

M S T newsletter

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2002 Publication Awards

The winners of the 2002 SMT Publication Awards were announced following the Society's annual business meeting in Columbus on Saturday, November 2, 2002. The award-winning publications were selected from a broad range of scholarly studies in music theory published over the last three years.

The recipient of the Wallace Berry Award for a distinguished book in music theory was Harald Krebs for his *Fantasy Pieces: Metric Dissonance in the Music of Robert Schumann* (Oxford University Press, 1999). The citation read: "This erudite and humane study systematizes the classification of metric disruptions in the music of Robert Schumann. The author proposes that relations among metrical classes form the basis for a metric syntax, which in turn creates a platform for exploring issues of energetics and expressive meaning in nineteenth-century music. The metric syntaxes act in counterpoint against more familiar harmonic and thematic ones, shedding a new light on musical form. The author draws on evidence from historical theory, biography, and archived musical sketches and drafts. Although focusing on the music of a single composer—and indeed capturing that composer's idiosyncratic voice in a poetics at once playful and poignant—the book points the way to diverse applications across an impressive range of repertory, from Beethoven to Ives." Professor Krebs teaches at the School of Music, University of Victoria, British Columbia.

David Huron, Professor of Music at Ohio State University, won the Outstanding Publication Award for his article "Tone and Voice: A Derivation of the Rules of Voice-Leading from Perceptual Principles," *Music Perception* 19/1 (Fall 2001). This article was recognized as a study that "changes our understanding of the relationship between empirical research and traditional music theory. The author demonstrates how the venerable rules of classical voice-leading emerge from general principles of auditory physiology, psychoacoustics, and perceptual psychology. These principles in turn suggest new insights into classical voice-leading practice, insights which are verified through stylistic observation and computer-aided statistical analysis. The exposition of these principles as an axiomatic system is admirably clear and provides a sound basis for further testing, refinement, and extension."

The Emerging Scholar Award went to Martin Scherzinger for his article "Negotiating the Music-Theory/African-Music Nexus: A Political Critique of Ethnomusicological Anti-Formalism and a Strategic Analysis of the Harmonic Patterning of the Shona Mbira Song 'Nyamaropa'," which appeared in *Perspectives of New Music* 39/1 (Winter 2001). The citation describes this article as "an engaging combination of passionate polemics and imaginative musical analysis [that] draws on diverse sources of post-colonial political theory, ethnomusicology, and music theory. Contrary to some conventional wisdom, it argues that formal approaches to music provide a way to value the individuality and hence the 'enchantment' of African compositions. The argument finds particularity from an exhaustive demonstration of many possible hearings of musical processes in a Shona Mbira song and gains credibility from the author's respect for the social context of the composition, his intimate knowledge of its creator's working methods, and his resistance to fixed interpretation. Through analysis and pointed interrogation, he opens up a space for 'writing African music theory' that takes account of the multi-dimensioned space in which a song exists and takes on meanings." Dr. Scherzinger is Assistant Professor of Music at the Eastman School of Music.

Members of the 2002 SMT Awards Committee were Richard Cohn, Sarah Fuller (chair), Cristle Collins Judd, Philip Lambert, John Roeder, and Peter Smith. All members of SMT are strongly encouraged to engage in the coming year's award nomination process. Books and articles in English (excluding unpublished dissertations) published between



Martin Scherzinger
Emerging Scholar Award



David Huron
Outstanding Publication Award



Harald Krebs
Wallace Berry Award

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January 2000 and December 2002 are eligible for the 2003 awards. A nomination form that includes full eligibility guidelines is enclosed with this edition of the SMT Newsletter. Nominations can be made at <<http://societymusictheory.org/smt/nominate.html>>, or via a link from the SMT homepage, or by postal mail. All nominations must be received on or before April 1, 2003. Nominations sent by ordinary mail should be directed to Richard Cohn, Chair SMT Awards Committee, Department of Music, University of Chicago, 1010 E. 59th Street, Chicago, IL 60637; fax: (773) 753-0558.

Honorary Lifetime Membership Awards

As part of its twenty-fifth anniversary celebration in Columbus, the Society awarded Honorary Lifetime Memberships to three of its long-time and accomplished members: John Clough, Richmond Browne, and Mary Wennerstrom.

John Clough. Charles Smith read the following citation for John Clough on behalf of the Society: "Let me begin with a short pop-quiz. How many people here remember or know who wrote the very first article in the very first issue of the *Journal of Music Theory*? Let's see a show of hands.... It was my old friend, mentor, and colleague, John Clough. The article was 'The Leading Tone in Direct Chromaticism: From Renaissance to Baroque.' I don't know if John regards this paper as one of his best efforts (who here feels all that positively about stuff written decades ago?). Nonetheless, it was a distinguished beginning for that distinguished journal and marked the entrance into the field of music theory of one of its brightest lights and deepest thinkers. We had hoped that John would be able to be here to receive the award in person, so that I could embarrass him publicly by reciting his accomplishments and virtues at great length. Unfortunately, John was not able to do so.

"Let me just say that the society honors John Clough for the way that he has transformed music theory—not single-handedly (because none of us works alone), but essentially and irreversibly. His contributions to diatonic set theory have revolutionized the way we think of the basic elements of tonal music, both in his prize-winning article (co-written with his longtime math-buddy Jack Douthett) and in a dizzyingly long list of other publications. Clough popularized expressions like 'maximally even' and 'cardinality equals variety' that are now indispensable parts of how the best theorists grapple with tonality and post-tonality. The three Buffalo Symposia on neo-Riemannian transformations, with invited scholars from all over the world, were John's, both in conception and execution; they reflected his commitment to and excitement about this emerging field—surely the most exciting new way of thinking about music to come along in decades. John's efforts have given us all much from which to learn and profit; David Lewin and Rick Cohn may have been the biological parents of transformational theory, but John was, indisputably, its midwife.

"Through all of John Clough's work, from its leading-tone beginnings to its neo-Riemannian present, we see a persistent refusal to espouse any theoretical orthodoxies; he remains a thoroughgoing skeptic about all clubs of any kind, especially those that seem to exist mainly for the purpose of excluding the uninitiated from their ranks. We also see an astonishing commitment to precision and rigor—not least in his lifelong fascination with the interaction between music and mathematics. I hope everyone here realizes that John turned to math not to avoid talking about music, but to say things about music that could not be said as precisely and effectively without the mathematical apparatus he developed. And in the process he created some theoretical structures of great elegance and beauty—surely objects worthy of aesthetic appreciation and study in their own right.

"The society also honors John Clough for his distinguished service to the society, not least in his capacity of editor of volumes 8 through 10 of *Music Theory Spectrum*—one of the most proactive and imaginative editors that journal has yet had. John was invited several times to stand as a candidate for President of SMT, and no doubt would have been elected and would have served as a first-rate executive, but he always declined to run, just as he always refused to be considered as a department chair at Buffalo. John has served us all in many other ways; I think he simply feared that his health and his integrity would not survive the stress of either job.

"As far as his integrity is concerned, I don't think he should have worried, because I know no one with as fine and deep a sense of justice and fair play as John. That is why I would like today to honor John Clough personally, as well as professionally. I have been a Clough colleague at Buffalo for over 15 years. Of course, we all value the colleagues that pull their professional weight, and John certainly has done that. The transformational landscape of the next generation is populated with his theoretical progeny—Buffalo and Michigan students he has advised, others he has assisted, and many others he has encouraged. But John's real importance to those who know him well is his profound and all encompassing integrity. In dealing with students, colleagues, and administrators, he has the lowest threshold for claptrap of anyone I've ever known. He never spouts it, and he can cut through it like a hot knife through butter. All of his colleagues know that John will never play favorites, and he will never unfairly advocate his own interests above those of the department, or the society, or whatever community in which he works. His students have known it for years, and love him for it; he is known by them simply as 'Papa Clough.' That says it all. He has been a father figure as well as friend to me for years, and I suspect I'm not alone in that.

"Sadly, after a long and distinguished teaching career at Oberlin and at Michigan, and, for the last 20 years, at Buffalo, holding the oldest fully-endowed chair of music theory in the U.S.,

John Clough is retiring. It had to come sometime, I suppose; UB's theory program will never be the same. Let us honor him this evening, and wish him well—as one of the great music theorists of our day.”

Richmond Browne. Walter Everett read the following citation: “I met Richmond Browne in my first days as a doctoral student in 1980. It was an excellent time to join his classes, as by then he'd perfected his best jokes! Richmond's playful attitude led him, as a composer, to seek aleatoric participation with performer and audience member alike, and, as a performer, to concentrate on jazz piano. The joy in music as a cognitive game is central; whenever I discuss a passage with my students in terms of a gambit, a bluff, a trade-off, or a parlor trick, it's Richmond's voice coming through. In his words, 'A native speaker of tonality is playing an intricate game of continuously interpreting partial information.' And I think this comes through in all his discussions of the interpenetration of patterning, the theatrical side of acting tonally, and the comparisons of tonal events that take advantage of the system's 'built-in and unavoidable incommensurabilities.’

“I used to love to relax in Richmond and Sandy's home, the gathering spot each Thanksgiving of all grad-student orphans for a good meal and a game of Fictionary, perhaps the ultimate in bluffing word games. Thinking back on what Richmond has expressed as his proudest moments and affiliations brings me first to his son Jonathan, who discovered as a preschooler the role of the half-step in diatonic disambiguation; second to the early work of the Michigan Music Theory Society and its publication of *In Theory Only*, begun in 1975 with twelve issues a year packed with articles often spun out of his seminars; third to his first doctoral advisees Charles Smith, Marion Guck, Marianne Kielian-Gilbert, and Ed Hantz; and fourth to his central role in the founding of SMT. As a mentor, Richmond promoted speculative theorizing, critical readings, and all-round free will, rather than any favorite doctrines or repertoires. As he said of teaching composition in a 1969 panel, 'What can we teach, what can we give the students? I think it has to do with reminding students, no matter what our subject, of the universal nature of creativity. . . . Our task is to devise ways of making them believe they do have it, to find it in themselves, to work with it.' Adapting words from his preface to the book, *Music Theory: Special Topics*, Richmond always promoted 'a [great] diversity of topic and [wide] range of investigative method.' In fact, the *Index of Music Theory*, a huge bibliography he supervised in 1978, effectively marks the happy demise of the theorist who could have pretended to have read everything published in the field.

“Richmond has always been an organizer, a chronicler, the archivist, and the keeper of the flame. He was instrumental in the creation of the American Society of University Composers, for which group he served as board member and in other offices for a solid decade beginning with its first conference in 1967. When the composers and musicologists on the Michigan faculty declared in the early '70s that they were too busy to teach theory—then widely regarded only as an obligatory and rudimentary support mechanism—Richmond and his colleagues took political advantage and built a theory department, a degree program—a development that he and his peers were to apply on a national scale in the face of the same sort of void. As those throughout the country who practiced their devotions to all things theoretical became progressively dissatisfied with the limited opportunities for sharing their work afforded at existing national meetings, Richmond—always the organizer of panels and plenary sessions that kept the prospect of music theory as an independent discipline on the front burner—was chair of a steering committee for discussions in Iowa City in 1975 that culminated in the first national theory conferences in Boston in 1976 (for which meeting he chaired the program committee) and the second in Evanston in 1977 (for which he served as program committee member). Later in 1977, the Society for Music Theory was incorporated with Richmond Browne elected as its first Secretary, a position that had him undertake our first membership campaign and conference publicity. And so we all have much for which to thank him.

“Of Boston in 1976, Allen Forte quipped, 'Prominent at that meeting were the composer-theorist and the teacher-theorist. Very much in the background was the theorist-theorist.' In the lead article of the first issue of *ITO*, Charles Smith wrote, 'It is only within the present student generation that one finds a large hard-core body of musicians who consider



John Clough
Honorary Lifetime Award



Richmond Browne
Honorary Lifetime Award

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themselves first and foremost theorists.' It is largely for his leading role in making this change come to pass that Richmond Browne is receiving this well-deserved award this evening."

