

M S T newsletter

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PHILADELPHIA 2001

Welcome to Philadelphia

The Society for Music Theory will enjoy the intimacy of a solo conference in Philadelphia, November 7-11, 2001. The twenty-fourth annual conference will take place at the brand new Inn at Penn, a beautiful hotel that includes data ports and internet access (as well as Sony Playstations) in every room. The 220-room Inn is the perfect size to host SMT, with meeting space ideally suited to our needs, yet small enough to encourage plenty of informal conversation. The hotel is located adjacent to the University of Pennsylvania campus in University City, an area full of diverse restaurants offering a range of prices and menus (from the humble Philly cheesesteak and soft pretzels at a food truck to haute cuisine and a variety of ethnic restaurants that include Thai, Indian, and Ethiopian). The area is also well supplied with coffee shops and bookstores. Center City Philadelphia with its concert halls, jazz clubs, famed museums, and historic district is a quick subway ride away. But you may prefer the pleasant walk across the Schuylkill River to these destinations.

Although we have packed just about every moment of the conference with activities, you may also want to take advantage of the riches Philadelphia and the Delaware Valley have to offer. To name one, the Philadelphia Orchestra will be performing Rachmaninoff's First Piano Concerto and Shostakovich's Eleventh Symphony, "The Year 1905," during our meeting. For tickets, phone 215-893-1999. Watch the conference website for updates about the many things that will be happening next fall in Philadelphia and for links to Philadelphia's arts organizations: <<http://www.sas.upenn.edu/music/smt2001>>.

Program

Papers, committee meetings, special interest groups, exhibits, receptions, and concerts will be held at the Inn at Penn and nearby venues on the Penn campus. Some ninety presentations in a variety of formats have been scheduled by the Program Committee, chaired by Christopher Hasty with members Poundie Burstein, Thomas Christensen (*ex officio*), Lora Dobos, Sarah Fuller, Martha Hyde, and Brian Hyer. A reception



Inn at Penn

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The Society for Music Theory publishes the SMT Newsletter in mid-February and August, with respective submission deadlines of December 1 and June 1.

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Thursday evening at the Institute of Contemporary Art will kick off our time in Philadelphia. Among the many offerings of the conference will be a performance by the Cassatt Quartet of the Bartók Third Quartet from the original parts at the opening reception of a special exhibit of musical materials in the Penn Library. Saturday afternoon will commence with the Business Meeting, followed by the Awards Ceremony. The plenary session will be a keynote address by Leo Treitler. Saturday evening's plenary concert of music by George Crumb and George Rochberg will include a conversation with the composers. Food and drink will also be in abundance with hosted receptions on Thursday and Friday evenings and a complimentary breakfast for graduate students on Friday morning.

Hotel

Conference room rates are \$169 single or double; \$189 for triples and quads. To make reservations, use the reservations form enclosed with this newsletter or phone 1-800-809-7001. Remember to specify the Society for Music Theory to obtain the conference rate and make your reservations no later than October 10, 2001. Reservations received after October 10, 2001 are subject to availability and the conference rate is not guaranteed. Take advantage of the SMT roommate locator service available on the SMT web page. Please bear in mind that the conference hotel provides our meeting space and many amenities for the meeting in exchange for the rooms we book for the conference. We have made special alternative arrangements for graduate students (singles and doubles at \$109 and triples and quads for \$119). For information on these accommodations (which are limited and will be allocated on a first-come, first-served basis), graduate students should contact Lucy Shanno <shanno@sas.upenn.edu>.

Registration

We have worked hard to keep the registration fee for this year's meeting reasonable: \$65 (\$25 for students) if received by October 1; \$85 (\$45 students) if received between October 2 and October 15; and \$105 (\$65 students) if received after October 15. So register early! A registration form is included in this *Newsletter*. Online registration is also available at the conference website: <<http://www.sas.upenn.edu/music/smt2001>>. One ticket to the Crumb/Rochberg Concert is included as part of the registration fee (additional tickets may be purchased for \$12 each). Please be sure to check the appropriate box on the registration form to receive your free ticket to this concert.

Conference Guide Program

The conference guide program, entering its third year, will also be in operation at SMT 2001. This program pairs less experienced conference attendees with more experienced SMT members to meet

informally at the conference and discuss the program, attend a session, have lunch, etc. While it is an excellent opportunity for graduate students to network with those outside their institutions, it is also an opportunity for members to meet with colleagues outside their regular sphere of contact. To participate in this program—administered jointly by the Committee for the Status of Women, the Committee on Diversity, and the Professional Development Committee—check the box on your registration form.

Job Interviews

Because of the size of this conference, SMT cannot provide dedicated space in which to conduct job interviews. If you intend to conduct job interviews at the meeting, we recommend that your institution reserve a suite. If you wish to host a party or reception at the meeting hotel, contact Cynthia Zubia at the Inn at Penn [215- 222-0200] to make arrangements. You may also wish to publicize your department, program, fellowships, etc. through an ad in the program book or an insert in the conference packet. See the local arrangements page on the conference website for more information on these opportunities.

Childcare

Childcare is available during the conference from the Penn Children's Center (located six blocks from the hotel), but arrangements must be made in advance. Telephone the center at (215) 898-5268.

Travel

The Philadelphia International Airport is served by all major airlines. There are various ground transportation options to the hotel, including cab (\$20), shuttle (\$8), and train (\$5). Detailed directions and maps are available on the conference web site. Intercity rail service to Philadelphia's 30th Street Station is provided by Amtrak. Frequent service is offered from Northeastern cities including Boston, New York, Baltimore, and Washington. Regional rail service is provided by SEPTA. Intercity bus service is provided by Greyhound and Trailway bus lines. For those coming by car, Philadelphia is served by the PA Turnpike, I-76, I-95, and the New Jersey Turnpike.

Local Arrangements

The local arrangements committee includes Cristle Collins Judd (University of Pennsylvania) and Cynthia Folio (Temple University) cochairs; Aleck Brinkman (Temple University), Robert Judd (AMS), Michael Klein (Temple University), and Joel Phillips (Westminster Choir College). We look forward to welcoming you to Philadelphia.

SMT members are strongly encouraged to book rooms in the conference hotel. This will help SMT guarantee the best possible rates and keep the costs of subsequent meetings reasonable.

Grants to Minority Theorists for SMT Conference Attendance

(Application deadline: September 15)

The Society for Music Theory has established a fund of \$2,000 to help minority theorists attend the annual conference. The following guidelines have been developed by the SMT Committee on Diversity.

Applicants need not be SMT members; a one-year membership fee will be covered as part of the grant. Preference will be given to junior faculty and graduate students; financial need will be a primary consideration. Applicants should be individuals belonging to one or more of the following minority ethnic groups: African, African-American, Asian, Asian-American, Latino/a, or Native American. ("Minority ethnic groups" have been defined here on the basis that the majority of current SMT members are of Caucasian ethnic origin.)

Applicants shall submit a letter providing name, address, telephone, e-mail, academic affiliation, and a brief summary of the following: a) financial need (please outline additional support or lack of support from your institution); b) anticipated expenses for travel to Philadelphia and lodging during the conference (see this issue of the SMT Newsletter or the SMT website <<http://smt.ucsb.edu/smtlist/smithome.html>> for details about the conference); and c) special theoretical interests to be explored at the conference. Please include your curriculum vitae. Graduate students should also include a letter of support from one of their major professors. Send application materials no later than September 15 to Yayoi Uno Everett, Department of Music, Emory University, 1804 N. Decatur Rd., Atlanta GA 30322. For inquiries, please contact Yayoi at: <yeveret@emory.edu> or call 404-727-3835.

NEWS FROM THE SOCIETY

SMT to Have a Home at the University of Chicago

President Thomas Christensen is pleased to announce that the Society for Music Theory has entered into agreement with the University of Chicago to establish a permanent office for the Society with generous funding by the Department of Music. In addition, the University of Chicago will help SMT in the hiring of an "Administrative Officer" responsible for the day-to-day administrative affairs of the Society.

The establishment of a home base for SMT will offer much needed stability to our organization; the employment of an Administrative Officer should help immensely with issues such as maintaining accurate membership rolls, conference organization, website administration, and budgetary affairs. The agreement between the University of Chicago and the Society for Music Theory was approved by the Executive Board in May. Heartfelt thanks must be extended to the Department of Music at the University of Chicago for their generous commitment to our Society.

From the President

Although it seems hard for me to believe, my two-year tenure as President of your Society is rapidly coming to a close. At the conclusion of the business meeting to be held during our Fall conference in Philadelphia, Elizabeth West Marvin will succeed me as President. It has truly been a pleasure and privilege serving the Society over the past two years, and I owe thanks to so many dedicated members and hard-working colleagues who have been of invaluable help to me in my duties.

The past two years have seen some exciting changes in our Society. We began the new millennium with the admission of SMT into the American Council of Learned Societies—the most important and prestigious alliance of scholarly organizations in the country. This honor confirms, I think, the real maturation of our Society as an established and respected academic organization, and no less so, the recognition of music theory as a full-fledged scholarly discipline by our peers. Following this, we had in November 2000 our much-anticipated "millennial" bash in Toronto with fourteen other organizations devoted to scholarly research in music, and with a record attendance and participation by SMT members. Indeed, by the end of last year, our organization for the first time crossed the 1000-member mark, with heartening increases in membership of students and theorists from overseas. Finally, as you will read elsewhere in this Newsletter, SMT has recently found a permanent "home" at the University of Chicago, where an office should be open by the time you read this letter, staffed by a newly-hired Administrative Officer to help the Executive Board of the Society take care of our increasingly complex and burdensome administrative affairs. Truly, the last few years have witnessed an exciting period of growth and fermentation that portends auspiciously for the future as SMT approaches its 25th anniversary next year.

I want to resist stopping with this happy prognostication, however, by a slight shading of mood. Many of you will know that over the past two years, I have taken advantage of this forum to consider various issues related to the role of music theory and our Society in the broader community of music scholars. Begging your indulgence one last time, I want to use my final letter here to continue these meditations and address what is perhaps the most weighty (and

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SOCIETY FOR MUSIC THEORY 2001 Committees

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Joel Galand
John Roeder
Lewis Rowell
Peter Schubert
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Publications Committee

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Mary I. Arlin
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Committee on Professional Development

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**SOCIETY FOR MUSIC THEORY
2001 Committees, continued**

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ultimately unknowable) ontological issue of all: the nature and future of music theory as a unified academic discipline.

With all the indisputable growth and fermentation of music-theoretical research over the past few years, I have heard some members of our Society question whether music theory has been losing some cohesiveness as a discipline. Put more strongly, one may ask: with all the diverse scholarship to be observed in our annual meetings or recorded in the pages of *Music Theory Spectrum*; with all our various special interest groups in pedagogy, popular music, gender or gay studies, Schenkerian analysis, or music cognition; with all the cross-fertilization we observe from neighboring (and not so neighboring) disciplines such as historical musicology, ethnomusicology, literary theory, psychology, anthropology, and sociology; with all its many cross currents and undertows, is music theory still a truly unified and organic discipline?

