what special sessions to propose for 2012 and 2013. The group decided that a special session on incorporating world music into the undergraduate curriculum would be especially timely for 2102, because we will be meeting jointly with SEM and AMS. Laurel Parsons volunteered to contact some SEM members and explore this possibility. For the 2013 meeting, there was much interest in holding another session on the teaching component of the job interview. We are raising this possibility with the Professional Development Committee.

—Gary Karpinski



The **SMT Interest Group on Improvisation** met for the first time on October 29th in Minneapolis. We were pleased to have in attendance at our inaugural meeting a sizable and enthusiastic contingent of SMT members, as well as Scott Currie, the chair of our affiliate group SEM Improvisation. At the meeting, we heard two presentations, "Messiaen as an Improviser" by Vincent Benitez and "Improvisation Studies and Music Theory" by Paul Steinbeck. We also discussed the importance of improvisation—a near-universal but under-researched musical practice—to the field of music theory, to music scholarship more broadly, and to other humanistic and scientific disciplines that study the behavioral, cognitive, performative, philosophical, and social aspects of improvisation. We resolved to contribute to the advancement of improvisation research in several areas, including historical and contemporary performance practices, spiritual and philosophical perspectives on improvisation, theory/musicianship pedagogy, and studies of improvisation in musical styles not ordinarily researched by theorists. At the meeting's end, we chose four officers: Paul Steinbeck, chair; Vincent Benitez, vice-chair; Chris Stover, communications officer; and Corey Stevens, webmaster.

People who wish to become involved with the SMT Improvisation Interest Group can visit our new website

(<https://sites.google.com/site/smtimprovisation>), join our discussion group (<http://groups.google.com/group/smt-improvisation>), or read the next issue of this *Newsletter*, which will contain a preview of our activities for the upcoming 2012 Annual Meeting in New Orleans, some of which will be produced in collaboration with SEM Improvisation.

—Paul Steinbeck



The **Popular Music Interest Group**, in collaboration with the Committee on Diversity, co-sponsored a special session at the SMT Minneapolis conference examining the music of Prince. The session was titled “‘Your Old-Fashioned Music, Your Old Ideas’: Prince, Minneapolis, and the Sounds of Diversity.” Chaired by Christopher Doll (Rutgers University), it featured papers given by Griffin Woodworth (MakeMusic, Inc.), Matthew Valnes (University of Pennsylvania), Dana Baitz (York University, Toronto), and Emily M. Gale (University of Virginia). At the PMIG meeting, the group also featured a presentation and discussion led by Justin London entitled “Metric Fake-outs and Surprises in Popular Music.”

The PMIG elected a new chair, Anna Stephan-Robinson. The PMIG is currently collaborating with the popular music groups within AMS and SEM on a joint session for the New Orleans conference in 2012.

The PMIG is pleased to announce the formation of a publication award, defined as follows:

The Outstanding Publication Award from the Society for Music Theory’s Popular Music Interest Group exists to acknowledge the best article, essay, or book involving the theory and/or analysis of popular music. Any work published within two years of the application deadline is eligible, and publications can be nominated both by the authors themselves and by other scholars. The prize will be given at the Society for Music Theory conference each year during the PMIG business meeting, and it will be determined by a three-person Award Committee consisting of a) the PMIG chair; b) the previous year’s winner; and c) a volunteer scholar agreed upon at the PMIG business meeting. The initial Award committee consists of Anna Stephan-Robinson, Nicole Biamonte, and Adam Krims. Award recipients are ineligible to compete for the award in subsequent years. Applicants and those wishing to nominate publications should send references and, if possible, electronic copies of the work to the PMIG chair. The deadline for the 2012 award is May 1, 2012.

Edited by Trevor deClercq, our website is now found at <http://societymusictheory.org/societies/interest/popularmusic>. The PMIG discussion list continues to reside at http://lists.societymusictheory.org/listinfo.cgi/pop_analysis-societymusictheory.org.

I will welcome your suggestions, corrections, and questions via e-mail (annastephanrobinson@gmail.com).

—Anna Stephan-Robinson



The **Mathematics of Music Analysis Interest Group** hosted two events at the conference: a highly informative workshop, *Computational Approaches to Music Analysis* and, at our regular meeting, a stimulating series of three papers on topics in scale theory. The workshop was programmed by SMT and included presentations by Marowead Farbood, Panayotis Mavromatis, and Kris Shaffer and a tutorial on programming by Richard Plotkin and on the music21 framework by Christopher Ariza and Michael Cuthbert. Papers for our scale theory colloquium were presented by Marek Žabka, “Hierarchy and Maximal Evenness in Two Dimensions,” Jon Wild “Commensurability in Tone System Generators,” and Norman Carey, “Rich Words and Musical Palindrome.” The group invites proposals for events to host at our regular meeting time at the 2012 conference in New Orleans.

—Jason Yust



The **Jazz Interest Group** (SMT-Jz) held its seventeenth annual business meeting on Friday, October 28, 2011 at the Marriott City Center, Minneapolis. Keith Salley and Nicole Biamonte announced the Friday-evening jazz jam session and arranged for a local rhythm section to participate; those players were paid from funds donated by jam session listeners and participants. Thanks to Keith and Nicole for their work in organizing this.

Nicole Biamonte described the ongoing work of the NASM Task force, begun by Patricia Julien and consisting of Nicole (chair), Dariusz Terefenko, and Garrett Michaelsen. She provided interested members with their document in progress, “Integrating Jazz Materials into the Undergraduate Theory Curriculum,” and would like to solicit feedback regarding the document as well as further directions for the committee. Further discussion will take place online.

The SMT-Jz listserv has been in abeyance since Steve Larson’s tragic death. Janna Saslaw (Loyola University New Orleans) will now be hosting the listserv. To request to be placed on the listserv, please e-mail Janna (jksaslaw@loyno.edu).

Following a request to announce any recent jazz publications or presentations, David Smyth described a recent paper given at the October 19–22 UT Austin Music and Architecture Conference: “Warps, Ribbons, Crumpled Surfaces and Superimposed Shapes: Surfing the Contours of Miles Davis’s ‘Lost Quintet’” by Michael Veal. Another participant described the recent work of Olivier Senn, particularly the Lucerne Audio Recording Analyzer (*LARA*), music analysis software that provides detailed microtiming calculations.

The participants discussed possible avenues for the 2012 SMT-Jz business meeting. Consideration was given to the following possibilities with further discussion to take place online.