Mary Wennerstrom. Robert Hatten read this citation: "It is a special pleasure to offer this acknowledgment of Mary Wennerstrom's service to the Society and the field of music theory on the occasion of her being honored with a lifetime membership. I doubt we can fully appreciate her hard work as Treasurer for fourteen years running—processing thousands of checks from members and providing the yearly books for all the transactions of our fledgling society. It is no wonder that the society grew so successfully with Mary and Richmond providing continuity over more than the first decade of its life. Perhaps they should be given honorary parenting awards! Mary's recent service to the society includes the committee for professional development and, this year, the program committee.

"On a personal note, I have Mary to thank for my becoming a music theorist. The time she devoted to two independent studies when I was still on my masters in piano at Indiana back in the mid-seventies included three weeks working our way through *The Structure of Atonal Music* when it had just appeared. And her course on variation form and procedures was a revelation.

"Mary helped design the Integrative Program for Indiana's undergraduates, an innovative curriculum that combined literature and theory in chronological order. This five-term sequence was both creative and ambitious in its assumption of the musicology faculty's role in early undergraduate education. Graduate students received invaluable training teaching sections under the guidance of master teachers, and Mary published an important article describing the curriculum. Indeed, Mary's role in promoting the scholarship and practice of pedagogy has been foundational for the society as well as the field. Those who are fortunate to study theory pedagogy with Mary receive a practical grounding in teaching philosophies and strategies, their history and embodiment in current teaching materials, and ways to adapt one's approach to meet the needs and constraints of a wide range of theory programs.

"During my student days at Indiana, the blending of theory and history was also reflected in four chronological styles courses at the graduate level. You'll never guess who taught the styles course in early music—from chant to motet, Mary was the most organized and efficient and demanding teacher you could imagine, and I discovered Ockeghem and Willaert through her guidance.

"Mary's lifelong interest in the pedagogy of form covers all periods, and her *Anthology of Musical Structure and Style* from 1983 reflects it. Of course, most of you know Mary through her work in twentieth-century music and its pedagogy: from her dissertation-based chapter on form in *Aspects of Twentieth-Century Music* to the superb *Anthology of Twentieth-Century Music* which appeared in 1969 and was revised in 1988—an anthology that we hope will never go out of print!

"Doctoral students fortunate enough to have had Mary on their dissertation committee know that she brings an incredible ear to evaluate their claims, a sharp eye to check their writing, and a penetrating intelligence to weigh the logic of their arguments. Her thoroughness, and the devotion from which it springs, never cease to amaze me.

"How many times have I seen Mary involved with students in extended office hours, working late to put course materials together, and then meeting her husband Leonard to attend a concert that night. Or incorporating repertoire to coordinate with a special performance at the school. Or coaching young composers and conductors to perform works in her twentieth-century undergraduate class. In every course she teaches, Mary goes out of her way to reach even the weakest students with her caring and concern. Who can resist her enthusiasm for music, her delight in life, her infectious laugh? The consummate teacher, Mary was awarded the President's Distinguished Teaching Award at Indiana University.

"All of this while serving as chair of the music theory department at Indiana University, where she guided the largest undergraduate program in the country, assigning all the teaching assistants and overseeing all the auditions and interviews each year. Her efforts have helped to shape the musicianship of many of the best performers today, as well as a whole generation of grateful theorists. Mary recently stepped down as chair, only to step up as Associate Dean



Mary Wennerstrom
Honorary Lifetime Award

of Instruction for the School of Music—a natural development, given her extraordinary involvement in all aspects of the school's curriculum and academic life. Fortunately for her students and the school, she will continue to teach one course each term. Having been her student over twenty years ago, I am honored to be her colleague and privileged to reflect on the many ways she has helped shape my understanding of music theory scholarship and pedagogy.

"Mary, on behalf of all those whose lives you have changed and who could offer equally glowing testimonials, let me simply say that you have been a beloved mentor and role model. And on behalf of an appreciative society, I offer our deepest gratitude."

NEWS FROM THE SOCIETY

From the President

This column marks the halfway point in my term as President. I am so appreciative day after day—as I make post-conference committee appointments—of the good work done by so many volunteers on behalf of our Society. It is hard for the membership to imagine the work that goes on "behind the scenes" in mounting a successful conference like the one we just held in Columbus. My thanks to Lora Dobos, Program Committee Chair, and to Burdette Green, Local Arrangements Chair, and to the members of their committees. I also want to acknowledge and thank Vicky Long and Robert Judd—Executive Directors of SMT and AMS, respectively—for their tireless hours before and during the conference. Finally, special thanks go to Don Gibson, Director of the Ohio State University School of Music, and to OSU's Professor Donald Harris for the All-Stravinsky Concert at the School of Music and the Ensemble Chaconne Concert, as well as for their generous sponsorship of the reception following the Stravinsky concert.

Between the paper sessions, concerts, tours of the OSU music cognition labs, meetings with old friends, special sessions, and committee meetings, I am glad that we found time to celebrate the Society's twenty-fifth anniversary in grand style by awarding three Lifetime Memberships and dining together as a community. The celebratory banquet's theme was "SMT: Past, Present, and Future." You may read the reflections of our founding officers (Allen Forte, president; Mary Wennerstrom, treasurer; and Richmond Browne, secretary) in the next issue of *Music Theory Online*. You will read elsewhere in this Newsletter a bit about SMT's future and our plans to raise money to support new programs and initiatives; this effort will be guided by Past-President Thomas Christensen. What follows in this column is an abbreviated version of the comments I offered at the Columbus banquet on the topic "SMT Present."

After twenty-five years as a Society, we could simply congratulate ourselves on our good health. But one of the things that impresses me most about this organization is its continuing commitment to looking forward—offering new services and programs, learning new ways to professionalize our Society, and never really resting on our laurels. I can think of numerous examples. A real "case study" is the growth and development of networking services for SMT members, due to the visionary leadership of Lee Rothfarb and our acquisition of the Boethius server, and through the Networking Committee, chaired by Aleck Brinkman. In what were really the early days of the internet in academia, we had smt-list, a society web site, and an online journal.

Another example of our forward-thinking: when I first joined the Executive Board in 1995, Pat McCreless was President and Marianne Kielian-Gilbert was Vice President. I remember Marianne bringing to the table the idea that there were segments of the Society that we were not serving well, and with a vote of the Board we created *ex nihilo* two new ad hoc committees—Diversity and Professional Development. These committees have gone on to serve important functions in the Society, now administering the mentoring program, a list-serve for students, and a travel grant program, as well as sponsoring valuable special sessions for our membership.

It was also during the years I served on the Executive Board that we began to consider moving *Music Theory Spectrum* to publication by a university press. This was a very difficult decision, with long and detailed financial proposals and projections from several presses. We took the plunge with Volume 19 (1997), and after some "growing pains" associated with the shift in membership record-keeping from the Society's treasurer to UC Press, the change has been very positive—our journal revenues are up, our subscriptions are up, and our treasurer's job is much more manageable. Last year, we took another important step forward in hiring our first Executive Director, Vicky Long. Having relied entirely on the good graces and volunteerism of our dedicated members for twenty-four years, the time had come to place some administrative aspects of the running of the society into the hands of a professional. We are grateful to Rick Cohn and Past-President Thomas Christensen for working with the University of Chicago to make this step forward.

Having looked at the growth of the Society, I have said nothing about the concurrent growth of music theory as a discipline. An outward sign of this growth was the move in 1989 to publish

SOCIETY FOR MUSIC THEORY 2003 Committees, continued

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Allen Forte, honorary chair
Joseph Kraus
Joel Lester
Justin London
Joseph Straus
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2003 for Madison: Brian Hyer
and John Schaffer, co-chairs
2004 for Seattle: James Denman
(with AMS counterpart)
2005 for Boston: David Kopp and
Deborah Stein, co-chairs

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Music Theory Spectrum in two volumes. Another outward sign was our induction as a Society into the American Council of Learned Societies just a few years ago. But over these twenty-five years, our field has changed enormously. If I were to characterize this change with one word, it would have to be "diversity." We can gauge this growth in part by looking at the special issue of *Music Theory Spectrum* that we published on the occasion of our tenth anniversary. In that issue, we summarized the state of research in Schenkerian Theory, History of Theory, Nineteenth-Century Analysis, Twentieth-Century Analysis, Twelve-Tone and Atonal Theory, Computer Applications, Pedagogy, Interdisciplinary Studies, and New Paradigms. Today, an issue devoted to the "state of music theory" would need categories for the analysis of jazz, rock, and non-Western music. The "new paradigms" category might include subsections on transformational theories, neo-Riemannian theory, diatonic set theory, and more. Interdisciplinary studies would be informed by queer theory, literary criticism, cognitive science, feminist studies, and more. And the wealth of stellar and revealing analyses of music from all eras would be hard to capture in a single document. SMT's Interest Groups are an outward manifestation of our membership's

SMT Membership Reminder: It's Time to Renew

SMT members whose membership is not current still receive the February issue of the SMT Newsletter. To receive future mailings, including *Spectrum* and the August Newsletter (containing conference information), make sure to renew your membership now. 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 *Music Theory Spectrum*, University of California Press, Journals Division, 2000 Center Street, Suite 303, Berkeley, CA 94720-1223.

You may also renew your membership electronically through the "membership" section of the SMT home page <<http://societymusictheory.org>> or directly at <<http://societymusictheory.org/smt/join-smt.html>>.

Through your membership dues you help support the numerous free services offered by SMT—including networking services—as well as gain the opportunity to contribute to the Society's profile through committee participation. A complete listing of membership benefits may be found on the SMT web site.

Reminder

The University of California Press handles SMT's membership list. You should have received a reminder from the UC Press in January to renew your subscription to Music Theory Spectrum. When you renew your subscription, you are renewing your membership in SMT automatically.

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 your move. To complete an online address change go to <<http://www.ucpress.edu/journals/mts/>>. Send address changes via the Internet to <jjhad@ucpress.ucop.edu>. General customer service inquiries should be sent to <journals@ucop.edu> and claims for missing issues should be sent to <<http://www.ucpress.edu/journals/mts/>>.

diverse interests. Thanks to these groups and to others, we have come to have a thriving intellectual "night-life" at our conferences, made up of special sessions proposed by these groups and others.

As a society and as a discipline, we have grown and diversified in many ways; yet we still hold in common our commitment to teaching and research, to music, and to music analysis. We have a wonderful opportunity to gather once a year as a community of scholars and teachers to share our ideas with each other. I look forward to another twenty-five years with enthusiasm, and more than a little curiosity about what our field will "look like" in 2027.

Report from the Vice President

I want to begin my report by reminding members of the two main roles of the Vice President—to chair the Publication Subventions Committee and to act as liaison to the Regional and Affiliated Societies. At the Columbus meeting, the Executive Board mandated the Vice President to extend this liaison role to embrace the various music theory interest groups (pedagogy, cognition, popular music, etc.) that function so effectively in association with our society. As well, the Vice President will provide liaison to the various foreign music theory societies that have been formed in recent years (German, Dutch, etc.).

In my capacity as liaison to the regional societies, I hosted in Columbus the annual Saturday morning breakfast. We were fortunate to have been able to invite several members of the newly forming Music Theory Society of the MidAtlantic as well as the Vice President of the German Gesellschaft für Musiktheorie. The formation of a regional society to represent the Mid-Atlantic states is a particularly exciting development, and I want to thank Rosemary Killam and Pamela Poulin for their initiatives in bringing about this new organization.

The catalytic role played by music theory interest groups in developing and fostering new research paradigms has long been recognized by our society. The relationship of these groups to the SMT has always been, appropriately enough, an informal one, in that none of these groups has an official status within our society. Yet in order better to serve the needs of the interest groups on our web site as well as at our annual meetings (especially for such matters as programming and meeting room accommodations), the Executive Board has requested that each group annually communicate with the Vice President by January 15 (the same deadline as the annual call for papers). Each group is asked to provide the name of a chair (or other contact person), e-mail and web site addresses, a brief description of the group's goals and activities, and a rough estimate of the size of its membership. The Vice President will also host an annual meeting of representatives of the interest groups along with those of some of the standing and ad-hoc committees of the SMT (Status of Women, Diversity, and Professional Development). The first such meeting was held in Columbus and proved to be most successful in promoting a useful exchange of information.