While I am certain that no discipline is without its own anxieties of identity, I do get a sense that such anxiety has been especially acute in music theory over the past few years. With our familiar paradigms of "sets and Schenker" no longer prevailing, the nature of music theory may not be as clear as it might have been twenty years ago when I entered graduate school. (Although I think the purported uniformity of theoretical research at that time is today still much exaggerated.) In fact, I have observed overt alarm and consternation among some members concerning this apparent fragmentation, with a few calling for greater vigilance by program committees, editorial boards, and electronic list monitors. While no one I am aware of is asking for the establishment of some regulatory commission for the "Detection and Elimination of Un-Theoretical Activities" in our Society, I do sense that there is a widespread recognition that our discipline seems to be pulled in a variety of new directions at once—developments welcomed by many, but greeted with apprehension by others.

It may be, of course, that music theory is now in a classic stage of paradigm shift (Thomas Kuhn might have called this the "pre-paradigm period" with conflicting and contentious analytic models and methods), and we await the emergence of a new general paradigm of theoretical research that will dominate our profession. Then again, we might better consider ourselves to be in the state of "fluctuating stasis" that Leonard Meyer with such prescience long ago characterized the post-modern condition of contemporary music; for the foreseeable future, we are in a period of pluralism in which multiple and incommensurable models of theory and analysis will continue to coexist side by side.

As a historian of music theory myself, I take a somewhat intermediate view. Music theory has always been pulled in differing directions during its 2,500 years of recorded history. And over this long, long time, it has undergone numerous transformations. Diversity and tension seem to be the hallmark—not the exception—of music theoretical discourse. Yet for all the flux and variety to be observed historically, it is also striking how much cohesion there is. This is not to say uniformity. Rather, over time, theorists—scholars and musicians contemplating the nature of musical materials and their uses—seem to coalesce around clusters of common questions. It is this animation through communal problems that seems to define and give cohesion to the music-theoretical enterprise, even if the answers proposed do not always harmonize. (In this sense, music theory might more closely resemble the pluralistic "research traditions" by which the historian of science Larry Laudan characterizes the growth of scientific knowledge—growth that is neither strictly uniform nor cumulative.) And if at any moment music theory is felt to be in a state of fragmentation or even disintegration, it seems to have an uncanny capacity for self-regulation and renewal over time.

Thus, as we see in the future new intellectual tributaries feeding music theory, as we discover new configurations and trajectories of research, I think we will still detect a regularizing "main stream" of theoretical activity (to borrow Tovey's apt metaphor). This main stream of music theory will never remain static, of course (streams rarely do); nor will it be defined by strict allegiance to particular doctrines or methods. Instead, it will be a dynamic flow of ideas, one constituted by a community of citizens in conversation—with one another, and with thinkers of the past. Herein, I think, lies the cohesion and identity binding the music-theoretical enterprise and endowing it with such vitality. And it is what gives the Society for Music Theory an urgent role as an agent for the encouragement and facilitation of these conversations.

Music theory has thrived as an intellectual activity almost from the moment humans began making music, and I have no doubt that it will continue to thrive—provided at least that there are those committed to contemplating and understanding an art form that engages both mind and heart, that there are those who will joyfully struggle together to answer that unanswerable question posed so long ago by the Scholastics: *Quid sit Musica?*

Report from the Vice-President

As chair of the SMT subvention committee, I am happy to announce that the committee has awarded Deborah Stein a subvention grant for her book, (tentatively titled) *Analysis Primer: Analytical Essays by Music Theorists*, accepted for publication by the University of California Press in 2002. The committee consisted of Carol Baron, Richard Bass, Jonathan Bernard, Richard Hermann, and yours truly.

Let me remind members of SMT that publishers of journals and books often ask the author to pay for 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 multi-media components. The Society offers

subvention grants to help its authors fund these out-of-pocket publication expenses. Please consider taking advantage of this opportunity; it is one of the benefits of belonging to SMT. The deadlines for submission of proposals are March 15 and October 15 of each year. Grants are awarded on a competitive basis and may be up to \$1,500. For further information please consult the guidelines printed elsewhere in the newsletter and on the website: <<http://smt.ucsb.edu/smt-list/subvention.html>>

Actions of the Executive Board

Since the publication of the February 2001 Newsletter, the Executive Board has approved the following motions:

1. that the Society for Music Theory join the National Humanities Alliance;
2. that an Honorary Lifetime Membership Award be presented to Leonard Meyer during the November 2001 SMT business meeting in Philadelphia;
3. that the Society for Music Theory establish a permanent office at the University of Chicago;
4. that the Society for Music Theory hire an Administrative Officer ("AO") at an annual salary of \$10,000, to be split between the University of Chicago and the Society.

-Gretchen Horlacher, Secretary

SMT Publication Subvention Grants

Publication subventions are available from the Society and will be awarded on a competitive basis to any member in good standing. Awards are intended to 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 multi-media components essential to the text's production. Funds are not intended to support costs associated with research, travel, or editing. Authors will be expected to submit receipts to the treasurer of the Society documenting all covered expenses within twelve months of the date of the award. Grants awarded may be up to \$1500.

Interested applicants should prepare:

1. A short abstract (approx. 1000 words) describing the work to be published and its contribution to the field of music theory.
2. A copy of the article in question, or in the case of a book, one or two representative chapters.
3. A letter from the publisher or journal editor indicating acceptance of the publication.
4. A detailed explanation of the expenses to which the grant would be applied. Where possible, documentation itemizing these expenses should be included.

Applicants may request funding up to \$1500, although given the limited funds available and the desire to support as many deserving requests as possible, some grants may be offered at lesser amounts. Applicants are particularly encouraged to seek out matching funding from their home institutions. Only one SMT subvention grant will be awarded to support a given publication.

Grants are awarded twice a year. The deadline for applications is a postmarked date of March 15 and October 15 of each year. Submissions will be evaluated so that the successful applications can be announced within three weeks after the deadlines. The evaluating subcommittee will be chaired by the SMT Vice President. Additional members will include the chair, two At-Large Members of the Publications Committee, and a member of the Society's Executive Board to be appointed by the President. Applications for the fall round should be sent in five copies to: Professor Robert Morris, Vice President, Society for Music Theory; Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604. Any questions may be directed to the Vice President at the address given above, or by e-mail at <mris@mail.rochester.edu>.

Committee on Professional Development

The Professional Development Committee will be sponsoring two special events at the 2001 Society for Music Theory Conference. The first, on Thursday evening from 8–11 pm, will be a special session entitled "Presenting at a Conference." Seven speakers, each of whom has served as the Program Committee Chair of a recent Society for Music Theory Conference, will provide an overview of the elements of the process. The topics and speakers include: Richard Cohn (University of Chicago), "Writing a Successful Proposal on a Theoretical Topic"; Richard Kaplan (Louisiana State University), "Writing a Successful Proposal on an Analytical Topic"; Severine Neff (University of North Carolina, Chapel Hill), "Organizing a Special Session"; Brian Alegant (Oberlin College Conservatory), "Presenting the Paper"; Janet Schmalfeldt (Tufts University), "Tips for a Successful Presentation"; and Jay Rahn (York University), "The Poster Session and Other Alternative Formats." William Caplin (McGill University) will provide an overview of "The Program Selection Process" and will convene the group of speakers into a "mock program committee meeting" to illustrate the process followed by the program selection committees and the elements that make a strong conference proposal. The session

SMT Membership Information

SMT membership dues support the numerous services offered by SMT—including networking services and the Society's publications, *Music Theory Spectrum*, the SMT Newsletter, and the Membership Directory. A list of membership benefits may be found on the SMT website <<http://smt.ucsb.edu/smt-list/smthome.html>>.

Special reminder: you must be a member of SMT to attend the annual meeting in Philadelphia. SMT dues are payable by VISA or MasterCard, as well as by personal check or money order in U.S. funds. Send membership renewals to Journals Division, University of California Press, 2000 Center Street, Suite 3030, Berkeley, CA 94720-1223.

You can also renew your membership through the "membership" section of the SMT homepage at <<http://smt.ucsb.edu/smt-list/smthome.html>>, or directly at <<http://smt.ucsb.edu/smt-list/homepage/joining-smt.html>>.

Membership categories are: regular (\$55, \$65 dual), student (\$25, \$35 dual), emeritus (\$40), and library subscription to *Music Theory Spectrum* (\$67). Add \$15 for mailing outside the U.S. Dual members receive only one copy of mailings.

To find out mailing dates for recent issues of *Music Theory Spectrum*, claim missing issues, or complete an online address change, go to <<http://www.ucpress.edu/journals/subinfo.html>>. Send address changes via the Internet to <jjchad@ucpress.ucop.edu>. General customer service inquiries and claims should be sent to <journals@ucop.edu>.

Moving?

To ensure that you receive both your *Music Theory Spectrum* and the SMT Newsletter in a timely fashion, please notify the University of California Press of your change of address at least 30 days prior to the move. To complete an online address change, go to <<http://www.ucpress.edu/journals/subinfo.html>>. Send address changes via the internet to <jjchad@ucpress.ucop.edu>. General customer service inquiries and claims should be sent to <journals@ucop.edu>.

moderator will be Jane Piper Clendinning (Florida State University). This topic, which was suggested by SMT graduate student members, is designed specifically to assist younger scholars, but should include information useful to music theorists at any point in their professional careers—including anyone who has ever wondered how the papers are selected for the national conference.

For the second year, the PDC will sponsor an event especially for graduate students to meet each other in a relaxed atmosphere and network. This year, all graduate student members of the Society for Music Theory are invited to a Breakfast Reception on Friday morning from 7–8:30 am. Come by, have a free breakfast, and meet the people you will be working with for the rest of your career! It will be an event worth getting up early to attend. Faculty teaching in graduate programs and students—please help us spread the word about this event to any graduate students planning on attending the conference.

Committee on Diversity

The SMT Committee on Diversity continues its work on a number of projects to fulfill its mission to promote diversity—of ethnicity, culture, values, and perspectives—within the Society and across related disciplines. Each year in the fall, we offer travel grants to minority students and faculty to defray the cost of attending the national SMT conference. The deadline for applications will be September 15; please consult the guidelines printed elsewhere in the newsletter and on the Committee on Diversity website at: <<http://smt.ucsb.edu/smt-list/smithome.html>>. For the conference in Philadelphia, the SMT Committee on Diversity will be hosting a Special Session entitled “Expanding the Canon V: Musical Symbolism Across Cultures.” This session explores different methodological angles from which to couch the concept and implications of symbolism in music-theoretical and/or cultural and intercultural contexts. The panelists, consisting of music theorists, a musicologist, and an ethnomusicologist, will elaborate on the semantic and pragmatic aspects of musical symbolism as it relates to the composer’s aesthetic aim, musical affect, compositional design, performance, social interaction, and/or formation of identity across cultures. The session will feature presentations by Steven Bruns (University of Colorado–Boulder), Siglind Bruhn (University of Michigan), Nancy Rao (Rutgers University), and Deborah Wong (University of California–Riverside); Robert Hatten (Indiana University) will be the respondent. All abstracts and bibliography for previous special sessions (1996–2000) are located on our website. We will continue to work with the Committee on the Status of Women and the Professional Development Committee

on issues of mentoring, inequities, and other concerns relevant to all of the members of our Society.