- New Orleans
- Rhythm (either as a counterpart to the topic of unusual harmonic progressions from the 2010 meeting or by considering “second-line” rhythm as an outgrowth of New Orleans traditions)
- Steve Larson’s work, in particular relating his notion of musical forces to jazz contexts

The bulk of the meeting was given over to a Transcription Panel. Three participants (Chris Stover, Rene Daley, and Keith Salley) provided their own transcriptions of the Sonny Rollins solo on “All the Things You Are,” from the album *Sonny Meets Hawk*. Following the three presentations, Robert Wason provided a response, addressing issues, discrepancies, and problems encountered with the three jazz transcriptions.

The online searchable jazz theory bibliography, created by Kent Williams and Henry Martin, is available at <http://music.uncg.edu:2001/>. Please direct suggestions for improvements to Kent (jkwillia@uncg.edu) or Henry (martinh@andromeda.rutgers.edu). Established and maintained by James McGowan, SMT-Jz’s website is: <http://societymusictheory.org/societies/interest/jazz>.

Inquiries about SMT-Jz can be addressed to the chair, Keith Waters (Keith.Waters@colorado.edu).

—Keith Waters

Chaired by Ben Bierman and including members Scott Cook and Chris Stover, the **SMT-Jz Publications Award Committee** is pleased to announce that Keith Waters received the 2011 SMT-Jz Award for Jazz Scholarship for his book *The Studio Recordings of the Miles Davis Quintet, 1965-68* (Oxford University Press, 2011). At the 2011 Annual Business Meeting, the Jazz Interest Group voted to rename this award “The Steve Larson Award for Jazz Scholarship,” in honor of the highly influential and widely admired jazz scholar who passed away in 2011. The 2012 SMT-Jz Publication Award Committee will include Scott Cook (chair), Chris Stover, and Janna

Saslaw. The Jazz Interest Group thanks its members for their valuable service on this committee.

—Poundie Burstein



The **Music Cognition Interest Group** noted with enthusiasm that many sessions at the 2011 Annual Meeting were devoted to or related to cognition. The Saturday morning “Empirical Studies” session grouped presentations that were methodologically focused yet diverse in terms of their musical style. Other cognitive and/or empirical work was peppered throughout the conference—appearing in sessions on pedagogy, performance, and the poster session.

The Music Cognition Interest Group itself presented a panel on corpus studies, a research approach that has become established in the cognition world, and which is also emerging as a tool for a wide variety of music-theoretical studies. Josh Albrecht (Ohio State University) gave a brief demonstration of the Humdrum Toolkit before presenting “Mode-finding algorithms and the emergence of tonality,” in which accepted early eighteenth-century key profiles were used as a basis from which to work backward in fifty-year chunks and discover the essential differences between the pitch collections of those eras. Leigh VanHandel (Michigan State University) presented “Data Studies and music theory: not mutually exclusive after all,” using findings from her own song corpus to answer the types of theoretical and analytical questions commonly posed in our discipline. Ian Quinn (Yale) presented a meta-level discussion of the different ways in which we can investigate and define tonality and its origins under the title “A corpus-based approach to tonality.” Vasili Byros (Northwestern University) concluded the panel with “Quo vadis corpus?” in which he justified interpreting a corpus as a metaphor for musical experience and then discussed how corpus studies may thus assume cognitive significance in a predictive, descriptive, and/or transformative capacity.

Please direct questions or comments about the group and its activities to Peter Martens (peter.martens@ttu.edu).

—Peter Martens



The **Music Informatics Group** (MIG) is a forum for music theorists who are interested in using technology for investigating musical questions. Topics of interest include, but are not limited to: computer modeling, software tools for theory and analysis, music repre-

sentations, new visualization techniques, optical music recognition, music databases and digital libraries, search and retrieval techniques, and electronic publishing.

For information about MIG please visit the SMT page at <http://societymusictheory.org/societies/interest/SMTinformatics>. This SMT page includes a link to the MIG website and details about subscribing to our mailing list. Questions about the Music Informatics Group can be directed to Johanna Devaney (j@devaney.ca).

—Johanna Devaney



The **Music and Philosophy Group** is delighted to report on two sponsored events at the Annual Meeting in Minneapolis. At our business meeting position papers by Ben Steege (Columbia University) and Amy Cimini (University of Pennsylvania) opened a wide-ranging discussion of Veit Erlmann's new book, *Reason and Resonance*. Given the text under consideration, there was a stimulating dialog about the relationship of music theory to recent work in auditory culture and sound studies. A few hours after our business meeting, we presented a special session on the theme, "Voice: Media or Mediation?" The panel brought together work on the history of music theory, psychoanalysis and the vocalicity of hysteria, issues of subjectivity and its musical construction in lyrical song, and recent deconstructive theory. The papers included: Andre Redwood (Yale University), "Beyond Mechanics: Voice as Mediator in the *Harmonie Universelle*"; Jonathan De Souza (University of Chicago), "Rousseau, Stiegler, and the Technical Mediation of Voice"; Christopher M. Barry (University of Wisconsin-Madison), "A Cinematics of the Lyric Song-Subject"; and Clara Latham (New York University), "Rethinking the Intimacy of Voice and Ear: Intimacy, affect, and pleasure in the discourse of hysteria." We thank the participants, the audience—and our chair, Marion Guck (University of Michigan)—for a wonderful panel. The Group is currently putting together a proposal for next year's conference.

We welcome all strands of philosophical thought (analytic, continental, historical, etc.), seek to create a generous intellectual community for those interested in music and philosophy, and encourage everyone with an interest in music and philosophy to become involved. Working to keep our community vibrant online, we welcome the ideas and contributions of new members. For more information, please contact Brian Kane (brian.kane@yale.edu).

—Brian Kane

Other SMT News

MILESTONE FOR SMT FOUNDER ALLEN FORTE

On December 23, 2011 our founder, first president, and honorary lifetime member Allen Forte turned 85. We wish Allen a happy belated birthday, and many happy returns. We honor him for his vision during the



formative years of our Society; for his transformative contributions in a variety of sub-disciplines of our field; for his astounding productivity; and for his beneficent impact on the lives of so many of us who have learned from him, either directly or through his writings.

—Harald Krebs

In Memoriam

BRUCE CAMPBELL (1948–2011)

Long-time SMT member Bruce Campbell passed away December 29, 2011. Recently retired in 2010 from Michigan State University, Bruce also taught at Yale University, Connecticut College, and the Eastman School of Music.