As chair of the Publications Subventions Committee, I am pleased to report that in the latest round of applications, Justin London (Carleton College) was awarded a subvention for his book *Hearing in Time*, to be published by Oxford University Press. The committee extends its congratulations to Professor London and encourages as many members of SMT as appropriate to apply for the next round. *Deadline: March 15, 2003.*

I am also happy to announce that the Executive Board has increased funding for publications subventions thus bringing the total amount to \$3000, half of which will be available for each round of applications. As well, the Publication Subventions Committee has adopted some minor changes to the regulations (see below). In particular, applicants are reminded that subvention funds are not intended to support the basic costs of publication (copyediting, in-house production, printing, binding, distribution, etc.) or costs associated with research and travel. Rather, the subvention is intended to cover "out-of-pocket" expenses, such as 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. Finally, it has proven necessary to move the deadline date for the second round of applications earlier by one month. Starting this year, the fall deadline will be September 15.

SMT Publication Subventions

Publication subventions are available from the Society for Music Theory 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 funds 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 the basic costs of publication (copyediting, in-house production, printing, binding, distribution, etc.) or costs associated with research and travel. 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 \$1,500.

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 and a request for a subvention from the author.
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 \$1,500 although given the limited funds available and the desire to support as many deserving requests as possible, grants may be made at lower 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 September 15 of each year. Submissions will be evaluated so that successful applications will be announced shortly after the deadline. The evaluating subcommittee will be chaired by the SMT Vice President. Additional members will include the chair and 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 spring round should be sent in five copies to Professor William Caplin, Faculty of Music, McGill University, 555 Sherbrooke Street West, Montreal, Quebec H3A 1E3. Any questions may be directed to the Vice President at the address given, or by e-mail to <caplin@music.mcgill.ca>.

Actions of the Executive Board

The SMT Executive Board has passed the following motions since the publication of the August 2002 Newsletter:

1. to allocate \$5,300 to hire Richard Plotkin to redesign the SMT website under the supervision of an ad-hoc committee (whose members are Elizabeth Marvin, William Caplin, and Larry Zbikowski) with an implementation date of the new site no later than September 2002;
2. to waive the conference registration fee for an invited speaker sponsored by the CSW/Jazz Interest Group.
3. to waive the conference registration fee for a panel of four speakers for a Special Session on German music theory;
4. to pay a \$400 honorarium to Maria Schneider to cover travel expenses for an invited paper given for the CSW/Jazz Interest Group.
5. to allocate an additional \$600 to the Diversity Committee for travel grants for foreign music theorists;
6. to bestow two lifetime memberships to the Society, to be awarded at the Columbus banquet, in celebration of the twenty-fifth anniversary of the Society;
7. to waive registration fees for Rosalind McGrane to perform three Lieder on the Columbus session entitled "Topics in Nineteenth-Century Music";
8. to approve the minutes of the 2001 Executive Board meeting in Philadelphia;
9. to approve the Treasurer's report;
10. to authorize the Treasurer to hire an accountant to prepare the Society's taxes for the year 2002;
11. to authorize the Treasurer to seek bids from accountants to audit the books of the Society during the year 2003 and to prepare a report;
12. to request that the Treasurer, in consultation with the Executive Director, produce a proposed budget for the Executive Board to approve at each annual meeting;
13. to increase the funding of the Society's Publication Subvention Grants to \$3,000 a year, to be distributed in two rounds at \$1,500 each;
14. to recommend that the by-laws be amended as follows: to insert "and foreign" to Article 4 section 2, the bylaw describing the Vice President's duties;

15. to specify that in order to qualify for meeting space at conferences and to be listed in Society publications, an interest group must appoint a representative who will register each year with the Vice President by the conference proposal deadline;
16. to allocate \$3,000 to the Diversity Committee. \$2,000 is for the existing minority travel subvention program. \$1,000 will be for a new program funding foreign scholars. The two programs will have separate applications but will both be administered by the Diversity Committee;
17. to allocate \$3,600 for MTO expenses in the upcoming year;
18. to allocate \$2,000 as our annual contribution to RILM.

—Gretchen Horlacher, Secretary

SMT-25 CAMPAIGN

As the case may be for many of you, I suspect, the Society for Music Theory has been a formative organization in my professional and intellectual growth. I am just young enough—barely—that I do not hold any memories of academic involvement in music theory before the birth of our society twenty-five years ago. When I entered graduate school over twenty years ago, SMT was already a thriving organization, and it just seemed to be a natural part of the discipline I was studying. I took for granted the annual meetings, its publications, and especially the community of friends and fellow-scholars I met through it.

Yet it was not always something we could have taken for granted. For the generation of scholars coming onto the scene before the establishment of SMT, there was a palpable sense of insecurity and even anxiety about this young discipline of music theory. I do not think it is too much of an exaggeration to say that the establishment of the Society marked a real milestone in the maturation of music theory as a recognized and respected scholarly discipline in the broader field of musicological studies.

As a member of SMT, you surely know well the value of membership in our organization. Our conferences offer lively settings by which to hear and interact with hundreds of other scholars active in all areas of music theory; our journals continue to reflect the rich variety of interests among our members, while maintaining rigorous standards of scholarship. At the same time, we have instituted a number of programs to support our members, ranging from publication subventions for books and articles, as well as travel grants for minority scholars. We have been especially eager to support student members of our organization, offering subsidized membership fees and travel grants to our conferences.

Thus, we can take real satisfaction and pride in all our Society has accomplished over the past twenty-five years. But we don't want simply to sit on our laurels. There is more we can do, and the Executive Board has decided to use the occasion of our silver anniversary to launch the "SMT-25" campaign in order to fund an endowment for the Society's many present and future programs of support and outreach. President Marvin has asked that I chair a committee charged with this task, a challenge that I happily accept. Along with Allen Forte, who will be honorary co-chair of this committee, as well as members Joseph Straus, President-elect Joel Lester, Joseph Kraus, Justin London, and Elizabeth West Marvin, we will be approaching you in future months with further details about our campaign and requests for pledges.

We have identified a number of programs that we would like to institute or enhance that need financial support beyond what we can support today through regular membership dues. These programs will be finalized by the Executive Board over the next few months, but here is a preview of programs the Executive Board is considering:

1. **Research Funds.** Research is vital to the health and vigor of our discipline, and the Society is seeking ways of supporting members who need financial assistance in this important area. We propose, first of all, establishing a research fund for graduate students in music theory to help in the research, development, and writing of their dissertations. While we do not expect to be able to match something as ambitious as the AMS-50 dissertation fellowship, there is a real need for more modest but targeted funding of research proposals by graduate students doing work

in music theory. We also propose to establish a fund for younger scholars and faculty who wish to undertake research in music theory. These might be grants for summer research or travel, or for other short-term projects.

2. Publication Subventions. The Society already supports an active publication subvention program to aid authors in the preparation and publication of their research. But we hope to expand our program of publication subventions that we began a few years ago by offering more generous grants to authors for original books, or perhaps for reprints of classic texts or translations of works not available in English.

3. International Outreach. One of the most striking developments in the discipline of music theory in recent years has been its growth on the international stage. More and more countries around the globe are establishing national organizations devoted to the discipline of music theory, and it is essential that SMT be vitally engaged with them. To do this, we envision two related programs of support. First, we propose to establish a travel fund to aid foreign scholars wishing to attend and read a paper at a SMT conference and for whom travel to North America often proves prohibitively expensive. Second, we would also like to establish a fund to help support members of SMT who would like to travel abroad and participate in foreign conferences.

All of these programs that I have enumerated obviously will cost money. And it is for this reason that we will be approaching you over the next year to ask that you consider a generous contribution. I am not saying that in this uncertain world of post 9/11, that the Society for Music Theory is the most important cause for world peace and prosperity to which you will be asked to contribute. But if the Society has been important to you professionally and personally, I hope you will indeed think about how you might tangibly acknowledge some of this debt. It is our goal that every member of SMT participate in this fund-raising effort, and we will suggest levels of giving that are appropriate to members at all stages of their careers. Please consider giving to SMT-25, whether you are new to our society or a long-term member. All contributions count toward our goal of full participation. If your contribution won't necessarily guarantee world peace, it will certainly be put to good use by the many younger scholars who will be calling upon our Society for support in their own research and teaching. I trust that the Society for Music Theory will continue to be there to answer these calls, but to make sure it is, we need your help now. SMT is YOUR organization—it is no greater, nor less, than the energies, wisdom, and commitment of its members.

These remarks were adapted from a talk delivered at the SMT twenty-fifth anniversary banquet held in Columbus, Ohio, Nov. 2, 2002.

— Thomas Christensen

New SMT Officers

Joel Lester, Dean of the Mannes College of Music, has been elected the new President of the Society. He will succeed Elizabeth West Marvin at the close of the Fall meeting in Madison and will serve a two-year term. Professor Lester, who received his Ph.D. from Princeton in 1970, is an accomplished scholar, violinist, and administrator. He is the author of more than half a dozen books on music, including *Compositional Theory in the 18th Century* (Harvard University Press, 1992; winner of the Wallace Berry Publication Award of the Society of Music Theory), *Analytical Approaches to Atonal Music* (W. W. Norton, 1989), *Between Modes and Keys* (Pendragon Press, 1989), *The Rhythms of Tonal Music* (Southern Illinois University Press, 1986), and *Harmony in Tonal Music* (Knopf, 1982). His latest book, *Bach's Works for Solo Violin* (Oxford University Press, 1999) won the ASCAP-Deems Taylor Award in 2002. He has published dozens of articles and presented scores of lectures on the history of theory, Bach, and rhythm, as well as on Beethoven sketches, tonal analysis, analysis and performance, sonata form, and the music of Schoenberg, Carl Nielsen, and Peter Maxwell Davies. From 1970–91, Professor Lester was the violinist of the Da Capo Chamber Players, winners of the Naumburg Chamber Music Award (1973) and the ASCAP-CMA Adventuresome Programming Award (1988). Da Capo's recording of *Pierrot Lunaire* with Lucy

Shelton was cited in 2001 by *New York Times* critics as one of the finest Schoenberg recordings. A member of the Society for Music Theory since its founding, Professor Lester was a member of its executive board (1983–85) and chair of the task force on application to the ACLS (1983–85). He served as editor of *Music Theory Spectrum* (1995–97) and as reviews editor (1993–94).

Claire Boge has been elected as the Treasurer of the Society, succeeding Candace Brower. Professor Boge received her Ph.D. in music theory from the University of Michigan in 1985, and is presently an Associate Professor at the University of Miami (Ohio), where she coordinates the undergraduate theory program. Her research interests focus on the analysis and philosophy of Arnold Schoenberg's early atonal works, pedagogical issues in music theory, and the analytical poetry and narrative of Elaine Barkin. Her publications have appeared in *College Music Symposium*, *In Theory Only*, and *Music Research Forum*; she coauthored the third edition of *Scales, Intervals, Keys, Triads, Rhythm, and Meter* with John Clough (W. W. Norton, 1999). The 1999 recipient of Miami University's campus-wide Knox Award for excellence and innovation in undergraduate teaching, she has served on the editorial board of the *Journal On Excellence In College Teaching*. A founding member of the Society for Music Theory, she was editor of the SMT Newsletter (1993–99) and served on the Publications Committee; she co-coordinated local arrangements for SMT-Cincinnati, and most recently completed a term on the SMT Professional Development Committee (1999–2001). She will serve a four-year term as Treasurer.