The SMT Committee on Diversity members include: Yayoi Uno Everett (Emory University) chair, JoAnn Koh (Mount Vernon Nazarene College), David Lewin (Harvard University), Steven Lindeman (Brigham Young University), Jocelyn Neal (University of North Carolina–Chapel Hill), Steven Nuss (Colby College), Martin Scherzinger (Eastman School of Music), and Nancy Rao (Rutgers University).

Music Cognition Group

The Music Cognition Group (MCG) brings together members of SMT with interests in theoretical and experimental work in music perception and cognition. A website <<http://pcb2.acs.unt.edu/smtmcg/>> and an electronic discussion list help the members stay in touch, share ideas, and organize session proposals for SMT conferences. Thanks to Phil Baczewski for creating both of these helpful resources. To subscribe to the electronic discussion list, please contact Phil at <baczewski@unt.edu>. Other questions concerning MCG may be addressed to its chair, Steve Larson, University of Oregon, School of Music, 1225 University of Oregon, Eugene, OR 97403-1225; <steve@darkwing.uoregon.edu>. All interested SMT members are invited to attend an MCG meeting during the 2001 conference in Philadelphia.

Jazz Theory and Analysis

The Special Interest Group in Jazz (SMT-Jz) will be joining the Special Interest Group in Pedagogy for a combined Special Session at the 2001 annual meeting in Philadelphia. The theme will be jazz theory pedagogy, particularly as it concerns teaching in the classroom. This will be the fifth consecutive year that SMT-Jz has had a Special Session at the SMT annual meeting.

This past December, a committee chaired by Joel Phillips (from the Pedagogy SIG), Keith Waters, and Steve Block (both from SMT-Jz) refereed an internal competition for proposals. The winning proposals were submitted by William R. Bauer (Rutgers University–Newark), Barbara Bleij (Amsterdam School of the Arts), Richard Hermann (University of New Mexico), Henry Martin and Robert Wason (joint proposal; Rutgers University–Newark and Eastman School of Music, respectively), and J. Kent Williams (University of North Carolina–Greensboro). Joel Phillips wrote the group proposal to the SMT program committee.

We are also pleased to announce that the first SMT-Jz Special Session, the analysis symposium “Alternate Takes: ‘Stella By Starlight’,” has just been published in the *Annual Review of Jazz Studies* 9 (Scarecrow Press, 1997–98). The symposium was held at the SMT-AMS convention in Phoenix in 1997, with papers by Cynthia Folio, Steve Larson, Steve Lindeman, Henry Martin, and J. Kent Williams. Allen Forte was the respondent. The published account includes the papers, Forte’s response, and the responses by each panelist to questions posed by Forte.

SMT-Jz continues to explore topics for future special sessions. At the business meeting in Philadelphia, the group will discuss possible joint presentations with other SIGs as well as a planned analysis symposium for the 2003 meeting in Madison. Members should bring ideas for future SMT annual meetings to the SMT-Jz business meeting in Philadelphia. Any questions regarding SMT-Jz should be addressed to its chair, Henry Martin at <martinh@andromeda.rutgers.edu> or at the Department of Visual and Performing Arts, Bradley Hall, Rutgers University–Newark, Newark, NJ 07102; (973) 353-5119, ext. 49 or (212) 595-4681. Anyone wishing to be added to the SMT-Jz listserv should contact Steve Larson at <steve@darkwing.uoregon.edu>.

SMT Pedagogy Interest Group

The Theory Pedagogy Interest Group organized and proposed a special session on the pedagogy of aural skills for the upcoming SMT conference. During that session presenters will teach mini-lessons to a class of students, have their presentations critiqued by a panel of noted aural skills’ pedagogues, and respond to questions and comments from the audience. The Pedagogy Group also collaborated

SMT ONLINE ADDRESSES

- SMT homepage: <<http://smt.ucsb.edu/smt-list/smithome.html>>
- MTO homepage: <<http://smt.ucsb.edu/mto>>
- SMT Help Desk: <<http://smt.ucsb.edu/smt-list/homepage/help.html>> or <help@smt.ucsb.edu>
- List managers:
 - <smt-editor@smt.ucsb.edu> (smt-list)
 - <talk-editor@smt.ucsb.edu> (mto-talk)
 - <mto-editor@smt.ucsb.edu> (mto editor)
- System Administrator: <sys-admin@smt.ucsb.edu>
- Online Directory: <<http://locutus.esm.rochester.edu/smt/Members>>
- Other addresses: <addresses@smt.ucsb.edu>
- RILM (replacement for the SMT bibliographic database): <<http://www.rilm.org/>>

To subscribe to any SMT list services, send a message to <listproc@smt.ucsb.edu>.

- For the smt general discussion list, put “subscribe smt-list YourFirstName YourLastName” in the body of the message.
- For *Music Theory Online*, put “subscribe mto-list YourFirstName YourLastName” in the body of the message.

with the Jazz Theory and Analysis Group to organize and propose a special session on jazz pedagogy. SMT members who are interested in joining the Pedagogy group are encouraged to attend the group's meeting that will be held after the keynote address on Saturday afternoon or contact the group's chair, J. Kent Williams, at <jkwillia@uncg.edu>.

Popular Music Interest Group

The Popular Music Interest Group (SMT-pop) presented its second panel at the SMT national meeting: "Sketch and style studies in popular music: A theorist's perspective." Given the context of the Toronto conference, the panel was designed to showcase the insights that music theorists can contribute to conversations about popular music. Papers were given by Walter Everett, Mark Butler, Mark Spicer, and John Covach. Dave Headlam moderated the discussion, and Albin Zak responded to the papers. Attendance by upwards of 60 people, representing multiple societies and professional perspectives, made for lively discussion.

Following the conference, John Covach (UNC-Chapel Hill) stepped down as chair of the interest group, having served in that capacity for two years. John was instrumental in forming SMT-pop in 1998, and will continue to serve as liaison between it and the United States chapter of IASPM. An election was held online (amid inevitable references to butterfly ballots and the Supreme Court), and Brian Robison (Cornell University) was elected to serve as the new chair.

The group has assembled its third panel, to be presented at this year's national meeting: "From Rags to Radiohead: Analyzing 20th-Century Popular Music." Papers will be given by Peter Silberman, David Carson Berry, John Brackett, Rebecca Leydon, and Marianne Tatom; Daniel Harrison will moderate the discussion. SMT-pop is proud to highlight the work of several graduate students in this panel.

Anyone interested in the study of popular music through methods including musical analysis and theory is invited to subscribe to SMT-pop's electronic discussion list (pop-analysis). To do so, point your browser to the URL <<http://listserv.unc.edu/cgi-bin/lyris.pl?enter=pop-analysis>>. In the middle of the page, there's a section marked, "If you are not a member of "pop-analysis", please choose:" This is followed by buttons for two options: "1. join pop-analysis," and "2. visit pop-analysis without joining."

Membership Committee

Newly created by President Thomas Christensen, the Membership Committee is responsible for monitoring the membership list of the society, devising strategies for increasing membership, and exploring new ways in which the society can serve its constituents. Collaborating with Rebekah

Darksmith at UC Press, the group has already been involved in the direct-mail campaign for 2001, and has initiated advertising in European journals to increase our overseas membership. At present the committee is chaired by Joseph Kraus (University of Nebraska-Lincoln), and includes the chairs of the three major outreach committees as ad hoc members: Jane Clendinning (Professional Development), Yayoi Everett (Diversity) and Elizabeth Sayrs (Committee on the Status of Women). Gretchen Horlacher (SMT Secretary) and Maureen Carr (Executive Board Member) also serve. The committee looks forward to its role in enhancing the future of SMT.

Committee on the Status of Women

At the SMT meeting in Philadelphia, the CSW's special session, "Women Composers: A Forum for Work on Analysis and Teaching," will focus on analyses of pieces by women composers in different analytic and pedagogical contexts. We issued an open call for participation, and received over twenty proposals. The CSW will again host its annual open lunch. Box lunches are available, and can be ordered through the conference registration form or by contacting Elizabeth Sayrs <saysr.1@osu.edu>. Some free lunches are available for graduate students; please contact Elizabeth for more information.

The SMT Mentoring Associates Program, administered by the Committees on Professional Development, Diversity, and Status of Women, is a society-wide program that fosters mentoring within our community, and has assisted prospective mentors and mentees in meeting their needs. Please keep reminding your colleagues and students that this is a society-wide program, and that mentors are available for theorists in all stages of their careers, from graduate school to tenure and promotion decisions, to sabbatical advice. You or your students can sign up using the revised mentoring questionnaire on the website <<http://www.wmich.edu/mus-theo/csw.html>>, or contact Janna Saslaw <jksaslaw@loyno.edu> for further information.

Our web site resources (available at <<http://www.wmich.edu/mus-theo/csw.html>>) continue to grow. The extensive bibliography on gender and music sources is being updated again this summer. The web site also contains syllabi related to music and gender studies courses. Please send any syllabi from courses you may teach to Leigh VanHandel <leigh@ccrma.stanford.edu>. Steve Bruns is heading up a project to put analyses of music by women on the web in order to have easy access for use in the classroom; if you have analyses you would like included, or if you would like to know more about the project, please contact him at bruns@spot.colorado.edu.

New members will be appointed during the summer, again through an open call for

Election Reminder

This year the following SMT officers are up for election: Vice President, and two members of the Executive Board. The ballots, together with the 2002 Call for Papers, were mailed to current SMT members during the first week of August. Please remember to vote! Results will be announced at the SMT business meeting in Philadelphia.

SMT Business Meeting

The annual business meeting is scheduled for Saturday, November 10, 2:00-3:00 p.m. Come early and get prime seating for the Awards Ceremony and the Keynote Address, which immediately follow the business meeting.

SMT 2002: Call for Papers

The 25th Annual Meeting of the Society for Music Theory will be held in Columbus, Ohio from Wednesday, October 30 to Sunday, November 3, 2002 in conjunction with the American Musicological Society. As the meeting in Columbus marks the 25th anniversary of the SMT, the program committee especially welcomes proposals for papers and special panels reflecting upon the current state of music theory and addressing its future directions. Proposals for papers, poster sessions, and special sessions on any topic related to music theory are invited.

The Program Committee has set the maximum length for proposals at 750 words, including footnotes. Supplementary materials such as musical examples, diagrams, and bibliographies should be made as concise as possible (but will not be counted in the word limit). Papers presented at other national or international conferences will not be considered. An individual may submit no more than one paper proposal. The program committee anticipates planning several joint sessions with the AMS Program Committee. The author may indicate to the committee that the paper is appropriate for a joint session. Postmark deadline is February 1, 2002.

The complete call for papers was mailed to the membership along with the election ballot and will be available online on the SMT homepage. For more specific information about proposing special sessions and/or poster sessions, refer to the complete call or contact Lora Dobos at <dobos.1@osu.edu>.

ACLS Fellowships

The American Council of Learned Societies (ACLS) offers several fellowships that may be of interest to SMT members. These include the ACLS/Andres W. Mellon Fellowships for Junior Faculty and the new Frederick Burkhardt Residential Fellowships for Recently Tenured Scholars. The deadline is October 1, 2001. Visit the ACLS website <www.acls.org> for details.

nominations. Thank you to all who sent in nominations. By appointing new members earlier, they are able to meet with the committee at the conference at the beginning of the first year of their term instead of waiting until the next year. Questions, concerns, suggestions, or ideas for future CSW projects, please contact any member of the committee through the link on the Committee Page on the SMT homepage.