Bruce was awarded degrees from Brandeis University, the Juilliard School of Music, and Yale University, as well as an associate certificate from the American Guild of Organists. An active organ recitalist, Bruce was also a published composer and arranger. His music theory articles and reviews appear in the *Journal of Music Theory*, *Music Theory Spectrum*, and *The Journal of Music Theory Pedagogy*. Bruce had a passion for hiking, traveling, and bagpipe playing, and had recently spent three months living and working in Scotland's Iona Community.

I met Bruce in the fall of 1991, having just arrived in East Lansing as the then-ABD husband of Michigan State's new horn professor. Bruce and I talked several times about the field and about our Eastman experiences, and he arranged for me to teach his sixteenth-century counterpoint class while he was on Sabbatical the following term. I learned later that the school's director would have cancelled the class in Bruce's absence, but that Bruce suggested it should be offered and expressed his comfort with my teaching it. It was a generous thing

IN MEMORIAM (continued)
Bruce Campbell

to have done; the graduate counterpoint classes were always a point of pride for him. He saw that this was an important opportunity for me, and put aside any concerns he had in order to give me my first professional teaching experience beyond that of a TA. A few years later I joined the faculty on a full-time basis and we were colleagues in the theory department until his departure in the spring of 2010.

Bruce was a remarkable and complex colleague. Principled, uncompromising, munificent, gracious, obstinate, pugnacious—he could be all of these things, sometimes in striking combinations. He was an authentic musician; he played, he composed, and was the only person I ever knew (or even heard of) who had completed every single exercise in the Aldwell-Schachter workbooks!

Bruce always found joy in the best students, those who understood the depth of what he had to offer. Though I was terribly saddened by the news of what I expected would be a long and adventurous retirement cut short, I have been heartened by the communications from many former students, who have expressed how very much Bruce's teaching has meant to them these years later.

Bruce is survived by his wife, Sulin; daughters Melody and Fiona; and sons Irvin and Andrew. Contributions in memory of Bruce may be made to the Memorials and Tributes Lockbox, 3816 Paysphere Circle, Chicago, IL 60674.

—Gordon Sly and Leigh VanHandel



“Most theorists devote a great deal of their time to educating undergraduates yet regard anything remotely pedagogical as somehow leprous.”

—Bruce Campbell

From his 1982 *Journal of Music Theory* review of *Guidelines for College Teaching of Music Theory* by John D. White.

NEWS FROM REGIONAL SOCIETIES

The twenty-seventh annual meeting of the **New England Conference of Music Theorists** will be held Friday and Saturday, April 20–21, 2012 at Connecticut College in New London, Connecticut. Keynote Speaker Scott Burnham (Princeton University) will discuss especially interesting uses of dissonance in Mozart, with some references to Beethoven, Schoenberg, and Babbitt. The 2012 Program Committee consists of Ed Gollin (Williams College), chair; Suzannah Clark (Harvard University); and Deborah Stein (New England Conservatory).

An election will be held for the position of Secretary. The membership of the Nominating Committee is being determined and will be announced shortly. Local Arrangements chair for the 2012 meeting is Margaret Thomas (Connecticut College). The NECMT officers are Roger Graybill (New England Conservatory), President; Yonatan Malin (Wesleyan University), Treasurer; and Ron Squibbs (University of Connecticut), Secretary. For further details and updates, please visit the NECMT website at www.necmt.org.

—Ron Squibbs



Music Theory Midwest's twenty-third annual conference will be held May 18–19, 2012 at the University of Michigan, Ann Arbor. Kyle Adams (Indiana University) chairs the program committee. Robert Morris (Eastman School of Music) will deliver the keynote address and Northwestern University colleagues Robert Gjerdingen and Vasili Byros will lead our annual pre-conference workshop, titled “Hearing Schemas/Schema Hearings.” The chair of local arrangements is Aleksandra Vojcic (University of Michigan). Complete conference and workshop details may be found on the MTMW website at <http://www.wmich.edu/mus-theo/mtmw/>.

MTMW draws its officers and executive board from the Great Lakes and Great Plains states, including Michigan, Ohio, Kentucky, Wisconsin, Indiana, Illinois, Minnesota, Iowa, North Dakota, South Dakota, Kansas, Nebraska, Missouri, Tennessee, Oklahoma, and Arkansas. Officers include President Scott Murphy (University of Kansas); Secretary Stan Kleppinger (University of Nebraska–Lincoln); Treasurer Nora Engebretsen (Bowling Green State University); Area Representatives Kyle Adams (Indiana University), Anna Gawboy (Ohio State University), Jennifer Iverson (University of Iowa), Sarah Reichardt (University of Oklahoma); and Student Representatives Olga Sanchez Kisielewska (Northwestern University) and Haley Beverburg Reale (University of Michigan). David Loberg Code (Western Michigan University) maintains the MTMW website.

REGIONAL AND AFFILIATE THEORY SOCIETY CONTACTS

Canadian University Music Society

Lynn Cavanagh
lynn.cavanagh@uregina.ca

Columbia Music Scholarship Conference

www.columbia.edu/cu/cmssc

CUNY Graduate Students in Music

nperley@gc.cuny.edu

Music Theory and Musicology at CCM

Steven D. Matthews
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Music Theory Society at Florida State University

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Indiana University Graduate Theory Association

Christy Keele
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McGill Music Graduate Students' Society

mgss.pgss@music.mcgill.ca

Michigan Interdisciplinary Music Society

Michael Mauskapf
mauskapf@umich.edu

Midwest Graduate Music Consortium

Richard Adams
rmadams@wisc.edu

(continued on page 19)

NEWS FROM REGIONAL SOCIETIES (continued)

MTMW welcomes members from all geographic areas. Annual dues are \$20 for regular membership, \$30 for joint membership, \$15 for emeritus membership, and \$10 for students, and may be posted to Nora Engebretsen, MTMW Treasurer, 3146 Moore Musical Arts Center, Bowling Green State University, Bowling Green, OH, 43403-0001, norae@bgsu.edu. Donations to the Arthur J. Komar Student Award are always welcome.

—Stanley V. Kleppinger



The **Music Theory Society of New York State** is holding its annual elections this year by e-mail for the first time. It has not been possible to install an automatic voting system through our society website. Secretary Philip Stoecker will take responsibility for ensuring voter anonymity. The society thrives on nominations and voting for vacant positions.