Publications Committee

The publications of the Society continue to thrive. Daniel Harrison has completed the second year of his three-year term as Editor of *Music Theory Spectrum*. There was a slight rise in number of submissions, but the acceptance rate maintained its customary range of selectivity (20–25%). While the proportion of submissions of tonal and post-tonal topics remained about the same this past year, no papers on tonal topics were accepted. This appears to continue the long-term trend of fewer submissions of articles on tonal music. The Committee remains concerned about the small number of acceptances of articles by women and has asked the Editor to explore possible reasons. The submission of a number of articles on Klumpenhouwer Networks has resulted this fall in the publication of *Spectrum's* first special-topic issue in eighteen years. This past year the new design specifications for the journal were completed and accepted by UC Press; the new design will appear with the first issue of the journal's jubilee year, Volume 25 (2003). Also in Vol. 25/1, a new section will appear that accommodates a shorter essay on a literary, speculative, or suggestive topic. For the second year, the online version of *Spectrum* has been available to libraries, and we expect that it soon will be provided to individual SMT members as well. Overall, the circulation profile for *MTS* is very strong; in comparison to last year, the circulation base has grown by 3.4%. Particularly encouraging is the growth in institutional subscriptions, especially in light of the general decline in library serials acquisition budgets. Brian Hyer has continued to do an excellent job as Reviews Editor and has planned a special reviews forum for 2004.

Under the able co-editorship of Tim Koozin and Eric Isaacson, four issues of *Music Theory Online* were published in 2002. These issues include a total of six articles, a commentary exchange, and four book reviews. This compares well with previous years in terms of quality, range of topics and approaches, and total numbers of articles and reviews. Through the implementation of the DjVu plug-in, *MTO* has been able to provide full score images and a wide variety of analytical graphics with good quality, small file sizes, and optimization for viewing on large or small monitors. This feature enhances the display of color examples in Issue 8.2. Issues 8.1 and 8.4 have included RealAudio clips, as well. The increase of 18% in submissions over last year suggests that the idea of online publication is becoming more attractive to members of SMT. The outstanding contributions of our departing co-editor, Eric Isaacson, cannot be overstated. Under his leadership the journal has flourished and advanced to a high level of excellence. He has facilitated a smooth transition for Tim

Koozin to assume the editorship. As expected, Jack Boss has served as an excellent reviews editor this past year; he has commissioned a number of reviews of books that cover a broad range of topics.

Now in her second term as Editor, Mary Arlin continues to do a superb job of getting the Newsletter out on time and under budget, packed as always with up-to-date and accurate information. She also continues to be grateful to the membership for their conscientious forwarding of news and events of interest to the Society at large.

—Martha Hyde

Program Committee Report on the 2002 Columbus Conference

The 2002 program committee—David Bernstein (Mills College), David Clampitt (Yale University), Walter Everett (University of Michigan), Elizabeth West Marvin (Eastman School of Music, *ex officio*), Janna Saslaw, (Loyola University), and Mary Wennerstrom (Indiana University)—met March 15–17 in Columbus to draft the program for the 2002 meeting of the Society for Music Theory. I am grateful to all of the committee members for their hard work and good humor. All of the committee's decisions were difficult, because the overall quality of the paper proposals submitted was extraordinary.

A total of 172 papers for regular sessions were submitted. The committee accepted 55 (of 172) papers (32%); 50 (of 55) were scheduled on regular sessions and 5 as poster session. A total of 51 papers were submitted as part of twelve proposed special sessions. 36 (of 51) were accepted (71%) and scheduled on eight special sessions. Of the 172 submitted regular session papers, 29 authors were women (17%) and 145 authors were men (83%). Several papers had two authors. Of the 55 accepted regular session papers, 10 authors were women (17.5%) and 47 authors men (83.5%). Of the submitted special session papers, 13 authors were women (25%) and 38 authors were men (75%). Of the accepted special session papers, 9 authors were women (25%) and 27 authors were men (75%).

—Lora Gingerich Dobos

SMT Committee on the Status of Women

There are three changes in the CSW membership this year. Continuing members Teresa Davidian, Pat Hall, Shaugn O'Donnell, Nancy Rogers, Janna Saslaw (chair), and Matthew Shaftel will be joined by Leigh VanHandel—who moves from student member to regular member—and two new student members: Jean Hellner and Laurel Parsons. The CSW “Affiliates Lunch” will be renamed the “CSW Open Lunch.” If you were wondering whether you were an “affiliate” or not, this change is designed to make sure anyone interested in our work feels welcome to attend. The CSW is concerned about representation of women in the Society, on conference programs, in our publications, and on committees. The good news from this year's conference is that the percentage of women whose papers were accepted was the same as the percentage of those who submitted proposals. However, the bad news is that women sent in only 17% of the total regular submissions. We encourage women to submit conference proposals and articles for *Spectrum*, and we ask all SMT members to nominate women for positions in the Society and to nominate their writings for awards. If you have concerns about representation issues (or any other matters), please contact Janna at <jksaslaw@loyno.edu>.

With respect to job searches, letters of recommendation and phone conversations continue to be problem areas in which inappropriate information about candidates is volunteered. The CSW will add a fake recommendation letter with suggested alternatives to our web site on potentially illegal interview questions. We will also send letters to chairs of theory search committees. The next conference in Madison has brought us the opportunity to work with members of the Madison Women's Studies Department, who are

SMT Nominations

SMT offices open for the 2003 election include Vice President and two members of the Executive Board. SMT members who would like to submit nominations for Vice President or Executive Board Members should contact Marianne C. Kielian-Gilbert, chair, SMT Nominating Committee, School of Music, Indiana University, Bloomington, IN 47405-2200; <kielian@indiana.edu>. Self-nominations are perfectly acceptable. Deadline for nominations is April 15.

pioneers in the field. Our session for the conference is shaping up to include panelists from Madison.

—Janna Saslaw

Membership Committee

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. At present the committee is chaired by Joseph Kraus and includes the chairs of the three major outreach committees as ad hoc members: Jane Clendinning (Professional Development), Nancy Rao (Diversity), and Janna Saslaw (Committee on the Status of Women). Gretchen Horlacher (SMT Secretary) and Peter Kaminsky (Executive Board Member) also serve.

At the annual business meeting for SMT in Columbus, chair Joseph Kraus reported that the society continues to grow, with overall membership increasing by 3.5% for the year 2002. With respect to demographics, SMT enjoys good representation from all different age brackets and professional ranks, though work remains to be done in order to increase our ethnic diversity.

We have now identified European libraries that do not yet subscribe to *Music Theory Spectrum*. Working with Rebekah Darksmith at UC Press, and consulting with recent lists of European libraries, we have produced a list of institutions in Europe to be targeted for a special direct mail campaign in 2003. We are also renewing efforts to recruit music libraries in the United States that do not yet subscribe. Finally, we are exploring ways of forging closer ties with sister organizations (like the College Music Society) to increase membership from those organizations.

—Joseph Kraus

Committee on Diversity

The SMT Committee on Diversity has continued to work on a number of projects to fulfill its mission to promote diversity—of ethnicity, culture, values, and perspectives. Starting 2002, we offered two travel grants to defray the cost of attending the SMT Annual Meeting: Minority Travel Grants and Travel Grants for Scholars residing outside of North America. This year Minority Travel Grants were awarded to the following graduate students and junior faculty in music theory and related fields: Devon Burts, Tomoko Deguchi, Philip Ewell, Kumiko Kotah, José António Martins, Yuet-Hon Samuel Ng, Hideaki Onishi, and Alexander Sanchez-Behar. The second grants were awarded to Ludwig Holtmeier and Oliver Schwab-Felisch. During the Columbus conference, we hosted a special session entitled “Cultures Eliding, Cultures Colliding: Postcolonialism, Globalism, and the Analysis of Music.” The panelists of this session, in concerning themselves with the historically determined relationship of dominance and subordination, examined what a critical scholarly practice in music might be in the context of changing dynamics in the contemporary world. Papers by Martin Scherzinger (The Eastman School of Music), Timothy Taylor (Columbia University), the late Philip Brett (University of California, Los Angeles) [read by Nadine Hubbs], and Guthrie Ramsey (University of Pennsylvania) were read; Kofi Agawu (Princeton University) served as a respondent. Abstracts and bibliography for this session as well as those for prior

**SOCIETY FOR MUSIC
THEORY**
**Abbreviated Statement of
Revenues, Expenditures,
and Changes in Fund Balance**
10/31/01-10/30/02

Revenues:

Income from UCPress*	\$31,322.45
Proceeds from 2001 Conference	8,804.96
Interest income	1,671.31
External funds transfer	<u>688.44</u>
	\$42,487.16

Expenditures:

Executive Director	\$11,553.52
Grants, Awards, and Donations	6,100.52
Newsletter	4,756.50
2001 Conference	492.44
2002 Conference	3,062.49
Secretary	1,431.58
ACLS and NHA dues	1,380.00
SMT website	4,654.66
<i>Music Theory Online</i>	739.37
Miscellaneous	<u>83.32</u>
	\$34,254.40

Summary:

Total revenues	\$42,487.16
Total expenditures	<u>34,254.40</u>
Revenues minus expenditures	\$8,232.76

***UCPress transactions:**

Total income	\$79,692.31
Production costs	-16,542.43
Promotion and membership services	-7,919.74
Press fee	<u>-23,907.69</u>
Balance to SMT	\$31,322.45

TOTAL ASSETS

\$80,813.24

The full fiscal report for the Society, 2001–2002, is available from Candace Brower and was distributed at the business meeting in Columbus.

special sessions are available at our web site (link via the SMT Committees' page). We thank our out going members: Joann Hwee Been Koh (Mount Vernon Nazarene College), Steven Nuss (Colby College), Yayoi Uno Everett (Emory University), and Martin Scherzinger (The Eastman School of Music) for their contributions and commitment to various projects initiated by this group over the last three years. We also welcome Frederick Bashour, David Pacun (Ithaca College), and Sevin Yaraman (Fordham University) as our new members. Any questions regarding the Diversity Committee should be addressed to its chair, Nancy Yunhwa Rao, either at

<ryh@rci.rutgers.edu>, or at the Music Department, Rutgers University, New Brunswick, NJ 08903; (732) 932-8809.

—Nancy Yunhwa Rao

Networking Committee

The online election system, begun two years ago, was revamped this year, making the job of the secretary considerably easier. All members are encouraged to use the online voting system rather than the mail-in ballot. The Society is indebted to Panos Mavromatis (The Eastman School of Music) for his help with this project.

In October, Boethius, SMT's computer for mail, web, and file services, and host of *Music Theory Online*, was the victim of hackers. We believe this was an opportunistic assault, and not directly targeted at SMT. Through the hard work of Lee Rothfarb and UCSB student Walter Polkosnik, the operating system and applications were completely reinstalled and Boethius was brought back online in early December with new security measures in place. Mail lists have been restored using an improved mail program called Mailman, with smt-list being served from a UCSB computer for now. Please note that we took this opportunity to simplify the Society's web address somewhat. It is now simply <<http://www.societymusictheory.org/>>. Lee Rothfarb, who has been system administrator for Boethius since SMT went online in 1993, has asked finally to be relieved of this responsibility. The Networking Committee is exploring options for new host sites and expects to make a recommendation to the Executive Board soon.

Sometime early in 2003 we expect to launch a new look and feel for the SMT web site. The present design is several years old and does not take advantage of a number of new technologies and common user-interface practices. The new design, overseen by a committee chaired by Larry Zbikowski and implemented by Richard Plotkin, was previewed at the business meeting in Columbus. The new design will make the site easier to maintain and provide the groundwork for new web-based services for members. Suggestions from the membership for improving our services are always welcome. Send them to Eric Isaacson, chair, Committee on Networking Operations <isaacso@indiana.edu>, or contact individual members of the committee (listed in sidebar on page 4).

—Eric Isaacson

Committee on Professional Development

The committee's activities this year were focused on continuation and expansion of previous initiatives. It sponsored a special session "Stepping up the Ladder: Finding Employment in Music Theory" on Friday night of the national conference, featuring a

panel of tenured SMT members who have extensive experience on search committees. The panel addressed issues related to the job search process, then provided private one-on-one reviews of CVs and cover letters for those attending the session who had brought materials for review. The Professional Development committee extends thanks on behalf of the Society to Mary Arlin (Ithaca College), Steven Bruns (University of Colorado, Boulder), Maureen Carr (Pennsylvania State University), Gretchen Horlacher (Indiana University), and Joseph Kraus (University of Nebraska, Lincoln) who served as panelists, and PDC members Patrick McCreless and Jane Clendinning who joined the speakers in reviewing CVs and application materials. For next year's conference, the PDC has proposed a session concerned with issues arising in the first five years of employment.