Committee on Networking Operations

Members of the NC are working this summer to completely reorganize and redesign the SMT website. Our goal is to improve the visual aspects, organization, and navigation tools to make the site more attractive and easier to use. Our web pages have been cited many times for their content. We hope to match this excellence with a new and more up-to-date look and feel.

We are also working with Panayotis Mavromatis—who did such a splendid job writing the program for our new online directory—to find ways to improve integration of our database with the one maintained by the University of California Press. Remember that members can access our directory from a link on the SMT home page, or directly at <<http://theory.esm.rochester.edu/smt/Members>>, using their SMT membership number as a password. If you have forgotten your membership number, send an e-mail to <ajournals@ucpress.edu>, explain your problem, and you will receive a reply with your number. Use our new directory to help find other members, and to keep your personal information current. You have the option to request that your information not appear in the directory.

Finally, we are assisting the local arrangements committee for the SMT conference in the fall. We will prepare the online abstracts, which should be ready by early July. We also found a programmer (Panos Mavromatis, again) to implement online registration for the conference.

The Committee on Networking Operations encourages all SMT members to use e-mail and graphic web browsers to access the Internet. These tools will help you to take full advantage of the services offered by SMT Networking Operations. Suggestions from the membership for improving our services are always welcome. Send them to Aleck Brinkman, chair, Committee on Networking Operations <aleck@astro.temple.edu>, or contact individual members of the committee through the SMT Networking Committee Members link on the SMT homepage.

NEWS ITEMS

Election to American Academy of Arts and Sciences

Thomas J. Mathiesen, recipient of the 2000 Wallace Berry Award for *Apollo's Lyre* (University of Nebraska Press), has been elected to membership in the American Academy of Arts and Sciences. One of the most prestigious academic organizations in the world, the American Academy of Arts and Sciences recognizes achievement in the natural sciences, social sciences, arts and humanities. Mathiesen, considered the world's leading specialist in ancient Greek music, is a Distinguished Professor and David H. Jacobs Chair in Music at Indiana University. He will be formally inducted in an October ceremony at the organization's headquarters in Cambridge, Mass.

ASCAP-Deems Taylor Award

Joel Lester, a former editor of *Music Theory Spectrum* and the first recipient of the Wallace Berry Award (1993) for *Compositional Theory in the Eighteenth-Century* (Harvard University Press, 1992), has received the 2000 ASCAP-Deems Taylor Award for his informative and insightful book, *Bach's Works for Solo Violin: Structure, Style, Performance* (Oxford University Press, 1999). Joel is dean of the Mannes College of Music.

National Humanities Center Fellowships

(Application Deadline: October 15, 2001)

The National Humanities Center offers 40 residential fellowships for advanced study. Applicants must hold a doctorate or have equivalent scholarly credentials, and a record of publication is expected. Both senior and younger scholars are eligible for fellowships, but the latter should be engaged in research well beyond the revision of a doctoral dissertation. Fellowships are for the academic year (September through May). Scholars from any nation and humanistically inclined individuals from the natural and social sciences, the arts, the professions, and public life, as well as from all fields of the humanities, are eligible. Most of the Center's fellowships are unrestricted. Fellowships up to \$50,000 are individually determined, the amount depending upon the needs of the Fellow and the Center's ability to meet them. Each Fellow also has access to a research fund of \$2500. The Center provides travel expenses for Fellows and their dependents to and from North Carolina.

Applicants submit the Center's form supported by a *curriculum vitae*, a 1000-word project proposal, and three letters of recommendation. You may request application material from Fellowship Program, National Humanities Center, Post Office Box 12256, Research Triangle Park, North Carolina 27709-2256, or download the form from the Center's website: <<http://www.nhc.rtp>>.

Mannes Institute for Advanced Studies in Music Theory

The Mannes Institute for Advanced Studies in Music Theory convened its inaugural session from June 9–12, 2001 at Mannes College of Music in New York City. The Institute provides continuing professional education at an advanced level of study through collegial interaction on a variety of interdisciplinary subjects. This year nearly forty scholars participated in a series of intensive workshops over a 4-day period conducted by a distinguished faculty of six experts on the topic of Historical Music Theory. The workshops were supplemented by several lectures, panels, and discussions, as well as a reception and banquet.

The specific workshops were "Genres of Historical Music Theory" with Thomas Christensen of the University of Chicago (chair), "The Theory of Dualism" with Ian Bent of Columbia University, "Tradition, Rationale, and Precept in Three Medieval Music Treatises" with Sarah Fuller of SUNY–Stony Brook, "Concepts of Mode, c. 1550: Theory Meets Practice Meets Theory" with Cristle Collins Judd of the University of Pennsylvania, "Historically Informed Analysis of Early 18th-Century Music" with Joel Lester of Mannes College, and "Tonos, Harmonia, Octave Species, Modulation, and Composition in Ancient Greek Music and Music Theory" with Thomas Mathiesen of Indiana University. The President of the New School University, former U.S. Senator Bob Kerrey, attended as a special guest. Jan Miyake served as Administrative Coordinator.

Next year the Mannes Institute is offering an intensive 4-day Institute in Schenkerian Theory and Analysis from June 27–30, 2002. The emphasis will be on applied analytical skills, concrete graphing techniques, and integral concepts of Schenkerian theory and practice, with supplemental consideration of related philosophical and historical issues. The faculty of experts includes Carl Schachter of Mannes College, William Rothstein of the City University of New York, Frank Samarotto of Indiana University, and other prominent Schenkerian specialists. A limited number of participants of varied skill levels will be invited by application.

Detailed information about the 2002 Mannes Institute, selection criteria, and electronic application procedure will be announced at

the SMT conference in Philadelphia, over the SMT and AMS lists and newsletters, and posted this fall on the Institute's website at <www.mannes.edu/mannesinstitute>. Inquiries should be sent to Wayne Alpern, Director, Mannes Institute for Advanced Studies in Music Theory, 150 West 85th St., New York, NY 10024; (212) 877-8350, <mannesinstitute@aol.com>.



Tadeu Coelho

Participants, faculty, and staff of the 2001 Mannes Institute of Advanced Studies in Music Theory

Regional Society Winners

Five of the regional and affiliate theory societies have awarded prizes for outstanding student presentations at their annual meetings: Music Theory Midwest, Music Theory SouthEast, South Central Society for Music Theory, Texas Society for Music Theory, and Music Theory Society of New York State. The Arthur J. Komar Award for Best Student Paper at Music Theory Midwest was presented to Daniel G. Barolsky for "Score and Performance as Musical Collaboration," a paper in which he proposes "a radical shift away from perceiving the musical score as the single arbiter of a musical work and toward a view in which the performance and score collaborate to create a final work." A doctoral student at the University of Chicago, Daniel is studying historical recordings of pianists and their implications for analysis. He is working with Berthold Hoeckner.

The Music Theory Society of New York State presented its annual Emerging Scholar Award for the best paper delivered by a graduate student at the annual meeting to Stephen Slottow for his paper "Fifths and Semitones: A Ruggles Compositional Model and its Unfoldings," which will be published in *Theory and Practice*, vol. 25. Stephen's paper was drawn from his dissertation "A Vast Simplicity: Pitch Organization in the works of Carl Ruggles," which he recently completed under the guidance of Joseph Straus at CUNY Graduate Center. Dr. Slottow will be teaching at the University of North Texas in the fall.

Jonathan Brooks's paper, "Implied Notes and Imaginary Sounds," won the award for the best student paper at the joint meeting of the Texas Society for Music Theory and the South Central Society for Music Theory. In his paper, Jonathan "explores the tradition of imaginary sounds as utilized by Simon Sechter and Anton Bruckner and attempts to determine their structural role in Bruckner's compositions." Jonathan, a doctoral candidate at the University of North Texas and a lecturer at Baylor, is writing a dissertation on "Imaginary Sounds: Their Role in the Free and Strict Compositional Practice of Anton Bruckner" under the supervision of Graham Phipps at University of North Texas.

Music Theory SouthEast awarded Donald Traut a complete set of *Music Theory Spectrum* for the best student paper presented at its annual meeting. In "Displacement and its Role in Schenkerian Theory," Donald establishes "some theoretical guidelines governing

the use of displacement," and illustrates "how these guidelines impact larger analytic issues." Donald, a doctoral candidate at the Eastman School of Music, is an instructor at University of North Carolina-Greensboro.

UPCOMING CONFERENCES AND SYMPOSIA

International Association for the Study of Popular Music

(Conference, September 13-16, 2001)

The United States branch of the International Association for the Study of Popular Music will hold its annual conference in Iowa City, IA on September 13-16, 2001. The theme of the conference, "Popular Music and the Performance of Difference," reflects the key role played by popular music in the formation of social and cultural identities. The Program will focus on ways in which individuals and groups have used popular music to mark out local or global spaces of self-expression, to challenge or reinforce received patterns of identification, and to contest or exert power over others. Additional information is available at: <<http://www.iaspm.net/us>>.

International Musicological Colloquium Brno 2001

(Conference: October 1-3, 2001)

The Institute of Musicology at the Masaryk University Brno (Czech Republic) will host the annual musicological colloquium on October 1-3. The colloquium will examine "Socialist Realism and Music: Antimodernisms and Avant-Gardes." A rather broad scope of topics will be addressed, including: The Origins of Socialist Realism in the Context of Art and Literature, The Doctrine of Socialist Realism in the Aesthetics of Music and its Development in Various Countries, The Mechanisms by which the Doctrine Was Transmitted and Its Native Sources and Ingredients, Socialist Realism and the Left Avant-Garde, Socialist Realism and Various Anti-Modernisms in 20th-Century Music (Third Reich era, Hollywood aesthetics etc.), Musical Style and Socialist Realism, and the Institutional Background of Socialist Realism in Musical Life. Questions about the colloquium may be directed to: Institute of Musicology, Masaryk University Brno, Arne Novaka 1, CZ 660 88 Brno; telephone and fax: +420-5-41121434; e-mail: <music@phil.muni.cz>.

Music Theory Between the Historical and the Systematic

(Conference: October 12-14 2001)

The first conference of the German Society for Music Theory (Gesellschaft für Musiktheorie) will take place in the Carl Maria von Weber Hochschule für Musik in Dresden. The conference theme, "Music Theory Between the Historical and the Systematic," will be divided into four main thematic sections—Music Theory in the 20th Century: Between Theoretical System and Historical Composition Training; The Teaching of 'Satzlehre': Between Stylistic Copy and 'Free' Composition; Analysis of 20th-Century Music; 'Gehörbildung': Between Training and Analytical Understanding—and a round-table discussion. The conference language is German. For more information contact: Prof. Ludwig Holtmeier (Conference director), Clauertstrasse 78, 14163 Berlin; telephone: +49-30-80907227; fax: +49-30-80907228; e-mail: <LHoltmeier@aol.com>.

MidAmerican Center for Contemporary Music

(Conference, October 18-20, 2001)

The MidAmerican Center for Contemporary Music at Bowling Green State University will present its 22nd Annual New Music & Art Festival on October 18-20, 2001. Papers celebrating the special guest, William Albright, will be given, as well as others devoted to

compositional, theoretical, and historical aspects of music since 1945. For more information concerning the festival, please call (419) 372-2685 or e-mail Adam Zygmunt at <azygmun@bgnnet.bgsu.edu>. The website is <<http://www.bgsu.edu/colleges/music/MACCM/>>.