Our forty-first annual meeting will take place at Hunter College of the City University of New York, March 31–April 1, 2012. The program committee, comprising William Marvin (Eastman School of Music), chair; Christopher Doll (Rutgers University); Jonathan Dunsby (Eastman School of Music), *ex officio*; Rebecca Jemian (Ithaca College); Sarah Fuller (SUNY at Stony Brook), has selected twenty papers from seventy-two proposals received. Our keynote speaker will be Joel Lester (Mannes College). Local arrangements chair is Philip Ewell (Hunter College).

The 2013 annual meeting will be held at SUNY at Stony Brook, dates to be announced. The program chair will be Sigrun Heinzelmann (Oberlin College Conservatory) and local arrangements will be chaired by Judy Lochhead (SUNY at Stony Brook). We anticipate that the Call for Papers will be announced at our 2012 annual meeting.

Responses to the redesign of *Theory and Practice* by Seth Monahan and Matt BaileyShea, with Vol. 35 (2010), have been unanimously positive. Beginning in 2012, the reviews editor of *Theory and Practice* will be José Martins (Eastman School of Music).

—Jonathan Dunsby



The **Texas Society for Music Theory** will hold its thirty-fourth annual meeting this spring at Texas Christian University in Fort Worth, Texas. Blaise Ferrandino is the local arrangements coordinator. The keynote address will be given by Elizabeth West Marvin (Eastman School of Music). The program for the 2012 conference will be posted in the beginning of February on our website at <http://tsmt.unt.edu/>.

Current TSMT officers are Matthew Santa (Texas Tech University), president; Graham Hunt (University of Texas at Arlington), president-elect; Philip Baczewski (University of North Texas), secretary; and Andrew Davis (University of Houston), treasurer. The Executive Board includes these officers, along with Sean Atkinson (University of Texas at Arlington), Chris Bartlette (Baylor University), Eric Lai (Baylor University) and John Snyder (University of Houston). The program

committee for this year's meeting consists of James Buhler (University of Texas at Austin), Frank Heidlberger (University of North Texas), Timothy Koozin (University of Houston), and Barbara Wallace (Dallas Baptist University).

For additional information about TSMT, please contact Matthew Santa via e-mail at matthew.santa@ttu.edu or by phone at (806) 742-2270, ext. 273. The TSMT website, maintained by Philip Baczewski, is located at <http://tsmt.unt.edu/>.

—Matthew Santa



The program committee of the **Music Theory Society of the Mid-Atlantic** is reviewing proposals for its tenth annual meeting, which will take place at the University of Delaware, Newark, Delaware on March 30–31, 2012. Chaired by Rachel W. Hall (St. Joseph's University), the committee consists of Fernando Benadon (American University), Jon Kochavi (Swarthmore College), Edward Latham (Temple University), and Eric McKee (The Pennsylvania State University). Professor Joseph N. Straus (Graduate Center, City University of New York) will deliver a keynote address titled "Theorizing Music, Theorizing Disability." He will also conduct a professional development workshop for graduate students and faculty entitled "Harmony and Voice Leading in the Music of Igor Stravinsky." Information regarding the meeting will be posted at our website: <http://www.mtsma.org>. Membership in MTSMA is free; simply contact Rachel Bergman at rbergman@gmu.edu if you wish to join.

—Vincent Benitez



The annual conference for **Music Theory Southeast** (MTSE) will be held at Emory University during March 9–10, 2012. It will feature a keynote address given by Robert Hatten (University of Texas at Austin). Our Graduate Student Workshop will be led by Nancy Rogers (Florida State University). The Program Committee for 2012 consists of Danny Jenkins (University of South Carolina, chair), Evan Jones (Florida State University), Karen Bottge (University of Kentucky), Philip Rupprecht (Duke University), Dave Easley (Florida State University, student representative), and Yayoi Uno Everett (Emory University, *ex officio*).

MTSE draws its officers from Florida, Georgia, South Carolina, North Carolina, Virginia, and West Virginia, but welcomes members from all geographic areas. Current officers are Yayoi Uno Everett (Emory University), president; Hiu-Wah Au (Appalachian State University), treasurer; Adam Ricci (UNC–Greensboro), secretary; Guy Capuzzo (UNC–Greensboro) and Jill Brasky (University of South Florida), members-at-large. Please visit our new website, which can be found at <http://jazztheory.uncg.edu/mtse/>.

—Yayoi Uno Everett



REGIONAL AND AFFILIATE THEORY SOCIETY CONTACTS

(continued)

Music Theory Society of the Mid-Atlantic

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Music Theory Southeast

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New England Conference of Music Theorists

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(continued on page 20)

**REGIONAL AND AFFILIATE
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(continued)

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**South Central Society for
Music Theory**

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Texas Society for Music Theory

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**West Coast Conference of
Music Theory and Analysis**

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**Western Ontario Graduate
Student Symposium**

Laura Cooke
lcooke2@uwo.ca

NEWS FROM REGIONAL SOCIETIES *(continued)*

The twenty-first annual meeting of the **West Coast Conference of Music Theory and Analysis** will be held during March 2–4, 2012 at the University of Oregon’s School of Music and Dance in Eugene, Oregon. Our keynote speaker will be Robert Hatten (University of Texas at Austin). Invited speakers and performers include Gary Karpinski (University of Massachusetts-Amherst), Harald Krebs (University of Victoria), Henry Martin (Rutgers University), Steve Strunk (Catholic University), and Keith Waters (University of Colorado-Boulder).

The program will include a choral concert featuring the UO Chamber Choir and *Vox Resonat* performing works dedicated to the memory of Steve Larson, including Willem Ceuleers’s Requiem. Plans are also in place for a concert featuring the Jazz Piano Collective, performing Larson’s arrangements among other music he loved.

Chaired by Jack Boss (University of Oregon), the program committee also includes Tim Pack (University of Oregon), Stephen Rodgers (University of Oregon), and Caitlin Snyder (University of Oregon).

—Stephen Rodgers



The **Oklahoma Music Theory Round Table**, the world’s oldest professional music theory society, held its annual meeting on October 14, 2011 at the University of Tulsa. Our thanks go to Joseph Rivers and his colleagues for organizing the meeting.

Visit our website at <http://faculty-staff.ou.edu/S/Kenneth.D.Stephenson-1/omtrt.html> or contact Ken Stephenson for more information about the OMTRT (kstephenson@ou.edu; (405) 325-1650).