The Committee on Professional Development again organized the SMT-sponsored Friday morning breakfast for graduate students attending the national conference in Columbus. The purpose of the breakfast was for graduate students to be able to meet each other in an informal, collegial atmosphere, and for them to establish working contacts with graduate students from other institutions. Over seventy music theory graduate students attended. Many expressed their thanks to the Society for providing this warm welcome to graduate students, for an opportunity to network, and for the delicious food. We are planning a similar event for next year's conference.

The SMT-sponsored listserv specifically for graduate students in music theory and first-year faculty members is intended to provide a "safe" forum for those new to the profession to discuss issues relevant to graduate study (the job application process, and other professional development concerns), without the questions and comments going out to the whole music theory community as they would on SMT-List. Bob Zierolf will be editor for this list as of November 2002, and our student committee members, Todd Waldman and Elizabeth Crafton Bowers, will continue to assist with this project. To subscribe, send a message to <Cpd-list@societymusictheory.org> with the following line in the body of the message: "subscribe cpd-list (FirstName) (LastName)."

The Professional Development Committee will continue work on the Society for Music Theory Mentoring and "Conference Guides" Programs. Watch smt-list this year for more information regarding those programs, which are in the process of being redesigned.

Thanks are in order for the following members who finished their terms in November: Ciro Scotto (The Eastman School of Music), who developed and maintained the PDC's website; Ted Latham (Temple University), who established the listserv for graduate students and first-year

professors; and Patrick McCreless (Yale University), who has worked with the mentoring program and other initiatives during his extended term on the PDC. We welcome our new PDC committee members: Joel Phillips (Westminster Choir College of Rider University), Anne Hawkins (University of South Florida), and Christopher Hasty (Harvard University).

—Jane Piper Clendinning

NEWS FROM THE MUSIC THEORY INTEREST GROUPS

Music Informatics Group

The Music Informatics Group is the newest interest group within SMT. It is intended for music theorists involved in a wide range of research involving music information technologies, including computer modeling (symbolic, distributed, etc.), software tools for theory and analysis, music representations, new visualization techniques, optical music recognition, music databases and digital libraries, search and retrieval techniques, and electronic publishing. Plans are being developed for a meeting and possible special session proposal for the conference in Madison. For information on joining the *smtmig*-I e-mail list, along with links to related web sites, visit the group's web page: <<http://theory.music.indiana.edu/smtmig/>>.

—Eric Isaacson

SMT Popular Music Interest Group

The Society for Music Theory's Popular Music Interest Group is dedicated to promoting the scholarly study of popular music through methods including musical analysis and theory. Our goals include ensuring academic recognition for popular music research, encouraging more scholars of music theory to engage popular repertoires, and encouraging scholars of popular music to make effective use of musical analysis and theory.

The Popular Music Interest Group presented its fourth panel at the SMT Annual Meeting in Columbus: "Rock, Folk, and the Great White Way: 20th-Century Popular Music from a Post-Millennial Perspective." The session was moderated by Mark Spicer and presentations were given by William Marvin (The Eastman School of Music), Scott Murphy (University of Kansas), Anna K. Stephan-Robinson (The Eastman School of Music), David Temperley (The Eastman School of Music), and Kevin Holm-Hudson (University of Kentucky). The session was attended by more than fifty people and, as usual, featured spirited discussion after each paper.

At our business meeting we focused on the role of our group and how to expand our efforts to promote the academic study of

popular music. This included the publication of papers from our special sessions, how to structure our special session proposals in the future, recognizing outstanding scholarship through awards, and working with other interest groups and scholarly societies. We also discussed our new web site, designed and edited by Marianne Tatom (University of Texas) and located at <<http://pop-analysis.music.utexas.edu>>. We intend it to be a useful resource for all scholars interested in theory and analysis of popular music. It includes a bibliography (edited by Mark Butler), a glossary (Brian Robison), an events calendar (Jean Littlejohn), an internet link list (Eugene Montague), reviews of recent publications (Fred De Sena), and feature articles (Kevin Holm-Hudson). Material is welcome from all interested scholars and instructions for submissions to the editors can be found on the site.

Likewise, anyone interested in the scholarly study of popular music is invited to join or visit SMT-Pop's electronic discussion list (pop-analysis). Simply go to the URL <<http://listserv.unc.edu/cgi-bin/lyris.pl?enter=pop-analysis>>. In the middle of the page, there is 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; 2. Visit pop-analysis without joining. Recent list topics have included a continuing discussion of the difficulties and issues related to copyright protection, the licensing and use of songs for educational purposes, "space music," where to find transcriptions for songs by Sonic Youth, the nature of recent "acoustic" music, and texts for courses on popular music analysis. Tim Hughes will continue to serve as the chair of SMTPop for 2003. Anyone interested in the group may contact him at either 10215 Lake City Way NE, #219, Seattle, WA 98125, or at <thughes@u.washington.edu>.

—Tim Hughes

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://smtmcg.acs.unt.edu/>> 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 visit the web page or contact Phil <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>.

The 2002 meeting of SMT in Columbus featured a very successful special session called "The Cognition of Listening and Performance: An Ohio Perspective," which was chaired by Don Gibson, and included papers by David Butler, David Huron, Mari Riess Jones, and Caroline Palmer. Also

Online Newsletter

The SMT Newsletter is available online. Archive editions begin with Volume 19 (1996). Follow the link on the SMT home page <<http://www.societymusictheory.org>>, or directly at <<http://www.societymusictheory.org/smt-list/homepage/newsletter.html>>

during that conference, at a well-attended meeting of MCG, we discussed a number of possible topics for special session proposals for upcoming meetings of SMT. Lisa Margulis agreed to take responsibility for organizing a possible proposal on the topic of music expectation for SMT's 2003 meeting in Madison. And the following people agreed to take responsibility for organizing submissions for possible special sessions for SMT's 2004 meeting in Seattle: David Huron <dhuron@dactyl.som.ohio-state.edu> on computer models of music cognition; Laurel Parsons <glparsons@telus.net> on cognition and perception of rhythm and meter; and Leigh VanHandel <leighvh@darkwing.uoregon.edu> on a music-cognition poster-session proposal.

—Steve Larson

SMT-Jazz

At the AMS/SMT 2002 meeting in Columbus, the Special Interest Group in Jazz (SMT-Jz) presented its sixth consecutive special session, this time in partnership with the SMT Committee on the Status of Women (CSW). The session, "Women in Jazz: Roles and Voices," had papers by Henry Martin (Rutgers University–Newark), Ted Buehrer (Kenyon College), Lara Pellegrinelli (Harvard University), Alexander Stewart (University of Vermont), and Jeffrey Taylor (Institute for Studies in American Music, Brooklyn). Cynthia Folio (Temple University) moderated the discussion.

A particular treat of the special session was an appearance by Maria Schneider, a prominent jazz composer, arranger, and band leader, as guest of SMT-Jz and CSW. Maria responded to the two papers analyzing her music with insightful and appreciative points, building on the comments of the two presenters. She then offered remarks on the three other papers, particularly from her perspective as a successful woman in the mostly-male field of jazz composition. The audience and panel delighted in Maria's wit and insight. Afterwards, she signed CDs and met members of SMT-Jz, CSW, and the attending audience. SMT-Jz thanks Maria not only for her wonderful music but also for generously agreeing to appear! SMT-Jz thanks Janna Saslaw for agreeing to serve as chair of the SMT-Jz/CSW subcommittee; she organized the special session. Helping Janna were Steve Block

Future SMT Meetings

2003	November 6–9	Madison, WI (solo meeting)
2004	November 11–14	Seattle, WA (joint meeting with AMS)
2005	TBA	Boston, MA (solo meeting)
2006	November 2–5	Los Angeles, CA (joint meeting with AMS)

and David Marcus (from SMT-Jz), and Teresa Davidian and Leigh VanHandel (from CSW). Together, they adjudicated the e-mail submission of proposals. SMT-Jz thanks them for their work as well. Janna, in addition to writing the group proposal, obtained SMT support that enabled Maria to attend as respondent and lined up Cynthia Folio as moderator. SMT-Jz would like to thank the SMT for support enabling us to bring Maria to the conference.

Another notable event at the meeting was the Fifth Annual SMT-Jz Jam Session—this time in conjunction with the AMS. It took place at the Hyatt Regency Columbus from 9–12 pm on Saturday, November 2. Special thanks go to Patricia Julien who has helped organize this event annually since its inception.

The 2002 SMT-Jz business meeting was well attended, with members of the AMS present, as well as Maria Schneider. Among the items discussed were 1) the establishment of an annual award for publication in jazz theory, 2) plans for a SMT-Jz proposal for a special session at the Madison 2003 Meeting, 3) plans for future special sessions, and 4) issues regarding SMT-Jz leadership. These items in turn: Patricia Julien suggested establishing an annual award in jazz theory. This suggestion led to lively discussion. Some members felt that the award was not a good idea, as it would abet the “ghettoization” of music theory; others thought that it should include international publications; others wondered if it should encompass vernacular musics in addition to jazz. Ultimately, Patricia agreed to function as chair of a subcommittee to examine the feasibility of the award and report to the membership. For the 2003 SMT meeting in Madison, SMT-Jz will propose a Special Session called “Dissonance and Consonance.” Bob Wason is chairing the subcommittee for the internal competition and will write the group application to the SMT; Rick Hermann and Keith Waters are assisting him in evaluating proposals. For the 2004 joint AMS/SMT meeting in Seattle, Washington, SMT-Jz invited the SMT Special Interest Group in Popular Music (SMT-Pop) to collaborate on proposing an analysis symposium involving jazz-rock, jazz-funk fusion. As of this writing, it is unlikely that this collaboration will occur. Nevertheless, SMT-Pop is interested in working together on some aspect of the overlap between jazz and popular music for a future SMT convention. Finally, Henry Martin raised the issue of his relinquishing the chair of SMT-Jz, as he has served in this capacity since founding the group in 1995. The consensus of those present was that Henry should continue as chair, but he should delegate more of the administrative duties. Henry can be reached either at <martinh@andromeda.rutgers.edu>, or at the Department of Visual and Performing Arts, Rutgers University–Newark, Bradley Hall, Newark, NJ 07102; (973) 353-5119, Ext. 49, or (212) 595-4681. Anyone wishing to join the SMT-Jz listserv should send an e-mail to Steve Larson <steve@uoregon.edu> with a request to be added.

—Henry Martin

Theory Pedagogy Interest Group

At the 2002 SMT meeting the Pedagogy Interest Group sponsored a session entitled “Teaching Twentieth-Century Compositional Techniques to Undergraduates: A Symposium and Demonstration.” Presentations were selected and the proposal was written by an ad-hoc committee chaired by Michael Buchler (Florida State University). Presenters and their topics included Gordon Sly (Michigan State University) and Brian Alegant (Oberlin College Conservatory), “Toward a Strategy for the Analysis of Post-Tonal Music”; Jane Piper Clendinning (Florida State University), “Intervals, Interval Cycles, Collections, and their Relationship to Tonality and Atonality”; J. Kent

Williams (UNC–Greensboro), “A Multimedia Introduction to Octatonic Theory and Bartók’s Octatonic Practice”; and Ralph Lorenz (Kent State University), “An Active Learning Approach to Alban Berg’s Song *Warm die Lüfte*.” Each lesson was taught to a small class of bright and attentive students from Ohio State and Capital Universities with conference attendees observing.

For the 2003 meeting the Pedagogy Interest Group hopes to organize a session devoted to innovative, distinctive, and/or unusually successful undergraduate theory curricula. As currently conceived, the session would consist of presentations by four or five panelists followed by a moderated discussion. Proposals will be selected by a committee composed of Rick Nelson (Cleveland Institute of Music), Bruce Kelley (Shepherd College), Ted Mathews (Agnes Scott College), and Joel Phillips (Westminster Choir College of Rider University). Additional plans include the organization and proposal of a session on teaching methodology, perhaps with a recognized expert outside of the field of music as an invited speaker, and the design and implementation of a group web site.