Ruth Crawford Seeger

(Conference, October 26–27, 2001)

Brooklyn College and the CUNY Graduate Center are hosting a conference to celebrate the centenary of the experimental composer and folk music activist Ruth Crawford Seeger on October 26–27, 2001. The first woman to be awarded a Guggenheim Fellowship in music, she developed a unique modernist compositional style in the 1920s and early 1930s. Her best-known work, the String Quartet 1931, established her as a brilliant and inventive composer, and stands as a striking example of modernist musical experimentation. Through her transcriptions and arrangements of traditional American music, she emerged as a leader in the folk song revival of the 1930s and 1940s, along with John and Alan Lomax and her stepson Pete.

“Ruth Crawford Seeger: Modernity, Tradition, and the Making of American Music” will bring together composers, scholars, and performers to explore the legacy of a pathbreaking figure. Discussions, and performances will explore her extraordinary contributions to the seemingly disparate spheres of modern composition and traditional folk music. The keynote address will be given by Judith Tick, and participants will include Pauline Oliveros, Christian Wolff, Bess Lomax Hawes, Joseph Straus, Taylor Greer, Larry Polansky, Ellie Hisama, and Pete, Peggy, and Mike Seeger. The conference is funded by the New York Council for the Humanities, the National Endowment for the Humanities, and the Baisley Powell Elebash Endowment. For information, visit <<http://dephome.brooklyn.cuny.edu/isam>>; e-mail <isam@brooklyn.cuny.edu>, or call (718) 951-5655.

American Musicological Society

(Conference, November 15–18, 2001)

The 2001 annual meeting of the American Musicological Society will be held at the Marriott Marquis Hotel in Atlanta, Georgia, from Thursday, November 15 to Sunday, November 18. Information about accommodations, registration, and program can be found on the AMS website at <<http://www.ams-net.org/AMS-Atlanta.html>>.

College Music Society Meeting

(Conference, November 15–18, 2001)

The College Music Society will hold its Forty-Fourth Annual Meeting in Sante Fe, NM on November 15–18, 2001. The meeting will be held in conjunction with the 2001 National Conference of the Association for Technology in Music Instruction (ATMI). Complete meeting, travel, hotel, and registration information is posted on the CMS website: <<http://www.music.org/ProfActiv/Conf/Ann/2001/santafehome.html>>.

Stefan Wolpe Festival-Symposium

(Conference, November 29–December 2, 2001)

Northwestern University School of Music will host a Stefan Wolpe Festival-Symposium on November 29–December 2, 2001. Along with a series of concerts of Stefan Wolpe’s music, the Festival-Symposium will have a number of sessions that regard the performance as text and engage questions linking works as performed to other media (e.g., visual art and poetry), as well as to their sociocultural and philosophical contexts. For more information about the festival-symposium, contact Linda A. Garton, Assistant to the Dean, Northwestern University School of Music, 711 Elgin Road, Evanston, Illinois, 60208-1200; telephone: (847) 467-2334; fax: (847) 491-5260; e-mail: <lgarton@northwestern.edu>.

International Musicology Conference

(Conference, August 1–7, 2002)

The 17th Congress of the International Musicological Society will be hosted by the Department of Musicology of the Katholieke

Universiteit Leuven, Belgium and the Alamire Foundation, International Centre for the Study of Music from the Low Countries on August 1–7, 2002. The IMS 2002 Congress will offer symposia on eight broad themes. Each symposium will include multiple sessions, papers and poster presentations. The eight themes are: Hearing-Performing-Writing; The Dynamics of Change; Who Owns Music?; Musica Belgica; Musical Migrations; Form and Invention; Instruments of Music; and Sources. Information about the congress can be obtained on the IMS website: <<http://www.ims-online.ch>>. E-mail inquiries to: <imsba@swissonline.ch>

CALLS FOR PAPERS AND MANUSCRIPTS

Current Musicology

Current Musicology, an international forum for scholars, invites the submission of articles in all branches of musicology, including ethnomusicology and music theory. Also encouraged are reviews of scholarly books on music and scholarly editions of music. *Current Musicology* does not publish reviews of recordings. Submissions should be double-spaced, sent in triplicate (single-sided), and include an abstract of no more than 250 words. Because submissions are reviewed anonymously, the author’s name should appear in a cover letter but not on the typescripts. Submissions are not returned. If accepted for publication, the author must provide a final version on computer diskette.

In accordance with the recommendation of the *Chicago Manual of Style*, *Current Musicology* now uses the author-date system of citation; therefore, notes should be numbered consecutively, double-spaced, and placed at the end of the submission; references should be double-spaced and appear alphabetically. Musical examples should appear on separate sheets and be referred to in the text by number. A list of full captions of musical examples, tables, and figures should be included on a separate sheet. The only photographs accepted are glossy, black-and-white photos that do not exceed 4 1/2 x 7 inches (image size). Please address all queries and correspondences to: Mark Burford, Editor; *Current Musicology*, Department of Music, Columbia University, Dodge Hall, MC 1812; 2960 Broadway, New York, NY 10027; telephone: (212) 854-1632; email: <current-musicology@columbia.edu>.

5th European Music Analysis Conference

(Proposal deadline: September 30, 2001)

Following the conferences held in Colmar (F), Trento (I), Montpellier (F), and Rotterdam (NL), the 5th European Music Analysis Conference will take place at the Department of Music, University of Bristol (GB), April 4–7 2002. Proposals for papers of 20 minutes duration are invited in relation to the following themes: Performance Studies; The Conductor as Analyst; Structural Analysis of the Score and Cognitive Analysis of Listening; The Principal Theoretical and Analytical Traditions and Interpretation; Eastern Europe: Theory and Analysis; Analysis as a Tool of Historical Research & Historical Research as a Tool of Analysis; Oral Traditions; Analysis and the New Technologies. Please indicate the category into which your proposal falls. Proposals for free papers and poster sessions will also be considered.

Proposals (in English, French or German) should be in the form of an abstract of no more than 300 words. Proposals on disk or by e-mail should be sent to: Dr. Jonathan Cross (Conference Director), Department of Music, University of Bristol, Victoria Rooms, Queens Road, Bristol BS8 1SA, UK; e-mail: <J.G.E.Cross@bris.ac.uk>. To be considered by the program committee, proposals on disk or by e-mail must arrive no later than September 30, 2001. The Conference is organized by the liaison group of European music analysis societies in association with the British Society for Music Analysis (SMA), the journal *Music Analysis* (Blackwell Publishers), and the University of Bristol. The full program will be announced in January 2002 and details will be posted on the conference website at <www.sma.ac.uk>.

International Villa-Lobos Conference

(Proposal deadline, October 1, 2001)

This first international conference on the work and life of Brazilian composer Heitor Villa-Lobos will be held on March 13–17, 2002 and is intended to provide researchers, musicians, and all others interested in the composer a space for discussing their contributions to the study of his legacy. The conference is intended also to establish a ground for future efficient communication among the Villa-Lobos community, as well as for developing shared projects with partners from all over the globe. We warmly welcome perspectives on new topics related to Villa-Lobos's life and music, and we also encourage discussions about well-known issues in Villa-Lobos research. We expect the ensemble of contributions to aid in better comprehension of both far-ranging aspects of Villa-Lobos as well as specific and central issues in the study of the composer. We further believe that this landmark conference will be highly effective in helping us to better enjoy and appreciate the music of one of the most important composers of the twentieth century.

The conference, which will be held in the heart of Paris at the *Institut Culturel Finlandais*, will focus on a number of topics: Villa-Lobos: The Person; Persons Around Villa-Lobos; Nationalism and Villa-Lobos; Villa-Lobos and Music Education; Villa-Lobos and European influences; Villa-Lobos and Brazilian Popular Sources; Tradition *versus* Nupture: Dlichés and Vanguard Experimentation; Villa-Lobos's Musical Language; and Influence of Villa-Lobos's Work on Future Generations. Individual papers should last 30 minutes, including the time for presenting examples and for discussion with the audience. Persons who wish to present papers should send an abstract before October 1, 2001 to: University of Helsinki, Musicology, PL 35 (Vironkatu 1), 00014 University of Helsinki, Finland. Applications by e-mail should be sent to the following e-mail addresses: <lima@elo.helsinki.fi> and <eero.tarasti@helsinki.fi>. Applications should contain the following information in 1–2 pages: name, mailing address, telephone and fax numbers, e-mail address; short *curriculum vitae* and institutional affiliation, title and abstract of proposal (no more than 300 words), preferred theme under which the paper should be placed, and audio-visual or computer equipment required (please include technical details). Papers may be presented in English, French, or Portuguese. Notification of acceptance of submissions will be made by November 1, 2001. Website: <www.music.helsinki.fi/villa-lobos-2002/>.

Music Theory SouthEast

(Proposal deadline, October 15, 2001)

The 2002 meeting of Music Theory Southeast will be held January 31–February 2 at Florida State University in Tallahassee in conjunction with the International Ernst von Dohnányi Festival. Proposals for papers, special sessions, or panel discussions are solicited on any topic related to music theory. Submissions for papers should include five copies of an anonymous proposal 3–4 pages in length, an anonymous abstract of 250–300 words, and a cover letter providing the title of the proposal, the author's name, address, e-mail address, and telephone number. A \$100 prize will be awarded to the best student paper at the 2002 meeting. Interested students should identify themselves in the cover letter and should submit a completed copy of the presentation along with the proposal and abstract. Submissions for special sessions or panel discussions should not be anonymous, but should include proposal, abstract, and a list of participants. All submissions must be postmarked no later than October 15, 2001, and sent to Renee McCachren, MTSE Program Chair, Department of Music, Catawba College, Salisbury, North Carolina 28144.

Society for Seventeenth-Century Music

(Proposal deadline: October 15, 2001)

The Society for Seventeenth-Century Music will hold its tenth annual conference April 4–7, 2002 at Princeton University in Princeton, New Jersey. Proposals on all aspects of seventeenth-century music and music culture are welcome, including papers dealing with other fields as they relate to music. The meeting will emphasize Venetian

topics in memory of two Society members who specialized in that area and who taught in New Jersey before their untimely deaths: Tom Walker (Princeton) and Irene Alm (Rutgers). Therefore, proposals dealing with music and the other arts in seventeenth-century Venice or recognizing the 400th anniversary of Cavalli's birth, as well as suggestions for non-musical Venetian participants, are especially welcome.

Presentations may take a variety of formats, including papers 20 minutes in length, lecture-recitals (45 min.), workshops involving group participation, and roundtable discussions. The Irene Alm Memorial Prize will be awarded for the best scholarly presentation given by a student. It is the policy of the Society to require a year's hiatus between presentations at the annual Conferences.

Five copies (four anonymous and one identified with name, address, telephone and fax numbers, and e-mail address) of an abstract of not more than 350 words and postmarked by October 15, 2001 should be sent to Prof. Frederick Gable, Dept. of Music, University of California, Riverside, Riverside, CA 92521. Abstracts from outside the United States and Canada may be faxed (one copy only) to (909) 787-4651 or by e-mail to <FredGable@aol.com>. Audio or video recordings supporting proposals for lecture-recitals are welcome, but cannot be returned.