—Ken Stephenson



The 2012 annual meeting of the **South Central Society for Music Theory** will take place on Friday and Saturday, February 24–25 at the University of Louisiana in Lafayette, Louisiana.

The program committee consists of Danny Beard (University of Southern Mississippi), John Latartara (University of Mississippi), Douglas Rust, Chair (University of Southern Mississippi), Janna K. Saslaw (Loyola University New Orleans), and Alan Theisen (Mars Hill College).

For more program details, please contact Douglas Rust (douglas.rust@usm.edu) or visit the SCSMT website at <http://www.music.lsu.edu/MusicTheory/SCSMT/index.html>. To join our listserve, contact its manager, Jeff Perry (jperry@lsu.edu).

—Douglas Rust



GRADUATE STUDENT ORGANIZATIONS

The Music Theory Society of New York State (MTSNYS) has extended its deadline for applications for **MTSNYS Graduate Student Conference Grants** to March 1, 2012. Up to eight grants of up to \$200 each will be awarded, along with a waiver of conference registration. Any student currently enrolled in a graduate program is eligible to apply. Applicants need not be members of MTSNYS. Students awarded a MTSNYS Conference Grant will be ineligible to receive one the following year. Awardees will be selected by lottery. All decisions made by MTSNYS regarding conference grants are final.

Electronic submissions are preferred. To apply, e-mail your name, mailing address, e-mail address, telephone number, name of institution and degree program, and proof of enrollment (scan of student ID or other documentation) to me at the address below.

Peter Silberman (psilberman@ithaca.edu)
MTSNYS Treasurer
Ithaca College School of Music
953 Danby Rd.
Ithaca, NY 14850 USA

—Peter Silberman



Celebrating the 125th anniversary of the founding of the Crane School of Music at SUNY Potsdam, **New Music and The North American Academy** will be held during April 13–14 at SUNY in Potsdam, NY. Its call for papers has been extended until February 15, 2012. For more information about the meeting and for full details for submissions, please visit the conference website at the address below.

http://www.potsdam.edu/academics/Crane/125years/newmusic_symposium/index.cfm

—Andre Mount



The **CUNY Graduate Center Department of Music 2012 Graduate Students in Music (GSIM)** conference will take place in New York City on Saturday and Sunday, April 28–29, 2012. The theme for this year's conference will be Music and Space. In addition to traditional paper sessions, the conference will include a workshop/seminar led by Judith Lochhead (SUNY Stony Brook) titled "The Places and Spaces of Music: Scholarship, Performance, Composition."

—Drew F. Nobile



The second annual **Stony Brook Music Department's Graduate Music Symposium** will take place February 17–18, 2012. The symposium will feature a keynote address by James Currie (SUNY Buffalo), as well as a performance of George Bizet's *Carmen*, adapted by Peter Brooks. Stony Brook is accessible via MacArthur Airport, the Long Island Rail Road, and the Bridgeport/Port Jefferson ferry. Housing with Stony Brook graduate students will be available for presenters staying overnight.

For more information, please visit the conference website at <http://sbugradsymposium.blogspot.com>.

—Judy Lochhead



The **Indiana University 2012 Symposium of Research in Music** will take place Friday and Saturday, February 17–18 in Ford-Crawford Recital Hall on the campus of Indiana University. Working together for the first time, the Graduate Theory Association and Graduate Musicology Association have created a special interdisciplinary symposium with the theme Analysis and the Listener. For more information, please visit our website: http://www.music.indiana.edu/departments/academic/music-theory/GTA/gta_symposium_2012.shtml.

—Mark Chilla



The **Indiana Theory Review** is a reviewed scholarly journal produced by the Graduate Theory Association at Indiana University's Jacobs School of Music. *ITR* welcomes submitted articles on all aspects of music theory and its sub-disciplines, as well as review proposals for recently published books or significant articles in the field. All submissions are subject to double-blind peer review by *ITR*'s editorial board. Guidelines for the preparation and submission of manuscripts are available at <http://music.indiana.edu/ITR/submissions.shtml>

—Bill Guerin



Jointly organized by graduate students from Northwestern University, the University of Chicago, and the University of Wisconsin–Madison, the **Midwest Graduate Music Consortium (MGMC)** allows graduate and advanced undergraduate students in various fields of music to share ideas on an array of topics. Its sixteenth annual meeting will be held March 2–3 at Northwestern University in Evanston, Illinois. There will be paper sessions, a concert of new music, and a keynote address. Though no travel funds are available, some meals and limited housing may be provided. Please e-mail Cora Palfy (mgmc2012@gmail.com) for more details.

—Cora Palfy

The **Music Theory and Musicology Society (MTMS) of the University of Cincinnati's College–Conservatory of Music** (CCM) will hold its fourth biennial student conference at CCM on April 20–21, 2012. The conference will include peer-reviewed student presentations, three distinguished guest lectures, and an interdisciplinary panel discussion. The keynote speakers will include Beverley Diamond (Memorial University), Richard Cohn (Yale University), and J. Peter Burkholder (Indiana University). The conference theme is titled “Music and Meaning: Views from the Twenty-first Century.” Information on the conference, including registration, a tentative program schedule with abstracts, and local arrangements information, may be found on our website: <http://ccm.uc.edu/music/cmt/events/mtms.html>. To contact MTMS, please e-mail Steven D. Mathews (ccm.mtms@gmail.com).

—Steven D. Mathews



The **Department of Music at the University of Calgary** is excited to announce the call for papers for our 2012 music graduate conference, titled “Confounding Expectations: Music and the Creative Act,” which will take place May 14–15, 2012. The CFP, along with other information, will be posted on our website at <http://music.ucalgary.ca/gradconference/>. If you have any questions regarding the conference, please contact Cathy Klopoushak (musicgradconference@gmail.com).

—Joelle Welling



The **Music Theory Society at FSU** held its Twenty-Ninth Annual Music Theory Forum on January 14, 2012. The keynote speaker was Lawrence Zbikowski (University of Chicago). New officers for the 2011–12 academic year include Fabrice Curtis, president; Judith Ofcarcik, vice-president; Jayme Wagner, secretary; Micah Lomax, treasurer; and Andrew Gades and Megan Lavengood, forum co-chairs.