The Pedagogy Interest Group currently maintains an e-mail list for communications and discussions about pedagogy-related topics. To subscribe to this list, send a message to <listproc@uncg.edu>. In the body of the message include the following: subscribe *theoryped-l yourE-mail yourFirstName yourLastName* (replace italicized items with your personal identifiers). For additional information about the Pedagogy Interest Group, contact its chair, J. Kent Williams at <kent_williams@uncg.edu>.

—J. Kent Williams

NEWS ITEMS

Award

Fred Lerdahl, Fritz Reiner Professor of Music at Columbia University, received a 2002 ASCAP-Deems Taylor Special Recognition Award for his book *Tonal Pitch Space* (Oxford University Press, 2001). The Special Recognition Award, one of six, was presented on December 10 at a reception hosted by ASCAP President and Chairman Marilyn Bergman, at Lincoln Center in New York City. The annual awards recognize authors, journalists, and broadcast producers and personalities.

Announcement

The Centre for Nineteenth-Century Music, University of Durham, UK, in conjunction with St. Chad’s College of the university, wishes to confirm dates for the next biennial International Conference on Nineteenth-Century Music. The proposed dates are July 8–11, 2004. For more information, please contact Bennett Zon at <Bennett.Zon@durham.ac.uk>.

CALLS FOR PAPERS AND ARTICLES

Women and Music: A Journal of Gender and Culture

The Editorial Board of *Women and Music: A Journal of Gender and Culture*, an annual publication published by University of Nebraska Press, is accepting submissions for publication consideration. Drawing on a wide range of disciplines and approaches, the refereed journal seeks to further the understanding of the relationships among gender, music, and culture, with special attention being given to the concerns of women. Authors should submit a brief abstract (two paragraphs) along with three copies of their typescript, two without

identifying information and one with. The manuscripts (with endnotes) must conform to *The Chicago Manual of Style*, 14th ed. Articles should be submitted to Prof. Catherine Pickar, Department of Music, The George Washington University, Washington, DC 20052; or electronically to <cpickar@gwu.edu>.

Journal SEAMUS

(Proposal deadline: March 1, 2003)

Journal SEAMUS invites submissions for Volume XVII of the journal. The deadline is March 1, 2003. The Society is devoted to the support and development of electro-acoustic music. The editors encourage contributions from all members of the electro-acoustic music community, including composers, theorists, musicologists, and aestheticians. Areas of interest include the aesthetics, theory, technology, and history of electro-acoustic music in the United States. All articles are reviewed by a jury of SEAMUS members. Manuscripts must be submitted electronically, either by e-mail or on disk. Microsoft Word 6.0 is the preferred format; if another word processor is used, files should be saved in either rtf or text formats. Manuscripts should be written according to *The Chicago Manual of Style*. Footnotes should be numbered consecutively and gathered at the end of the manuscript, and graphs, charts, and musical examples should be sent as separate attachments for ease of layout. Please include a brief biography (60 words or less). Electronic submissions should be sent to <jseamus@mail.utexas.edu>. Manuscripts on disk, books, compact discs, tapes, and videos submitted for review should be sent to Will Rice, Editor; Journal SEAMUS, Electronic Music Studios, The University of Texas at Austin, Austin, TX 78712.

MidAmerica Center for Contemporary Music

(Proposal deadline: March 14, 2003)

The MidAmerican Center for Contemporary Music at Bowling Green State University is issuing a call for papers to be presented at their twenty-fourth Annual New Music & Art Festival to be held October 16–18, 2003; the festival will feature guest composer Bright Sheng. Papers on any aspect of music since 1945 are welcomed. Applicants must submit a signed cover letter and four anonymous copies of a 200-word abstract or a complete paper. Presentations will be limited to 20–25 minutes. The Center provides a small honorarium to assist presenters with travel expenses. Send abstracts or papers to the attention of William E. Lake, College of Musical Arts, Bowling Green State University, Bowling Green, Ohio 43403-0290; (419) 372-0522; <wlake@bgnet.bgsu.edu>. Entries must be postmarked by March 14, 2003.

University of Western Ontario Graduate Student Symposium in Music

(Proposal deadline: March 31, 2003)

The program committee for the Graduate Student Symposium in Music at the University of Western Ontario <www.music.uwo.ca/graduate/grad-CFP2002.html> is pleased to invite submissions from graduate students for our fourth annual symposium, which will be held on June 7–8, 2003. The committee is seeking submissions in all areas of music scholarship, including ethnomusicology, music education, musicology, music psychology, and music theory. Proposals of an interdisciplinary nature are also encouraged. Those wishing to read a paper, which must be limited to 30 minutes, should submit six copies of an abstract (maximum 500 words, excluding illustrations).

In addition, we invite proposals for lecture-recitals and submissions from student composers to explicate their piece(s). Both kinds of sessions must be limited to 40 minutes. Send six copies of an abstract (500 words or less) and three copies of a cassette tape or CD with excerpts from the pieces under discussion. If you wish to have your recordings returned, send a stamped, self-addressed envelope. The author's name should appear only on the cover letter, along with the title of the paper, mailing address, e-mail address, and

telephone number. The deadline for the receipt of proposals is Monday, March 31, 2003. All submissions received before and up to the deadline will be acknowledged. Please send proposals and abstracts to Anita Hardeman, Graduate Student Symposium in Music 2003, Don Wright Faculty of Music, University of Western Ontario, Talbot College 210, London, Ontario, Canada N6A 2K3. Submissions and inquiries may also be sent through e-mail to <ahardema@uwo.ca>. Proposals sent in the body of an e-mail are preferred over attachments. Please have the subject line read Graduate Student Symposium.

International Musicological Society

(Proposal deadline: May 1, 2003)

The 2004 Symposium of the International Musicological Society will be held in Melbourne, Australia, July 2004. This event will be cohosted by the International Council for Traditional Music (ICTM), the International Society for the Study of Popular Music (IASPM), and the Musicological Society of Australia (MSA). The themes for the meeting are: "Music Commemoration," "Music Commodification," and "Music Communication." Complete information about the meeting, including the call for papers, housing, travel, and registration can be found at <<http://www.arts.monash.edu.au/music/sims2004/>>.

Music in France (1830-1940)

(Proposal deadline: TBA)

A Conference on Music in France (1830–1940) will be held in Melbourne, Australia July 18–20, 2004 immediately following the Symposium of the IMS in Melbourne (July 13–17, 2004). This conference will have as its major themes: "Exoticism, race and cross-cultural interchanges/influences (especially interactions between France and Germany, Spain and Russia)," "Music and its social contexts, with special emphasis on music institutions, salons, publishers and music criticism," "Interactions between music, art, literature and contemporary thought," and "The impact of nationalism and politics on French music and musical discourse." To coincide with the conference, there will be a series of concerts and an exhibition on the impact of French musicians in Melbourne and Sydney during the 19th and early 20th centuries. Papers are also welcome on any aspect of French music during this period. For further information or expression of interest, please contact either Kerry Murphy <kerryrm@unimelb.edu.au> or Michael Christoforidis <mchri@unimelb.edu.au>.

SUMMER DEVELOPMENT OPPORTUNITIES

CMS Summer Workshops

The College Music Society sponsors several opportunities for professional development. Its offerings in 2003 include two workshops of special interest to theorists, along with two others of broader scope. Some information on the workshops is provided below. For additional information, contact: The College Music Society, 202 West Spruce St., Missoula, MT 59802; (800) 729-0235; <<http://collegemusicsociety.org/>>; or visit the CMS professional development homepage at <<http://www.music.org/activities/ProfDev/profdevhome.html>>.

Sixth Annual Summer Music Technology Institute

(June 8–13, 2003) Illinois State University

This year the workshop will focus on developing music multimedia for mobile learning (Lectora, Dreamweaver, QuickTime, and basic graphic and audio editing tools), using animation and video tools for music (Flash, DVD, QuickTime 6.0, and more), Digital audio software

for mobile recording and performing (Peak, CoolEdit, and more), music notation and online publishing for Web, PDAs, laptops; multi-track sequencing tools for MIDI and digital audio. Instruction will consist of lecture and demonstration, hands-on training, vendor presentations, and open lab time in four Macintosh and Windows labs. Registration is available for "Internet Observers" for online access to the morning lectures. The faculty will include Henry Panion (University of Alabama–Birmingham), Sam Reese (University of Illinois), Peter Webster (Northwestern University), and David Williams (Illinois State University).

Summer Institute in World Music

(June 9–13, 2003) San Diego State University

Leadership Institute for Curricular Innovation in Higher Education

(June 11–15, 2003) Northwestern University

This institute has four goals: (1) to focus specifically on ideas for curriculum integration and/or innovation in higher music education; (2) to learn new ideas and lessons from leaders in the field who have been instrumental in curriculum innovation in higher education; (3) to aid teams of colleagues from various institutions in developing and launching curricular change projects at their home institutions; (4) to bring together teams of colleagues from various institutions to provide opportunities for collaboration both in the large group setting of all participants interested in curriculum change as well as within the groups defined by participants. The faculty will include Jeffrey Kimpton (University of Minnesota), Karen Wolff (University of Michigan), and David Ward-Steinman (San Diego State University).

The Music of Arnold Schoenberg's Middle Period

(June 2–July 4, 2003)

Yale Summer Programs will again offer a five-week course in Moedling, Austria, on the atonal music of Arnold Schoenberg, entitled "The Music of Arnold Schoenberg's Middle Period: From Romanticism to Dodecaphony." The instructor is Allen Forte, Yale Department of Music. The course is given in collaboration with the Arnold Schoenberg Center in Vienna, which is the major repository of Schoenberg's sketches and manuscripts, as well as other materials of signal importance to his life. Reasonably priced student housing in Moedling—about 20 minutes from central Vienna by fast train—or in Vienna is arranged by the Center, which also obtains concert tickets and provides other assistance. The Vienna concert and opera

seasons continue through June, and the many other cultural resources of the city are easily accessible to students.

The class meetings are held in the Arnold Schoenberg Haus in Moedling, where the composer resided from 1918 until 1926. Moedling is a charming small town (founded about 900 A.D.), with a rich musical heritage. It was a favored summer residence for Beethoven, and the Hafner house on the Hauptstrasse in which he resided is but a short walk from the Schoenberg Haus. The format of the course, which is conducted in English, is that of the Yale College seminar. Since the orientation is primarily analytical, participants are expected to have a background in basic tonal music theory and some experience in non-tonal music. One college credit is awarded upon successful completion of the course. Because enrollment is limited, interested persons are encouraged to apply early.

Application forms may be obtained by telephoning Yale Summer Programs at (203) 432-2430, by fax at (203) 432-2434, or from the Yale Summer Programs web site: <www.yale.edu/summer>. For further information, send an e-mail message to <allen.forte@yale.edu>.

Mannes Institute for Advanced Studies in Music Theory

(June 21–24, 2003)

The Mannes Institute for Advanced Studies in Music Theory is a privately supported, nonprofit, musical think-tank dedicated to communal investigation at the highest level of inquiry. It offers outstanding scholars around the world a unique opportunity to gather outside of the conventional conference format and learn from each other in a sustained and interactive way. An intensive series of participatory workshops, plenary sessions, and roundtable discussions focus on a different topic each year under the guidance of experts drawn from the international music community.