The Twelfth Biennial International Conference on Nineteenth-Century Music

(Proposal deadline: October 26, 2001)

The Twelfth Biennial International Conference on Nineteenth-Century Music will be held at the University of Leeds (Bretton Hall Campus) from Thursday, July 4 to Sunday, July 7, 2002. Proposals for papers (300 words maximum) should be received no later than Friday, October 26, 2001. Although papers on any subject relating to music of the nineteenth century are welcomed, proposals in the following areas are particularly encouraged: Performing Practice, Music in the Russian Empire, Music in the Americas, Exoticism, Industrialization and Organology, Aesthetics and Criticism. The conference website <<http://www.opera-archive.ac.uk/19cconf/index.html>> contains an on-line form for submission of papers. For additional information, contact Dr. Stephen Muir, Department of Music, University of Leeds, Leeds, LS2 9JT, UK; <smuir@bretton.ac.uk>.

Experience Music Project

(Proposal deadline: November 15, 2001)

Experience Music Project (EMP) of Seattle, Washington, a museum devoted to exploring creativity and innovation as expressed through American popular music, is pleased to announce its first annual academic conference on popular music studies, entitled "Crafting Sounds, Creating Meaning: Making Popular Music in the U.S." It will be held in Seattle, at EMP, from April 11–14, 2002. We invite papers from across all disciplines that address popular music, broadly defined in terms of genre, style, and period. While papers on all topics are welcome, we are especially interested in those papers that explore the general idea of "making popular music," from putting together sounds in composition and performance to marketing music through promotions, tours, and videos; experiencing music as a listener; and shaping pop music's meaning through journalism and scholarship. The conference will include panel discussions, keynote lectures, and concerts in EMP's Sky Church. EMP is currently developing a popular music journal; all conference presenters will be invited to submit their papers for publication in the inaugural issue.

Proposals should include a 250-word abstract of the paper and a 50-word biography of the presenter. Please send all proposals by November 15, 2001, to Daniel Cavicchi at <DanC@emplive.com>. E-mail submissions are preferred, but submissions may also be sent through US mail to: Daniel Cavicchi, Experience Music Project, 2901 Third Avenue, Suite 400 Seattle, WA 98121. Notifications of acceptance will go out by mid-January. Attendance at the conference will require a \$45.00 registration fee; additional information about the conference schedule, registration, and lodging will be made available in January on EMP's website <www.emplive.com>.

Symposium of World Musics

(Proposal deadline, December 10, 2001)

The Symposium of World Musics provides exciting opportunities for scholars, performers, and students of the world's indigenous musics to share research, performances, and discussion over the course of three days. The symposium on March 6–8, 2002 will include individual and panel presentations, lecture-demonstrations, and daytime and evening performances of indigenous musics and related genres (dance, theater, video) on the campus of Texas Tech University, in Lubbock, Texas. Evening concerts featuring notable artists will be open to the community at large.

Proposals are welcome concerning any topic related to indigenous music. Presentations should be of interest to a general music audience. We seek submissions in five formats: 1) Papers — Please send a proposal or entire paper. Presentations should last 25 minutes with 5 minutes for questions. Include a list of equipment needed for the presentation. 2) Lecture-demonstrations — Please send a proposal or entire paper. Presentations should last 50 minutes with 10 minutes for questions. Include a list of equipment needed for the presentation. 3) Performances — Please send a video (1 inch Beta format preferred), repertoire, and any relevant documentation such as press kit or bio. 4) Programs for school-age children (K-12). 5) Videos for a Video Room, which will run continuously over the course of the Symposium. Proposals and supporting materials should be sent before December 10, 2001 to: Dr. Guy Capuzzo, Symposium of World Musics Committee, School of Music, Texas Tech University, Box 42033, Lubbock, TX 79409; telephone: (806) 742-2270 x 281; e-mail: <guy.capuzzo@ttu.edu>; website: <<http://webpages.acs.ttu.edu/shinds>>

NEWS FROM REGIONAL AND AFFILIATE THEORY SOCIETIES

Canadian University Music Society

The Canadian University Music Society, a bilingual society that cuts across disciplinary boundaries, and the Canadian Association of Music Libraries, Archives, and Documentation Centres held their 2001 conference jointly from May 23–26 at Laval University in Québec City as part of the Congress of the Social Sciences and Humanities. The conference consisted of a balanced program of thirty papers, four round tables (including one on career-related issues), two lecture recitals, and one mini-recital. The program of the CUMS part of the conference is available in PDF format at: <<http://www.upei.ca/~cums/conference/programme2001.pdf>>.

Current membership dues run from July 1, and are \$46 (Canadian) for regular members and \$25 for students, independent scholars, and retired persons. Membership applications should be sent to CUMS, Box 507, Station Q, Toronto, Ontario, M4T 2M5, Canada.

City University of New York Graduate Students in Music

The City University of New York graduate students in music held their fourth annual meeting on May 5, 2001 at the CUNY Graduate Center in New York City. The conference featured ten papers covering a wide range of topics. Presenters who gave papers included Alexis Luko (McGill University), Michael Jones (University of Iowa), Nancy November (Cornell University), Gina Rivera (University of Wisconsin–Madison), Jan Miyake (Graduate Center, CUNY), Ju-Yong Ha (Graduate Center, CUNY), Matthew McFarlane (McGill University), Ben Jackle (Graduate Center, CUNY), Sara Nicholson (Eastman School of Music), and Jeff Greenwald (Graduate Center, CUNY). Ellie Hisama (Brooklyn College and the Graduate Center, CUNY) presented the keynote address, entitled “Knowledge as a Form of Power: The Politics of Music Scholarship.” For information about next year's conference in New York City, please contact Philip Stoecker at <pstoecker1@gc.cuny.edu>.

Florida State University Theory Forum

This year's Florida State University Theory Forum was held Saturday, January 20, 2001. Included on the program were the following papers: “Displacement and Its Role in Schenkerian Theory” (Donald Traut, Eastman School of Music), “Forward-Looking Retrospection in Classic-Era Music” (Paula Telesco, University of Massachusetts at Lowell), “Contrapuntal Experiments: Canons and Arrangements as Models for Beethoven's Late Quartets” (Amy Carr-Richardson, East Carolina University), “A Heterogeneous Analysis of the Eighth Piano Sonata, Op. 66 of Alexander Scriabin” (Scott Baker, Florida State University), “Melded Tonal Areas in Samuel Barber's First Essay for Orchestra” (Bryan Richards, Florida State University), and “Rotation as a Model for Rock Chord Progressions” (Guy Capuzzo, Texas Tech University). In addition to the papers, Prof. Cristle Collins Judd (University of Pennsylvania) presented the keynote address, entitled “Theory meets Practice meets Theory (and encounters Theology along the way)... Gioseffo Zarlino and the Song of Songs.”

The next annual FSU Theory Forum will be held on March 2, 2002 at Florida State University in Tallahassee. Our keynote speaker will be Prof. Walter Everett (University of Michigan). Proposals are solicited on any topic related to music theory. Papers should be approximately 30 minutes in length. Submissions should include six copies of an anonymous proposal two to three pages in length, an anonymous abstract of 250–300 words, and a cover letter giving the title of the proposal, the author's name, address, telephone number, e-mail address, and a list of technical requirements for presenting the paper. All submission should be postmarked no later than January 15, 2002 and sent to: Scott Baker, FSU Theory Forum, School of Music, Florida State University, Tallahassee, FL 32306-2098. For more information, contact Scott Baker at <sbaker831@hotmail.com> or visit our website: <<http://otto.cmr.fsu.edu/~theory/MTS>>.

Georgia Association of Music Theorists

GAMUT (The Georgia Association of Music Theorists) held its annual meeting April 6–7, 2001 on the campus of Clayton College and State University in Morrow, Georgia in conjunction with the meeting of the Southeast Chapter of AMS. The highlight of the conference was the Saturday afternoon session devoted to rhythm in Afro-Cuban, Indian, and Javanese music. The session, which featured faculty from Emory University Department of Music (Steven Everett and Prema Bhat) and local musicians, was chaired by David Marcus. At the business meeting the outgoing board of officers decided, in consultation with others present, to form an Executive Committee to discuss GAMUT's future mission. Despite the quality of the recent annual meetings, attendance has been low, and the membership base has been dwindling. Consequently, support has grown for a re-evaluation of GAMUT's goals. The Executive Committee has agreed to meet in early September at Agnes Scott College in Decatur, Georgia to discuss GAMUT's future.

GAMUT also announces volume 10 of *GAMUT*, which includes articles by Murray Dineen, Linda Popovic, Gregory Karl, and Karen Fournier. To receive a copy of *GAMUT* 10, send a check for \$10 (Institutions \$25) made payable to GAMUT, to Kristin Wendland, GAMUT Editor; Department of Music, Emory University, 1804 North Decatur Road, Atlanta, GA 30322.

Indiana University Graduate Theory Association

The Indiana University Graduate Theory Association assisted the Theory Department of the Indiana University School of Music in the presentation of a colloquium series during spring 2001. Guest lectures were given by Dr. Lawrence Zbikowski and Dr. Candace Brower, and the series included presentations by IU doctoral students David Thurmaier, Rusty Jones, and Andrew Davis. Watch the smt-list and the IUGTA website for a call for papers and other information related to the IUGTA biennial conference scheduled for spring 2002. The IUGTA officers for 2000–01 were Ryan McClelland, president, and Grace Yu, vice president. President and vice president for 2001–02 are Stan Kleppinger <skleppin@indiana.edu> and Rusty Jones <meejones@indiana.edu>. The IUGTA website can be accessed at <<http://theory.music.indiana.edu/gta>>.

Midwest Graduate Music Consortium

The Midwest Graduate Music Consortium held its fifth annual meeting at the University of Chicago on March 30–31. Don Michael Randel, President of the University of Chicago, gave the keynote address on “Where Did Musicology Go in the 20th Century and Where Might It Get to in the 21st.” Twelve papers and five compositions were presented by graduate students from the University of Chicago, the University of Wisconsin–Madison, Northwestern University, the University of Iowa, the University of Illinois at Urbana–Champaign, Florida State University, the CUNY Graduate Center, and the Eastman School of Music. The papers and compositions were all excellent, and lively discussions took place during the sessions and throughout the weekend. Yonatan Malin was the program chair, Peter Martens was the local arrangements chair, and Jill T. Brasky was the University of Wisconsin–Madison liaison. This program for this year’s conference and information about past meetings can be found at the MGMC website, at <<http://humanities.uchicago.edu/orgs/mgmc>>.

MGMC meetings are organized jointly by graduate students at the University of Wisconsin–Madison and the University of Chicago. The sixth annual meeting will be held in Madison in the spring of 2002. The 2002 program chair will be Jill T. Brasky <jtbrasky@students.wisc.edu>.

Oklahoma Theory Round Table

The Oklahoma Music Theory Round Table, the world’s oldest professional music theory society, will meet in late September at The University of Tulsa. For information on this meeting, please contact Prof. Joseph Rivers <joseph-rivers@utulsa.edu>, (918) 631-2234. For more information on the Round Table, visit our web site at <<http://faculty-staff.ou.edu/S/Kenneth.D.Stephenson-1/omtrt.html>> or contact Ken Stephenson, Assoc. Prof. Music Theory, The University of Oklahoma, Norman, OK 73019; (405) 325-1650; <kstephenson@ou.edu>.