For more information about MTSFSU, please visit our website at www.music.fsu.edu/Areas-of-Study/Music-Theory-Composition or visit the Florida State University Music Theory Facebook page.

—Jayme Wagner

Sponsored by the Yale University Department of Music, the third biennial **Yale Graduate Music Symposium** will be held March 3–4, 2012, in Stoeckel Hall in New Haven, CT. For further information, please e-mail the conference organizers (ygms@yale.edu) or visit the YGMS website at <http://www.yale.edu/yalemus/ygms/>.



The University of British Columbia School of Music is pleased to host the 2012 **Pacific Northwest Graduate Student Conference** (PNWGSC) in Vancouver, Canada. The conference will take place Friday to Sunday, February 24–26. For more information, please e-mail us (ubcpnw2012@gmail.com) or visit the conference website at <http://theory.music.ubc.ca/~theorist/index.htm>.

—Jim Palmer



The Music Graduate Students Society (MGSS) of McGill University's Schulich School of Music will host the 2012 **McGill Music Graduate Symposium** March 9–11 in Montréal, Canada. Since 1986 the McGill Music Graduate Symposium has been dedicated to fostering graduate research in all areas related to music. We welcome presentations on a wide range of subjects including—but not limited to—communications, composition, ethnomusicology, music cognition, music education, music technology, music theory, musicology, performance (including lecture recitals), and sound recording.

This year, we are thrilled to welcome Emily Dolan (University of Pennsylvania) to deliver our keynote address. Renowned for the creativity and originality of her research contributions, Dolan's interests stretch from the interconnection between musical scientific instruments in the eighteenth and nineteenth centuries to present-day indie pop and kitsch. She has recently completed a book project on the birth of modern orchestration titled *The Orchestral Revolution: Joseph Haydn and the Technologies of Timbre* and will be delivering her keynote address on the topic of “Instrumental Riots.”

For further information, please visit our website at www.music.mcgill.ca/mgss/symposium/.

—Steven Cannon



GAMMA-UT, the Graduate Association for Music and Musicians at the University of Texas at Austin, announces its eleventh annual conference, “Music and Structures of Society,” to be held on Saturday, April 14, 2012 at The University of Texas at Austin. Graduate students from areas such as music theory, musicology, ethnomusicology, education and learning, composition,

For links to all Regional and Affiliate Societies, please visit <http://societymusictheory.org/societies/regional>.

performance, and related areas will meet to share their research, and composers will present their works in a concert held that evening.

This year's keynote speaker, Joseph Horowitz, has written extensively on the institution of classical music and has worked as a concert producer and artistic director for orchestras. His latest book, *Artists in Exile* (2008), explores the effects of the intellectual migration during the tumultuous twentieth century from Europe to the United States. He is currently completing a book about U.S. culture during the *fin de siècle*. In addition to his keynote address, Horowitz and a distinguished panel will discuss the topic "Music and the Structures of Society."

GAMMA-UT is soliciting student papers in the areas of music theory, musicology, ethnomusicology, and education and learning. Papers may deal with any aspect of music research and analysis, particularly those topics that relate to the theme of "Music and the Structures of Society." Prospective presenters should submit an abstract of 250 words or less for blind review to gammaut2012@gmail.com by February 15, 2012. Please include your name, e-mail address, mailing address, institutional affiliation, student status, and any special needs for A/V equipment. Papers are to be approximately twenty minutes in length, followed by a ten-minute question session. Applicants will be notified of the program committee's decision via e-mail.

Questions may be directed to the conference e-mail address (gammaut2012@gmail.com).

—Andy Tang



*The Society for Music Theory is grateful to
the University of Chicago
Department of Music
for providing office space and services.*

INTERNATIONAL SOCIETIES AND NEWS

The 2012 **Society for Music Analysis's Theory and Analysis Graduate Students (TAGS) Conference** will be hosted by the University of Southampton on April 21. The event aims to provide a supportive and friendly environment in which postgraduates can gain experience in presenting their work and meet fellow researchers. The keynote address by William Drabkin (University of Southampton) is titled "Schenker's Army: Defending the Fundamental Line of Mozart's G Minor Symphony."

For information about the conference or for guidelines regarding the submission of a proposal, please visit <http://www.sma.ac.uk/event/cfp-tags-conference-2012-for-music-postgraduates/>. The closing date for receipt of proposals is February 10, 2012. All those submitting proposals will be notified of the outcome by Friday, February 24, 2012.

TAGS 2012 is a one-day event, but should you require accommodation, please e-mail events@sma.ac.uk for a list of local hotels. Early booking is advised.

Limited funds for travel and accommodation expenses are available for existing student members of the SMA. Further information on the application process may be found at <http://www.sma.ac.uk/grants/travel/>.

—David Bretherton



Founded in 2000, the **Gesellschaft für Musiktheorie** (GMTH) is the society of the German-speaking music theory community, with more than 300 members from Germany, Austria, Switzerland, and other European and non-European countries. Our website is www.gmth.de.

The society's open-access online journal, the *Zeitschrift der Gesellschaft für Musiktheorie (ZGMTH)*, is available at <http://www.gmth.de/zeitschrift.aspx>. Printed annually for GMTH's members, the journal welcomes contributions in both German and English and is happy to publish articles from scholars outside the German-speaking countries.

At our December 2011 meeting in Bern, Switzerland, the topic was "Music Theory in the Nineteenth Century." GMTH's next event, to be held in Weimar, Germany, during March 2–4, 2012, will be called "Weimarer Tagung für Musiktheorie und Hörerziehung." Please download conference details from our website: http://www.gmth.de/static/files/Weimar_2012.pdf.

In German-speaking countries music theory studies are traditionally confined to conservatories and universities of music. For this reason music theory does not possess

the same status as comparable academic subjects in universities, such as musicology. Therefore, an important goal of GMTH is to establish music theory as an academic discipline, equal to other university disciplines, and thus to advance the careers of its many young members. Since 2010 the society has sponsored an essay competition and, owing to our efforts, more and more schools now offer a Ph.D. in music theory.

The GMTH collaborates with other European music theory societies. Last fall the **European Music Analysis Conference** (EUROMAC) took place in Rome, Italy, during September 29–October 2. A more intensive European cooperation is currently under discussion and will be realized in forthcoming years.

—Johannes Menke and Jan Philipp Sprick



The latest issue of the *Dutch Journal of Music Theory*, Vol. 16, No. 3 (Fall 2011), is now available, along with previous issues and guidelines for submissions, at <http://djmt.nl>. A one-month free trial may be obtained by e-mailing the publisher, Amsterdam University Press (abbonementen@aup.nl).