The Institute will convene its third annual gathering from June 21–24, 2003 at Mannes College of Music in New York City on the topic of "Transformational Theory and Analysis." Approximately 45 participants selected from qualified applicants will come together in a collegial setting to explore and debate the concepts, techniques, evolution, significance, and future of one of the most important developments in our field in the past quarter century. Six workshops of 15 members will meet for a total of eight hours each: "Neo Riemannian Transformations in *Parsifal*" with Richard Cohn of the University of Chicago, "Three Topics in Transformational Theory" with Robert Morris (The Eastman School of Music), "Voice Leading and Transformation" with Joseph Straus (City University of New York), "Transformational Pathways into (Post-)Tonal Frontiers" with Edward Gollin (Harvard University), "K-net Technology and Intuition" with Henry Klumpenhouwer (University of Alberta), and "Transformational Approaches to Contemporary Music" with John Roeder (University of British Columbia). Three plenary sessions will convene on "Transformational Considerations in Schoenberg's Opus 23, No. 3" featuring David Lewin (Harvard University), "The Evolution and Context of Transformational Theory" moderated by Richard Cohn, Edward Gollin, and Robert Morris, and "The Scope and Limitations of Transformational Theory" moderated by Joseph Straus, Henry Klumpenhouwer, and John Roeder. Prior preparation based on assigned readings and active participation in the Institute's proceedings are required. Meals, including a reception and banquet are provided, and low cost group rate conference housing is available.

A detailed description of the Institute's unique mission and interactive methodology, workshops and plenary sessions, application policies and procedures, and an online application form are contained on the Institute's web site at <www.mannes.edu/mi>. The deadline to apply is March 1, 2003. Review is conducted by committee. Future programs are scheduled on "Musical Form" (2004) and "Rhythm and Temporality" (2005); prior topics included "Historical Music Theory" (2001) and "Schenkerian Theory and Analysis" (2002). Kindly direct all inquires to Wayne Alpern, Director, Mannes Institute for Advanced Studies in Music Theory, Mannes College of Music, 150 West 85th Street, New York, NY 10024 USA; (212) 877-8350; <mannesinstitute@aol.com>.

SMT ONLINE ADDRESSES

- SMT homepage: <<http://www.societymusictheory.org>>
- MTO homepage: <<http://www.societymusictheory.org/mto>>
- SMT Help Desk: <<http://www.societymusictheory.org/smt-list/homepage/help.html>>
- List managers:
 - <smt-list@mail.lsit.ucsb.edu> (smt-list)
 - <mto-list@societymusictheory.org> (mto-talk)
 - <mto-manager@societymusictheory.org> (mto editor)
- System Administrator: <sys-admin@smt.ucsb.edu>
- Other addresses: <addresses@smt.ucsb.edu>
- Online Directory: <<http://www.societymusictheory.org/onlinedir/Members/>>
- RILM (replacement for the SMT bibliographic database): <<http://rilm.cic.net>>

To subscribe to any SMT list services, go to the SMT homepage, or send an e-mail message to the list managers.

UPCOMING CONFERENCES AND SYMPOSIA

Bach's Passions: A Symposium on the History, Language, Music, and Theology of *Johannespassion* and *Mattheuspassion*

(Conference: February 26–March 1, 2003)

The School of Arts and Sciences and the School of Music at the University of Miami are sponsoring an academic symposium on Bach's Passions. *Johannespassion* will be the central focus, but attention may also be given to other relevant works. Christoph Wolff will deliver an opening keynote speech, attend the paper panels, and offer his thoughts on the discussions generated at a concluding reception. In addition to participating in the symposium, panelists will be invited to attend musical events, which include a Master Class as well as a rehearsal and performance of Bach's *Johannespassion*, given by the Miami Bach Society as part of its annual Tropical Baroque Festival. An informal roundtable will also be held in order to promote dialogue between academics and performers. Beyond the planned academic and musical events, there will be free time for fine dining, experiencing South Beach, and generally enjoying Miami's most temperate time of year. For further information, please contact Donald Oglesby, Associate Professor of Music, P.O. Box 248165; Coral Gables, FL 33124-7610; (305) 284-4162; <doglesby@miami.edu>.

American Handel Society

(Conference: February 27–March 2, 2003)

The American Handel Society will hold its 2003 conference at the University of Iowa in Iowa City, February 27 through March 2, 2003. The program, registration form, and general information about the conference can be found at <http://www.uiowa.edu/~music/handel_conf/handel_home.htm>.

Mozart and the Keyboard Culture of His Time

(Conference: March 27–30, 2003)

The second biennial conference of the Mozart Society of America will be by hosted Cornell University and co-sponsored by the Department of Music and The Institute for German Cultural Studies. The meeting, devoted to the theme "Mozart and the Keyboard Culture of His Time," also has special sponsorship from the College of Arts & Sciences, the Cornell Concert Series, the Herbert F. Johnson Museum of Art, and the Karl A. Kroch Library. The keynote speaker, renowned pianist and Mozart specialist Robert Levin, will address the meeting on Friday afternoon. Over the course of three days, the conference will offer six sessions featuring numerous speakers and performers; the complete program can be found at <http://www.unlv.edu/mozart/conf_sched.html>. An important focus of the conference will be the great diversity of keyboard instruments and sounds available to Mozart and other performers of his time. To this end, the Johnson Art Museum will host an exhibition of keyboard instruments drawn from collections at the Boston Museum of Fine Arts, the Metropolitan Museum of Art, and elsewhere. A special session on Mozart and the Pedal Clavier will feature two different types of pedal pianos and a pedal clavichord, offering participants a rare and exciting glimpse of a performance practice that we know was important to Mozart but has yet to be fully explored in our time. Musical highlights of the conference will include a chamber concert featuring accompanied keyboard sonatas with David Breitman and other artists. On Saturday evening, Malcolm Bilson will perform Mozart concertos with Tafelmusik. Information about registration, accommodations, and travel is posted on the web site: <http://www.unlv.edu/mozart/conf_reg.html>. Any questions about the conference should be directed to Kathryn Libin, Dept. of Music,

Vassar College, Poughkeepsie, NY 12604-0018;
<kalibin@vassar.edu> or <ksl@nic.com>.

Continuities and Discontinuities in the Austrian Twentieth Century

(Conference: April 3–6, 2003)

The Centre for Austrian Studies is a collaborative venture between the Universities of Aberdeen and Edinburgh. Its aim is to foster interdisciplinary research in all aspects of Austrian life. From April 3–6, 2003, the Centre for Austrian Studies will hold a major international retrospective conference entitled "Continuities and Discontinuities in the Austrian Twentieth Century." Spanning the whole of the 20th century, from the flourishing Imperial era to the radical vibrancy of the Second Republic, the conference will highlight Austria's leading role in literature, art, music, architecture, history, politics, psychology, and sociology during this period. The academic program will be complemented with a wide range of cultural events, which will take place in Edinburgh and Aberdeen throughout April and May and is planned to include literature readings, a film festival, concerts, theatre performances, and political debate. The keynote speakers include Wendelin Schmidt-Dengler (University of Vienna), David Frisby (University of Glasgow), Ian Boyd-Whyte (University of Edinburgh and Getty Institute, Los Angeles) and Christopher Hailey (Franz Schreker Foundation, Los Angeles and Arnold Schoenberg Institute, Vienna). Information about registration, the program, and housing is available at <<http://www.abdn.ac.uk/austria/conf2003/index.hti>>.

International Orpheus Academy for Music Theory 2003

(Conference: April 9–13, 2003)

The Orpheus Institute, an institute for post-academic degree programs in music in Flanders, Belgium (founded in 1996), is organizing its first "International Orpheus Academy for Music Theory." Here outstanding international guest professors will meet (pre-) professional music theorists, musicologists, and musicians from around the world. The 2003 Academy in Ghent, Belgium will focus on 20th-century music, aesthetics, theory, and philosophy. The aim of this Academy is to work with a selected group of approximately 30 participants in such a way that it will be an enriching experience for everyone involved. The main language for the Academy is English, but German and French are to be used as well. The guest professors of the "International Orpheus Academy for Music Theory 2003" are: Konrad Boehmer (Germany/The Netherlands), Jonathan Dunsby (United Kingdom), Yves Knockaert (Belgium), Max Paddison (United Kingdom), and Joseph N. Straus (United States). For more information, contact Frank Agsteribbe, Artistic Staff Member, Orpheus Institute, Korte Meer 12, B-9000 Ghent, Belgium; telephone: +32.9.330.40.81; <info@orpheusinstituut.be>.

EMP Pop Conference

(Conference: April 10–13, 2003)

The Second Annual EMP Pop Conference, sponsored by the Seattle Museum Experience Music Project, will be held on April 10–13, 2003 in Seattle, WA. The conference, "Skip a Beat: Challenging Popular Music Orthodoxy," will feature a variety of panels, keynotes, and performances. For information on last year's Pop Conference and detailed information about the 2003 conference, go to <http://www.emplive.com/visit/education/pop_music.asp>.

Reviewing the Canon: Borrowed Music in Films

(Conference: May 1–4, 2003)

The Music Department at Stanford, in conjunction with the Stanford Humanities Center, is hosting an interdisciplinary conference on "nonoriginal" music in motion pictures on May 1–4, 2003. This meeting will explore the uses of pre-existent music in film, ranging from

Gregorian chant, symphony and opera music to Avant-garde, pop, jazz, and music borrowed from other films. We will consider the meanings that borrowed music has contributed both to soundtrack and as a diegetic element. Claudia Gorbman (University of Washington) will give the keynote address, which is entitled: "Something Borrowed, Something New: Marriages of Movie and Music." The invited guest speakers include: Daniel Goldmark (University of Alabama), "Classical Music and the Animated Canon"; Martin Marks (MIT), "Fathers and Sons: The Music of The Godfather Films, Parts I and II"; and Robynn Stilwell (Georgetown University), "The Return of the Suppressed: The Liminal and Abject Voice of the Adolescent Girl." For up-to-date information about the conference, please consult the symposium web site at <<http://www.stanford.edu/group/filmmusic/>>, or contact Ashley Roof <massenet@Stanford.edu>.

Society for Music Perception and Cognition

(Conference: June 16–19, 2003)

The biennial meeting of the Society for Music Perception and Cognition, SMPC 2003, will be held June 16–19, 2003 at the University of Nevada, Las Vegas. The primary objective of SMPC is to further the scientific and scholarly understanding of music from a broad range of disciplines, including music theory, psychology, psychophysics, linguistics, neurology, neurophysiology, ethology, ethnomusicology, artificial intelligence, computer technology, physics, and engineering. Presentations will consist of both paper and poster submissions. Information about travel, hotel and university accommodations, registration, and society membership will be posted on the conference web page: <<http://psychology.unlv.edu/smpc/>>. Questions about any of these issues can be directed to Michael D. Hall, Chair, Local Arrangements Committee, SMPC 2003, Psychology Department, University of Nevada–Las Vegas, 4505 Maryland Parkway, Box 455030, Las Vegas, NV 89154-5030; e-mail: <hallm@unlv.edu>.

Third Biennial Conference on Twentieth-Century Music

(Conference: June 26–29, 2003)

The Third Biennial Conference on Twentieth-Century Music will be held at the University of Nottingham, June 26–29, 2003. Planned conference sessions currently include: Baz Luhrmann's *Moulin Rouge*; Morton Feldman; The Impact of Recorded Sound Upon Compositional and Listening Practices; Music in Holland; Oral History as a Research Tool; Music and 20th-Century Islam; and Performance Practice in the Twentieth Century. Full details of the conference may be found at <<http://www.nottingham.ac.uk/music/C20conference>>.

Hull University Music Analysis Conference (HUMAC)

(Conference: July 10–13, 2003)

In association with the University of Hull and the journal *Music Analysis* (Blackwell Publishers), the Society for Music Analysis will hold its biennial international Music Analysis Conference at the Department of Music, University of Hull, July 10–13, 2003. Keynote addresses will be given by Richard Middleton (University of Newcastle), Richard Taruskin (University of California–Berkeley), and Nicholas Cook (University of Southampton). The papers for the conference fall into one of seven categories: Music Analysis and Performance, Music Perception, British Music Post-1945, Music Analysis and Editing, Second Viennese School, Analysis of Musical Multimedia, and Computer Applications. The program and conference details can be found on the conference web site at <<http://www.sma.ac.uk/>>.