Music Theory Midwest

The Twelfth Annual Conference of Music Theory Midwest took place jointly with the Society for Ethnomusicology’s Midwest Chapter April 20–21, 2001 at the University of Cincinnati’s College-Conservatory of Music in Cincinnati, Ohio. Larry Zbikowski (University of Chicago) chaired the program committee, and Frank Samarotto shared local arrangements responsibilities with Robert Templeman. Remaining members of the program committee included Gurmunder Bhogal (University of Chicago), Gretchen Horlacher (Indiana University), Eleanor Trawick (Ball State University), and Michael Cherlin (University of Minnesota). Paper sessions for MTMW included Issues in Opera, Tonality as a Unifying Force, Temporal Issues in 20th-Century American Music, Metric and Rhythmic Topics, New Theories for 20th-Century Music, Asian Music and Serialism, and Form and Structure in Tonal Music, as well as a keynote address by Kofi Agawu (Princeton University), entitled “Analyzing African Music: Ethnomusicological versus Music-Theoretical Imperatives.” In addition, five MTMW proposals were accepted as part of the SEM program. The Arthur J. Komar Award for Best Student Paper was presented to Daniel G. Barolsky (University of Chicago) for “Score and Performance as Musical Collaboration,” with honorable mention given to Stanley V. Kleppinger’s (Indiana University) “Metrical Issues in John Adams’s Short Ride in a Fast Machine.” The 2002 meeting will be held next May at the University of Minnesota. Look for further information as it becomes available on the MTMW webpage: <<http://www.wmich.edu/mustheo/mtmw/>>.

MTMW’s outgoing officers include: Michael Cherlin (University of Minnesota), president; Justin London (Carleton College), treasurer; Gregory Proctor (The Ohio State University) and Nancy Rogers (Lawrence University), area representatives; and Elizabeth Bodek (University of Chicago), student representative. New and continuing members of the board include: Robert Hatten (Indiana University), president; Nancy Rogers (Lawrence University), treasurer; Claire Boge (Miami University), secretary; Kevin Holm-Hudson (University of Kentucky), Gretchen Horlacher (Indiana University), Michael Buchler (Indiana University), and Mary Jo Lorek (University of Missouri–Kansas City), area representatives; with Shersten Johnson

Future SMT Meetings

2001	November 7–11	Philadelphia, Pennsylvania
2002	Oct. 31–Nov. 4	Columbus, Ohio (joint meeting with AMS)
2003	November 6–8	Madison, WI. (solo meeting)
2004	November 10–14	Seattle, WA (joint meeting with AMS)

(University of Wisconsin–Madison) and Michael Jones (University of Iowa), student representatives. David Loberg Code continues to maintain the MTMW website.

MTMW welcomes members from all geographic areas. Annual dues are \$15 (regular), \$20 (joint), and \$10 (student/emeritus), and may be sent to the Treasurer, Nancy Rogers, Conservatory of Music, Lawrence University, Appleton WI 54912 <nancy.m.rogers@lawrence.edu>.

Music Theory Society of New York State

The 29th annual meeting of the Music Theory Society of New York State was hosted by Binghamton University–SUNY in Binghamton, New York on April 21–22, 2001. The program included sessions blending pedagogy and research, with papers grouped in ways intended to suggest some of the unobvious but vital links between different topics. The local arrangements coordinator was Paul Goldstaub (Binghamton–SUNY). The program committee, chaired by George Fisher (New York University), included Poundie Burstein (Hunter College, CUNY), Chandler Carter (Hofstra University), Eric McKee (The Pennsylvania State University), Jan Miyake (CUNY Graduate Center), Pamela Poulin (Peabody Institute), and Charles Smith (SUNY–Buffalo). Sessions included Time and Displacement; Theory, Then and Now; Tonality; Body and Mind; Giant Steps and Parsimonious Steps; Twentieth Century; Classical Music; and Words and Objects. A highlight of the conference was an invited panel, moderated by Joel Lester, dean of the Mannes College of Music, that explored different aspects of the undergraduate theory curriculum. The complete program with abstracts is listed on the MTSNYS website: <<http://www.ithaca.edu/music/mtsnys/>>.

The 30th anniversary meeting of MTSNYS will be hosted by Columbia University on April 13–14, 2002. The Program Committee invites proposals for papers and presentations on any topic. Proposals for this meeting should include: (1) Seven anonymous copies of at least two but not more than four double-spaced pages of text. Each copy should include the title of the paper and its duration as read aloud, but not the author’s name. (2) An abstract of 150–200 words, suitable for publication. (3) A cover letter listing the title of the paper and the name, address, telephone number, and e-mail address of the author. Mail your submissions to: Joseph Dubiel, MTSNYS Program Chair, Department of Music, 607 Dodge Hall, Columbia University, New York, NY 10027. Postmark deadline is October 1 2001.

Volume 26 of *Theory and Practice* (2001) will be published in fall 2001. Submissions are invited for volume 27; they should be sent to Mark Anson-Cartwright, editor, Emily Lowe Hall, 112 Hofstra University, Hempstead, NY 11549. Since *Theory and Practice* uses blind review, please send three copies anonymously with an identifying cover letter. Back issues of the journal may be requested from the subscriptions manager, Joel Galand, 207 Todd Union, University of Rochester, Rochester, NY 14627; <galdn@uhura.cc.rochester.edu>. The Music Theory Society of New York State was established in 1971 to provide a forum for the exchange of information and ideas pertaining to teaching music theory, and to promote music theory as both a scholarly and a pedagogical discipline. MTSNYS both supports and encourages pre-professionals in their pursuit of a career in music theory, with an Emerging Scholar Award for the best paper delivered by a graduate student at the annual meeting. Membership is open to all persons interested in any aspect of music theory and includes a subscription to *Theory and Practice*. Use the form found at <<http://www.ithaca.edu/music/mtsnys/joining.html>>. 2001 officers include David Gagné (Queens College and Graduate Center, CUNY),

president, Mark Anson-Cartwright (Hofstra University), vice-president, Poundie Burstein (Hunter College and Graduate School, CUNY), secretary, Timothy Johnson (Ithaca College), treasurer, and board members Wayne Alpern (Mannes College of Music), Marva Duerksen (Willamette University), Robert Gauldin (Eastman School of Music), and Jan Miyake (Aaron Copland School of Music, Queens College).

Music Theory SouthEast

The tenth annual meeting of Music Theory SouthEast was held March 16–17 at Bob Jones University in Greenville, South Carolina. The conference included sessions on twentieth-century music (John Brackett, UNC–Chapel Hill; Scott Baker, Florida State University; Eric Drott, Yale University; John Covach, UNC–Chapel Hill), Schenkerian Analysis (Donald Traut, Eastman School of Music; Scott Roberts, Florida State University), Mozart and Beethoven (Craig Harwood, Yale University; Amy Carr-Richardson, East Carolina University), and Debussy's *Prélude L'Après-midi d'un faune* (Michael Baker, University of Kentucky; John E. Crotty, West Virginia University). The meeting concluded with a presentation by guest speaker Daniel Harrison (University of Rochester and the Eastman School of Music) entitled "Nonconformist Keynotes: A Study in Late Nineteenth-Century Musical Structure."

Donald Traut was awarded a complete set of *Music Theory Spectrum* as the prize for the best student paper. Marianne Wheeldon (Florida State University) served as program chair, assisted by committee members John Cuciurean (Florida International University), Bruce Thompson (Winthrop University), Bryan Richards (Florida State University), and J. Kent Williams (UNC–Greensboro, *ex officio*). Mark Parker (Bob Jones University) served as chair of local arrangements.

The next meeting will take place on February 1–2, 2002, at Florida State University (Tallahassee), in conjunction with a festival celebrating the music of Dohnanyi, which is scheduled for January 31–February 3. The deadline for submitting proposals will be October 15. A cash prize of \$100 will be awarded for the best paper presented by a student. The program committee chair will be Renee McCachren (Catawba College), and local arrangements will be coordinated by Jane Clendinning, James Mathes, and Marianne Wheeldon, all of FSU.

MTSE officers for the upcoming academic year include J. Kent Williams (UNC–Greensboro), president; Jane Clendinning (FSU), treasurer; Amy Carr-Richardson (ECU), secretary; and Mauro Botelho (Davidson College) and Jocelyn Neal (UNC–Chapel Hill), members-at-large. The primary goal of Music Theory SouthEast is to foster the discipline of music theory throughout the region, which includes the states of Florida, Georgia, South Carolina, North Carolina, Virginia, and West Virginia. Membership is open to interested persons from any region. More information about the activities of MTSE may be obtained on their website: <<http://www.uncg.edu/~jkwillia/mtse/>>.

New England Conference of Music Theorists

The New England Conference of Music Theorists (NECMT) is pleased to announce that, during the 2001 meeting, Allen Forte and David Lewin were unanimously awarded honorary lifetime memberships to NECMT. Their extraordinary contributions to the development and enrichment of the music theory discipline, and their teaching and mentoring of young theorists within the New England region have been invaluable to our professional community. We have also elected two new members of the NECMT Executive Committee. Our welcome and best wishes go out to the new president, Gary S. Karpinski (University of Massachusetts–Amherst), and the new treasurer, Roger Graybill (New England Conservatory of Music). Deborah Burton (Harvard University) is the secretary.

This, our 16th annual meeting, took place on April 7–8 at the Hartt School of Music in West Hartford, Connecticut, and was a great success. The program, organized by Richard Bass (University of Connecticut), chair; Gary Karpinski (University of Massachusetts–Amherst), Akane Mori (Hartt School of Music), and Deborah Stein (New England Conservatory), *ex-officio*, with help from local arrangements chair Michael Schiano, included a special focus on teaching music theory in the beginning of the new millennium. There

was a special session of lecture-demonstrations in music theory pedagogy and curriculum design followed by a superb panel of invited speakers, Ann Blombach (Ohio State University), Steve Laitz (Eastman School of Music, and Joel Phillips (Westminster Choir College of Ryder University), addressing current and future issues in music theory pedagogy, and an open discussion on theory pedagogy. The presenters included: Wayne Alpern (Mannes College of Music), Karen Fournier (University of Western Ontario), David Pacun (Ithaca College), Stephen C. Brown (University of Connecticut), Diane Luchese (Towson University), Ann Hawkins (University of South Florida), Carl Wiens and Marva Duerksen (University of Massachusetts–Amherst), David Carson Berry (Yale University), Alan Gosman (Harvard), Donald Traut (Eastman School of Music), Paula Telesco (University of Massachusetts–Lowell), and Matthew Bailey Shea (Yale University).

Pacific Northwest Graduate Music Students' Conference

The Twelfth Annual Pacific Northwest Graduate Music Students' Conference will be hosted by the University of Victoria, Victoria, BC, October 12–13, 2001. This annual conference is hosted alternately by the University of Washington, the University of Victoria, and the University of British Columbia; graduate students from across the U.S. and Canada participate. Information about the conference can be obtained from this year's coordinator: Steven Cannon, School of Music, University of Victoria, PO Box 1700 STN CSC, Victoria BC V8W 2Y2, Canada; e-mail: <musicconference2001@yahoo.ca>.