The Dutch Journal of Music Theory is a tri-annual, peer-reviewed journal that embraces established and innovative music-theoretical perspectives on a wide range of musics, from both conventional repertoires to repertoires that usually fall outside the scope of music analysis. The editorial board welcomes submissions of articles and discussions for its scheduled publication in May and November 2012.

—Steven Vande Moortele



Université Paris 8, E.A. 1572 *Esthétique, musicologie, danse et création musicale* in collaboration with Cdmc, Grm, Cix, Ircam, Motus announce a symposium to analyze the electroacoustic works of **Iannis Xenakis**. It will take place during May 23–25, 2012. English and French will be the official languages of the meeting.

For more details, e-mail Makis.Solomos@univ-paris8.fr.

—Charles Turner

Links to international societies and other organizations of interest may be found at <http://societymusictheory.org/societies/related>.

Conlon Nancarrow: Life and Music is an online symposium that will take place from September 27 through October 27, 2012. Held in honor of the centennial of Nancarrow's birth, it will include three main types of material: academic papers, performances and media, and biographical material such as interviews, reviews, and photographs. Keynote presentations feature Kyle Gann, author of *The Music of Conlon Nancarrow*, and the Bugallo–Williams Piano Duo.

The Symposium will be an online gathering, harnessing network resources to bring Nancarrow enthusiasts from a wide range of geographical areas and time zones into communication with one another. We hope that the three types of materials listed above will stimulate a vibrant online exchange. Material from the Symposium will remain online for research and public information purposes, and may be submitted as part of a special issue to *Music Theory Online*. Some of the possible technologies of the *MTO* site include sound files, color graphics, animation, video, non-linear presentations, interactive elements, and the use of live hyperlinks to reference online sources. Visit conlonnancarrow.org for more information.

—Daphne Leong



Sponsored by the *Arbeitskreis Studium Populärer Musik*, hosted by the University of Osnabrück, and funded by Volkswagen, “**Methods of Popular Music Analysis**” was a week-long postgraduate seminar held in Osnabrück, Germany, in September 2011. Thirty-four music theorists from twelve countries, including a number of SMT members, participated in this seminar. Following introductory talks by organizers Dietrich Helms, Ralf von Appen and André Doehring, four faculty members lectured for two hours each on general approaches—Anne Danielsen on multilayered rhythmic patterns, Walter Everett on harmony and voice leading, Allan Moore on the interpretation of implied personae, and Simon Zagorski-Thomas on embodied meaning in engineering effects. All instructors then met with each of five small participant groups in preparation for presentations on recent releases by Björk, the Fleet Foxes, PJ Harvey, Lucenzo and Janelle Monáe.

—Walter Everett



The fourteenth meeting of the **Dutch-Flemish Society for Music Theory** will take place in Antwerp, Belgium, from April 27–29, 2012, at the Antwerp Conservatory of Music. Keynote speakers will be Deborah Stein (New England Conservatory) and Giorgio Sanguinetti (Università di Roma Tor Vergata).

The complete program will be determined by March 1, 2012. A selection of conference proceedings will be published in the 2013 February issue of the *Dutch Journal of Music Theory*.

—John Koslovsky



The **Music and Shape Conference** will take place July 12–14, 2012, in London, U.K. The aim of the conference is to explore, from as many perspectives as possible, relationships between music and shape. Conference participants will be invited to submit their work to an edited, peer-reviewed book on music and shape.

Organized in collaboration with the Institute of Musical Research, this conference contributes to the AHRC-funded Research Centre for Musical Performance as Creative Practice and its project “Shaping Music in Performance.” Details regarding the conference may be found at www.cmpcp.ac.uk/smip.html.

Because the conference occurs two weeks before the start of the Olympic Games accommodations will be hard to find and very expensive. One hundred rooms have been reserved for the conference at Travelodge Euston (£109 per night) and King’s Cross (£99). Please book as soon as possible via the Institute of Musical Research (music@sas.ac.uk), and in any case before June 1, 2012. No rooms can be booked thereafter. A booking form for meals and registration will be published at the same time as the conference program in February 2012.

—Daniel Leech-Wilkinson



OTHER NEWS ITEMS

The **National Endowment for the Humanities** offers college teachers opportunities to study a variety of humanities topics in its Summer Seminars and Institutes. Please contact the specific projects listed below for more information about the programs and the application process, the postmark deadline of which is March 1, 2012.

NEH Summer Scholars are awarded fixed stipends to help cover travel costs, books and other research expenses, and living expenses. Stipend amounts are based on the length of the NEH Summer Seminar or Institute: \$2,100 (2 weeks), \$2,700 (3 weeks), \$3,300 (4 weeks), or \$3,900 (5 weeks).

These NEH programs are designed primarily for teachers of American undergraduate students. Qualified indepen-

OTHER NEWS ITEMS (*continued*)

dent scholars and those employed by museums, libraries, historical societies, and other organizations may be eligible to compete, provided they can effectively advance the teaching and research goals of the project.

You may apply to no more than two NEH Summer Programs (seminars, institutes, or Landmarks Workshops) and you may attend only one.

Adjunct faculty, community college faculty, and first-time participants are encouraged to apply. Up to two spaces in each seminar and three spaces in each institute are reserved for current full-time graduate students in the humanities. For more details, visit the NEH website at <http://www.neh.gov/projects/si-university.html>.

NEH’s Landmarks of American History and Culture program supports series of one-week residence-based workshops for a national audience of K-12 educators. These workshops use historic sites to address central themes and issues in American history, government, literature, art, music, and other related subjects in the humanities. Any 501(3)(c) organization may apply for grants, which may be up to \$150,000.

For more information about this program, please visit <http://www.neh.gov/grants/guidelines/landmarks.html>.

—Victoria Long and Joel Phillips



The Fifth Biennial Conference of the **North American British Music Studies Association** (NABMSA) will be held July 25–28, 2012, at the University of Illinois at Urbana–Champaign.

Bringing together scholars and lovers of British music from various academic fields, the conference features Anglo-American music and musical relationships, such as those on British brass bands in America, British-American folk traditions, and other transatlantic collaborations and influences. The best student paper presented at the NABMSA conference will be awarded the Temperley Prize. For additional information about the conference, see www.nabmsa.org.

—Kendra Preston Leonard

All the good music has already been written by people with wigs and stuff.

—Frank Zappa

The Legacy of Milton Babbitt: Post-WW II Serialism in the Americas will be hosted by Wright State University's Department of Music March 3–4, 2012. The 2012 American Innovators Conference, originally intended to take place last year in celebration of Milton Babbitt's lifework, will instead honor his memory. The main theme of this conference will be the legacy of Milton Babbitt and other leading figures of post-WW II serialism in North America, focusing both on past accomplishments and new perspectives of the study of serialism. One of the primary aims of this conference is to honor the legacy of Milton Babbitt, who in many ways revived the serial tradition in the United States, with a stock-taking of the serial project as a whole and of the particular paradigm of serialism that Babbitt was instrumental in formulating. Andrew Mead (University of Michigan) will deliver the keynote address and there will be a concert as part of the event.

For more information, please visit our website at <http://www.wright.edu/music/innovators/index.html> or e-mail Franklin Cox (franklincox@wright.edu).

—Franklin Cox



The *Journal of Music Theory Pedagogy* is building a website that will serve as a repository for all things relating to music theory pedagogy. It will serve the needs of music theory teachers at all levels—from those who teach high school AP and IB courses to those who teach college undergraduate and graduate students.

The website will feature e-versions of its issues that include audio and video resources as well as pedagogical resources. These resources will include short, peer-reviewed articles under a category called “In the Trenches;” sample analyses, lesson plans, assignments, syllabi, placement requirements from a variety of institutions; videos of teaching demonstrations; a text-book author's helpdesk; and much more.

The *JMTP* has issued Calls for Proposals for four major areas of the site: E-articles, Teaching Videos, Course Design Materials, and Sample Analyses. These items will be peer reviewed and Jena Root (Youngstown State University) will receive your submissions at ysumusictheory@gmail.com. The complete CFP is available from Steve Laitz (slaitz@esm.rochester.edu). We look forward to hearing from you.

—Steve Laitz



Details about the March 2012 conference "**Brahms in the New Century**" are now available at the website: <http://brahms.unh.edu/ny2012/ny2012.htm>.

The conference is presented by the American Brahms Society and hosted by the Brook Center for Music Research at the Graduate Center of the City University of New York.

The program includes thirty presentations embracing a variety of topics and approaches including reception history, performance practice, and the latest in rhythmic theory. Scott Burnham (Princeton University) will give a keynote address titled “Between *Schicksal* and *Seligkeit*: Mortality as Music in Brahms.” Additional events include manuscript exhibits at Juilliard and the New York Public Library's Music Division.

New or renewing members of the American Brahms Society can now pay membership dues online. Please visit <http://brahms.unh.edu/aboutus.html>

—Heather Platt



The latest issue of *Circuit, musiques contemporaines* is now available online at www.revuecircuit.ca. Volume 21, no. 3, was coedited by Claudine Caron and Jonathan Goldman and contains articles by musicologists, composers, and historians of dance.

All past issues other than those from the previous two years are available free of charge online through the Erudit network at www.erudit.org/revue/circuit/.

We invite you to join us on our new Facebook page: <http://www.facebook.com/pages/Revue-Circuit-musiques-contemporaines/124536580927622>.

—Jonathan Goldman



Tacet, Experimental Music Review has issued a call for proposals for its upcoming *Experimentation In Question Issue*. According to John Cage, one role of experimentation is to ask questions rather than to provide canned answers. This issue of *TACET* seeks to turn this saying back on experimentation itself, by examining its principles, manifestations, and challenges, both historical and current. The CFP may be downloaded from our website at www.tacet.eu/2. *Tacet* is a bilingual publication, written in both French and English.

For further information about the publication, please visit www.tacet.eu or e-mail enquiries to the editorial board (redaction@tacet.eu).

—Matthieu Saladin



The Association of Research Libraries (ARL) is now accepting applications for the **ARL/Music Library Association (MLA) Diversity and Inclusion Initiative** (ARL/MLA DII). This scholarship program offers minority candidates an opportunity to pursue a master's degree in library and information science while gaining valuable, "hands-on" experience in a large academic music library environment. The goal is to increase the number of underrepresented racial/ethnic minorities within academic music librarianship by providing support for the graduate education and the practical experience critical for successful entrance into the profession. The partner libraries for the program are the University at Buffalo, SUNY; University of California, Los Angeles; University of Illinois at Urbana-Champaign; University of North Texas; and University of Pittsburgh. For more information about the program and for a link to the application form, please visit <http://www.arl.org/diversity/arl-mla-dii/>.

For more information, please e-mail Mark Puente (mpuente@arl.org).

—Victoria Long



The eighth book in the Oxford Studies in Music Theory series, ***Audacious Euphony: Chromaticism and the Triad's Second Nature***, is now available from Oxford University Press. For more information, please visit <http://www.us.oup.com/us/catalog/general/subject/Music/?view=usa&ci=9780199772698>.

—Richard Cohn



Volume 5, No. 1 (Fall 2011), of the free, open-access journal, ***voiceXchange***, is now available online. To view its contents, please visit voicexchange.uchicago.edu.

—August Sheehy



Library User Guides is an online collection of videos that are used by library patrons and students to learn about library and information resources. Access is provided on library websites to patrons who access the library remotely. More information may be found at <http://www.how-to-research.com/>.

—Sam Miles



SMT Dates and Deadlines

Submissions to August *Newsletter*
June 1

Publication Subvention Grants
July 15

International and Minority Travel Grants
September 10

Annual Meeting, New Orleans
November 1–4

Related Dates and Deadlines

As discussed on page 11 of this *Newsletter*, SMT Webmaster Poundie Burstein maintains a complete list of all music-theory-related events and deadlines, including those of SMT, which he updates daily at

<http://societymusictheory.org/events/upcoming>.

Anyone who wishes for an event to appear on this website is invited to e-mail Poundie (poundie@aol.com) and provide him with its details.

SUBMISSIONS TO THE NEWSLETTER

The Society for Music Theory publishes its *Newsletter* in February and August, with deadlines for submissions of December 1 and June 1.

Please e-mail submissions as unformatted Microsoft Word documents. If you include hyperlinks, please test their accuracy before submission. If a photograph or graphic image would enhance your article, please obtain and provide any necessary copyright permission or attribution, and contact the editor prior to submitting it. Inclusion of any article is subject to the approval of the Executive Board.

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