Rocky Mountain Society for Music Theory

The RMSMT met jointly with the Rocky Mountain Chapter of the AMS and the Southwest Chapter of the SEM on March 9–10, 2001 in Provo, Utah. The Program Committee (Lisa Derry, Albertson College, Idaho, chair; Steven Bruns, University of Colorado; Paul Murphy, University of Texas at El Paso; Steve Lindeman, Brigham Young University), selected twelve papers on topics ranging from Schenkerian pedagogy to the music of Conlon Nancarrow, Brahms, Bartók, Schoenberg, and others. The keynote address, entitled "Feldman, Beckett, and the 'Shape of Ideas,'" was given by Steven Johnson of Brigham Young University. Local arrangements were handled by Steve Lindeman (Brigham Young University). The RMSMT plans to hold its next annual meeting jointly with the Rocky Mountain AMS on March 19–20, 2002, at the University of Colorado in Boulder. Program Committee chairs for both organizations (Tim Smith, University of Northern Arizona, and Jeremy Smith, University of Colorado-Boulder) will publish Calls for Papers in early fall 2002. Papers are invited from all regions of the country. For further information about the RMSMT conference program plans, please contact Prof. Tim Smith <tim.smith@nau.edu> or visit our website: <<http://jan.ucc.nau.edu/~tas3/rmsmt.html>>. General enquiries about the RMSMT should be directed to Steven Bruns <bruns@spot.colorado.edu>.

South Central Society for Music Theory

The 18th annual meeting of the South Central Society for Music Theory (SCSMT) was held February 23–24, 2001 as a joint meeting with the Texas Society for Music Theory at the University of Houston. Thirteen papers were presented in five separate sessions: Implications and Substitutions (Jonathan Brooks, Keith Salley), New Approaches to Classical Era Music (Paula Telesco, Jeff Perry, Richard Kaplan), Pitch and Structural Manipulation in 20th Century Music (Guy Capuzzo, Thomas Couvillon, Timothy Kozin), Neo-Riemannian Approaches (David Pacun, Robert Peck), and Rhetoric and Orchestration in Symphonic Music (Elwood Derr, Timothy Cutler). The program selection panel included James McKay and Janna Saslaw (Loyola University), Matthew Santa (Texas Tech University), and student representative Karen McBee (Panola College). During the business meeting, co-chaired by SCSMT President Jeff Perry (Louisiana State University), Jonathan Brooks (University of North Texas) was announced as the winner of the joint-conference award for the best student paper, "Implied Notes and Imaginary Sounds." Abstracts for all papers presented at this conference are available on the SCSMT website at <<http://www.music.lsu.edu/~scsmt/>>.

SCSMT 2002 will be held at Louisiana State University on February 22–23. Robert Peck has agreed to serve as the chair of the local arrangements committee, which also includes Richard Kaplan, Jeff Perry, and David Smyth. The program committee for 2002 will be Kevin Swinden, chair (University of Mississippi), Mark McFarland (Southeastern Louisiana University), Burt Levy (University of Mississippi), and student representative Keith Salley (Tulane University).

SCSMT serves the states of Alabama, Arkansas, Kentucky, Louisiana, Mississippi, Missouri, and Tennessee. However, membership is open to all interested music theorists. Annual dues are \$15 (\$10 for students). Membership includes a copy of the Proceedings. Officers for 2001–2002 are Laurdella Foulkes-Levy (University of Mississippi <mulfl@olemiss.edu>), president; Kevin Swinden (University of Mississippi <kswinden@olemiss.edu>), vice president; Mark McFarland (Southeastern Louisiana University <mmcfarland@selu.edu>), secretary; James McKay (Loyola University <jsmackay@loyno.edu>), treasurer; Timothy McKinney (University of Texas at Arlington <tmckinney@uta.edu>), archivist; and Robert Peck (Louisiana State University <rpeck@lsu.edu>), webmaster.

SCSMT has recently created a discussion forum and mailing list for music theorists in the south-central and adjacent regions. It is called SCSMT-L and runs under the LISTSERV protocol familiar to SMT-list members. We invite all those interested to join. SCSMT-L will convey information about our annual meetings and permit members of the list to participate in program planning. It is also available as an informal sounding board for music theory teachers and scholars in the region. Our goal is to involve everyone in our region interested in music theory pedagogy or research in the SCSMT. To subscribe, send an e-mail message with the line 3subscribe scsmt-l your name2 in the body of the text. Send it to listserv@listserv.lsu.edu. Make sure that the e-mail account you send it from is the e-mail account where you wish to receive scsmt-l messages; replace "your name" with your first and last names, in that order. You will receive information about how to use the list within a day or two.

Texas Society for Music Theory

The 23rd annual meeting of the TSMT was held February 23–24, 2001 at the University of Houston. This was a joint meeting held with SCSMT (Jeff Perry, president). Local arrangements were coordinated by Tim Koozin and John Snyder. Walter Everett (University of Michigan) presented the keynote address entitled "Takin' It to the Streets: Egghead Trainspotting for Everyone." Dr. Don McManus stepped down as Secretary of TSMT after fourteen years of exemplary service. The Society recognized Don's achievements and the fact that he will be sorely missed. Phillip Baczewski (UNT) has agreed to fill this important office.

Next year's meeting is tentatively scheduled to be held at University of Texas–Austin in early March with Ed Pearsall serving as local arrangements coordinator. These plans will be confirmed at the September meeting of the Executive Board. The deadline for proposals will be around December 3, 2001, and a call for papers will be published via the usual media in the fall. Current officers of the TSMT are: Blaise Ferrandino (Texas Christian University), president; Phillip Baczewski (University of North Texas), secretary; Jana Millar (Baylor University), treasurer; Tim Koozin (University of Houston), Edward Pearsall (UT–Austin), Barbara Wallace (Dallas Baptist University), and Karen McBee (Panola College), members-at-large. For additional information, contact: Blaise Ferrandino, Box 297500, Texas Christian University, Ft. Worth, TX 76129, (817) 257-6608; <B.Ferrandino@tcu.edu>. The TSMT website <<http://tsmt.unt.edu>> is maintained by Philip Baczewski.

West Coast Conference of Music Theory and Analysis

The West Coast Conference of Music Theory and Analysis (WCCMTA) invites all who are interested in music theory to join. The 2002 meeting of WCCMTA will take place April 26–28 at the University of Victoria in Victoria, British Columbia. A call for papers will be mailed shortly, and our web page will be updated with that information. WCCMTA plans to meet at the University of California–Santa Barbara in 2003. Current officers of WCCMTA are Steve Larson (University of Oregon), president; Patricia Hall (University of California–Santa Barbara), secretary; and Jack Boss (University of Oregon), treasurer. Membership fees are \$10 (individual), \$5 (student/retired). Jack Boss maintains the WCCMTA web site at <<http://music1.uoregon.edu/grants/westcoastconf.html>>. Any questions concerning WCCMTA should be addressed to Steve Larson, University of Oregon, School of Music, 1225 University of Oregon, Eugene, OR 97403-1225 <steve@darkwing.uoregon.edu>.

University of Western Ontario Graduate Student Symposium in Music

On Saturday and Sunday June 2–3, 2001, the Society of Graduate Students in Music at the University of Western Ontario, London, Ontario, Canada held their second annual Graduate Student Symposium in Music. Dr. Laura Gray (University of Waterloo) presented the keynote address titled "On or About December 1908: The Search for 'Significant Form' in the Early 20th-Century British Symphony." The conference featured a diverse range of topics including sessions devoted to Spiritual Expression in U.S. Music, Perspectives on Perceptual Possibilities, Overt and Covert Borrowings, and Music in the Cold: Canadiana. In addition, conference participants were treated to a mini-recital in the Faculty of Music's von Kuster Hall featuring the Complete Songs for Voice and Piano by the French composer Henri Duparc (1848–1933).

REGIONAL AND AFFILIATE THEORY SOCIETY CONTACTS

Canadian University Music Society

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Midwest Graduate Music Consortium

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**REGIONAL AND AFFILIATE
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CONTINUED**

**New England Conference of
Music Theorists**

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Oklahoma Theory Round Table

Ken Stephenson
Music Theory
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**Pacific Northwest Graduate
Students' Conference**

Steven Cannon
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**Rocky Mountain Society for
Music Theory**

Steven Bruns
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**South Central Society for Music
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Texas Society for Music Theory

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

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**Western Ontario Graduate
Student Symposium**

Andrew James Kizas
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Participants hailed from the University of Western Ontario, the University of Toronto, York University (Canada), Carleton University, University of Oregon, University of California–Santa Barbara, Indiana University, the Eastman School of Music, and the University of Wisconsin–Madison. Plans are already under way for next year's Symposium; please stay tuned! For further information, please contact Robert Wouda, chair, Society of Graduate Students in Music at UWO <rwouda@uwo.ca>, or Andrew Kizas, Symposium coordinator <ajkizas@uwo.ca>. Abstracts from last year's Symposium may be viewed online by visiting our website: <http://www.music.uwo.ca/graduate/grad-symposium_june2000.html>. Abstracts from this year's Symposium will appear on our website shortly.

IMPORTANT DATES MENTIONED IN THIS NEWSLETTER

Dates published as of July 15. Consult the smt-list for updates!

SMT Deadlines

Diversity Grants for Attendance at Annual Conference September 15
SMT Publication Subvention Grants (2nd round) October 15
Call for Papers, 2001 February 1

Deadlines for Applications, Proposals, and Articles

Fifth European Music Analysis Conference September 30
International Villa-Lobos Conference October 1
American Council of Learned Societies Fellowships October 1
Music Theory Society of New York State October 1
National Humanities Center Fellowships October 15
Music Theory SouthEast October 15
Society for Seventeenth-Century Studies October 15
Music Theory SouthEast October 15
12th Biennial International Conference on 19th-C. Music October 26
Experience Music Project November 15
Texas Society for Music Theory c. December 3
Symposium of World Musics December 10
Florida State University Theory Forum January 15

Conferences and Symposia

International Association for the Study of Popular Music September 13–16
International Musicological Colloquium Brno October 1–3
German Society for Music Theory October 12–14
MidAmerican Center for Contemporary Music October 18–20
Ruth Crawford Seeger October 26–27
Society for Music Theory November 7–11
American Musicological Society November 15–18
College Music Society November 15–18
Stefan Wolpe Festival-Symposium November 29–December 2
Congress of the International Musicological society August 1–7, 2002

Regional and Affiliate Society Meetings

Oklahoma Theory Round Table September
Pacific Northwest Graduate Music Students' Conference October 12–13
Music Theory SouthEast February 1–2
South Central Society for Music Theory February 22–23
Florida State University Theory Forum March 2
Rocky Mountain Society for Music Theory March 19–20
Texas Society for Music Theory March
McGill Graduate Society Symposium March
Music Theory Society of New York State April 13–14
West Coast Conference of Music Theory and Analysis April 26–28
Midwest Graduate Student Music Forum April
Music Theory Midwest May
New England Conference of Music Theorists TBA
Canadian University Music Society TBA
CUNY Graduate Students in Music TBA
Indiana University Graduate Theory Association TBA
Western Ontario Graduate Music Symposium TBA
Georgia Association of Music Theorists TBA