Music and Gesture

(Conference: August 28–31, 2003)

An International Conference entitled "Music and Gesture" will be held on August 28–31, 2003 in University of East Anglia, Norwich,

UK. Gestures play a central role in our lives. We gesture, make gestures, respond to other gestures, read and interpret gestures. We live in a gestural world. Various types of gesture form vital and integral parts of our musical activities, including physical, cognitive, psychological, expressive, communicative, emotional, sociological, analytical, and pathological gestures. This conference seeks to explore the ways in which gestures function in, and in relation to, musical practice, whether performance, listening, composition, or other such activities. Keynote addresses will be given by Nicholas Cook (Southampton, UK), Jane Davidson (Sheffield, UK), Robert Hatten (Indiana University, USA), David Lidov (York University, Canada), Justin London (Carleton College, USA), Alexandra Pierce (University of Redlands, USA), and John Rink (Royal Holloway, UK). The program and information about booking and accommodation will be available in March 2003 at <<http://www.uea.ac.uk/~q519>>.

European Society for the Cognitive Sciences of Music

(Conference: September 8–13, 2003)

The 5th Triennial Conference of the European Society for the Cognitive Sciences of Music (ESCOM5) will be held at the Hanover Conservatory of Music and Drama (Hochschule für Musik und Theater), Germany, September 8–13, 2003. The 2003 Hanover conference follows meetings of the music perception and cognition research community in Triest, Italy (1991), Liège, Belgium (1994), Uppsala, Sweden (1997), and Keele, UK (2000). The ESCOM5 conference venue is a train trip away from Berlin or Hamburg (1 1/2 hours). The former city of the last World Exposition has a famous Opera House, several universities, and a diversity of cultural life. The keynote speakers will be: Timothy D. Griffiths (Newcastle University, UK), "Neurobiology of Music Perception"; Gerhard Kubik (University of Mainz, Germany), "Audiopsychological Phenomena Studied in African Music Since 1959: Relative Ground-Beat, Metric Inversion and Inherent Patterns (Streaming)"; Tia DeNora (University of Exeter, Great Britain), "Social Psychology of Music: Music Listening in Everyday Life"; Holger Hoegge (University of Oldenburg, Germany), "Tendencies in Experimental Aesthetics"; Bjoern Merker (Royal University College of Music, Stockholm, Sweden), "Biomusicology"; and Helga de la Motte-Haber (Technical University of Berlin, Germany), "The Unity of Senses." The conference language is English or French. Information about the program, registration, and accommodations can be found at <<http://www.escom5.de/>>.

NEWS FROM REGIONAL AND AFFILIATE THEORY SOCIETIES

University at Buffalo Graduate Student Symposium

The University at Buffalo Graduate Student Symposium will be held on March 29–30, 2003, in Buffalo, NY. The keynote speaker will be Professor Karen Fournier, University of Wisconsin–Oshkosh. For more information about the symposium, please contact Roxane Prevost <rprevost@buffalo.edu>, or use the "MuGSA" link on the University at Buffalo, Department of Music home page: <<http://www.music.buffalo.edu/>>.

Canadian University Music Society

The Canadian University Music Society (CUMS) and the Canadian Association of Music Libraries, Archives, and Documentation Centres (CAML) will hold their annual conference jointly from May 28–31, 2003 at Dalhousie University/University of King's College (Halifax, NS) as part of the Congress of the Social Sciences and Humanities. The Board of the Canadian Federation for the Humanities and Social Sciences (CFHSS) has chosen "Conflict and Cooperation" as a major theme for the Congress, with the following three subthemes:

"Local, National, Global," "Representations of Justice," and "Wealth and Creativity." The conference program will be announced by February 24, 2003 and posted on the CUMS web site at <<http://www.cums-smuc.ca/conference/programme.html>>.

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, ON M4T 2M5, Canada. Members receive *The Canadian University Music Review*, a journal with a Canadian emphasis, that contains refereed articles on a wide range of musical topics, as well as reviews of current books and records; the biennial CUMS Directory, which provides a complete listing of full- and part-time personnel teaching in departments, schools, and faculties at some forty-one Canadian universities offering degree programs and courses in music; and the CUMS Newsletter, published in late fall and in the spring.

City University of New York – Graduate Students in Music

The City University of New York - Graduate Students in Music will be holding its sixth annual Music Symposium at the CUNY Graduate Center in New York City on April 5, 2003. The Keynote Address will be presented by Suzanne Cusick, Professor of Music at New York University. Graduate students in the areas of musicology, performance studies, music theory, and ethnomusicology were invited to submit proposals concerning any aspect of scholarly research in their field by January 29, 2003. For information about the symposium, please contact: Heather Laurel Feldman, Music Program, CUNY – Graduate Center, 365 Fifth Ave, New York, NY 10016; (212) 817-8590; <hfeldman@gc.cuny.edu>.

Florida State University Music Theory Society

The primary activity of the FSU Music Theory Society this fall was attending the national SMT conference. We had thirteen student members and seven faculty members make the 900 mile trek to Columbus. The FSU Music Theory Society will hold its annual Forum on Saturday, February 8, 2003 at Florida State University. The keynote speaker will be Professor James Buhler (University of Texas). The program and directions to the forum are available at our website at <<http://otto.cmr.fsu.edu/~theory/MTS/forum.htm>>. For more information about the meeting, please contact the program co-chairs Robert T. Kelley and Craig Filar, FSU Theory Forum, School of Music, Florida State University, Tallahassee, FL 32306-2098.

GAMMA-UT

GAMMA-UT, the Graduate Association of Music and Musicians at University of Texas, announces its third annual conference, which will be held on Friday and Saturday, March 28–29, 2003, at the University of Texas at Austin. Scholars from the areas of music theory, composition, musicology, and ethnomusicology will meet to share their research, and composers will be presenting their works in a concert to be held the evening of Friday, March 28. This year's keynote speaker is Daniel Chua from Kings College, London. Dr. Chua's approach is characterized by his attempt to move music analysis beyond its internal systems into social, political, and philosophical issues. For more information about the conference, please visit our web site at <<http://gammaut.music.utexas.edu>>, or contact the conference chair, Gene K. Willet, at <gammaut@mail.music.utexas.edu>.

Georgia Association of Music Theorists

GAMUT 11, scheduled to appear winter 2003, will be a special issue devoted to music and movement. Please address all inquiries about GAMUT, including subscriptions, manuscripts, proposals for reviews, back issues, or any other responses and communications 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 co-sponsors a colloquium series in music theory at Indiana University each semester. Speakers in the series this fall included Eric Isaacson, Lewis Rowell, Frank Samarotto, and Ryan McClelland (all of Indiana University); Kevin Holm-Hudson (University of Kentucky), Steve Larson (University of Oregon), and Jeffrey Gillespie (Butler University). In addition to the colloquium series, the GTA will sponsor a visit by Joel Lester (Mannes College of Music) on March 26–28. Prof. Lester will lecture, meet individually with students, and visit several classes. This visit is sponsored in part by a grant from Indiana University.

Finally, members of the GTA will participate in a chamber music recital on February 22. The tentative program includes two works by Stravinsky, and the premiere of a new chamber piece by member Victoria Malawey, among other works. The performers are almost all theory majors or associate instructors of theory at Indiana University.

The GTA is an organization of graduate students at Indiana University interested in music theory. Officers are Stan Kleppinger, president; Paul Robbins, vice president/treasurer; Matthew Boyer, secretary; Melissa Korte, representative to the Graduate Student Organization; and Amy Engelsdorfer, representative to the Dean's Advisory Committee. The GTA publishes the journal *Indiana Theory Review*; its current editor is Ryan McClelland. E-mail: <gta@indiana.edu>; web site: <<http://theory.music.indiana.edu/gta>>.

McGill University Music Graduate Society

The McGill University Music Graduate Society is pleased to announce its annual graduate research symposium. Entitled "Engendering Change: New Directions in Music Studies," this year's meeting will take place at McGill the weekend of March 21–23. Our guest speaker will be Professor Ellie Hisama, Brooklyn College, CUNY. Graduate students and professors in all music disciplines are encouraged to attend.

Midwest Graduate Music Consortium

The seventh annual conference of the Midwest Graduate Music Consortium will be held at Northwestern University, February 28–March 1, 2003. The program will include a concert of new music on Friday evening, February 28, 2003, in the Chapel of Garrett Evangelical Seminary. Performances will be given by musicians from the Northwestern community. The Midwest Graduate Music Consortium is a joint venture organized by graduate students from the University of Wisconsin–Madison, the University of Chicago, and Northwestern University. For more information about the meeting, please contact Julie McQuinn, MGMC Program Chair, Office of Academic Studies/Composition, Northwestern University, 711 Elgin Road, Evanston, IL 60208; <cj-mcquinn@northwestern.edu>.

Music Theory Society of the MidAtlantic

The Music Theory Society of the MidAtlantic will be founded at the Peabody Conservatory of Music, April 4–5, 2003. This final region of the US will include Delaware, Maryland, New Jersey, Pennsylvania, Virginia, and West Virginia. Michael Rogers (University of Oklahoma), author of *Teaching Music Theory*, will give a special presentation with time for discussion. Robert Gauldin (The Eastman School of Music), a Past-President of SMT, will give the Keynote Address. The postmark deadline for proposals on any aspect of music theory was January 20, 2003. There will be a special award for the best graduate student paper selected. A celebratory banquet of the charter members—all those in attendance—will take place on Friday evening; accommodations, a registration form, and activity information may be viewed on the MTSMA web site: <<http://mtma.shorturl.com>>. Members of the Program Committee include Susan Clermont (The Library of Congress), Dora Hanninen (University of Maryland at College Park), Ted Latham (Temple University), Joel Phillips (Westminster Choir College of Rider University), Vicki Stroehrer (Marshall University), Sonia Vlahcevic (Virginia Commonwealth

University), with Pamela L. Poulin (Peabody Conservatory of Music, Johns Hopkins University), chair.

Music Theory SouthEast

The twelfth annual meeting of Music Theory SouthEast will be held on March 14–15, 2003 at Davidson College in Davidson, NC. The Program Committee for the meeting consists of John Cuciorean (Florida International University), chair; Evan Jones (Florida State University), Matthew Shaftel (Florida State University), Paul Wilson (University of Miami), and Elizabeth Smith (Florida State University), student member. Current officers include Thomas Huener (East Carolina University), president; Jane Piper Clendinning (Florida State University), treasurer; Matthew Shaftel (Florida State University), member-at-large; and Mark Parker (Bob Jones University), secretary. 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. Annual dues are \$10 for faculty and \$5 for students. More information about the activities of MTSE may be obtained on their web site at <<http://music.uncg.edu/mtse>>.

Music Theory Midwest

The Fourteenth Annual Meeting of Music Theory Midwest will be held May 16–17, 2003 at Indiana University in Bloomington, Indiana. Our keynote speaker will be John Buccheri (Northwestern University), whose address is titled “Deep Learning in the Theory Classroom: Pacing, Bumping, and Waltzes ‘in Four’.” The meeting will coincide with the Bloomington Early Music Festival, and we hope to have some stimulating crossovers. For more information, please contact Robert Hatten <rohatten@indiana.edu>, or check the MTMW website at <<http://www.wmich.edu/mus-theo/mtmw/>>.

MTMW draws its officers and executive board from the Great Lakes and Great Plains states, and includes Michigan, Ohio, Kentucky, Wisconsin, Indiana, Illinois, Minnesota, Iowa, North Dakota, South Dakota, Kansas, Nebraska, Missouri, Tennessee, Oklahoma, and Arkansas. Officers include Robert Hatten (Indiana University), president; Nancy Rogers (Florida State University), treasurer; Claire Boge (Miami University), treasurer; Kevin Holm-Hudson (University of Kentucky), Per Broman (Butler University), Ron Rodman (Carleton College), and Hali Fieldman (University of Missouri–Kansas City), area representatives; Shersten Johnson (University of Wisconsin–Madison) and David Helvering (University of Iowa), student representatives. David Loberg Code (Western Michigan University) continues to maintain the MTMW web site.

MTMW welcomes members from all geographic areas. Annual dues are \$15 (regular), \$20 (joint), and \$10 (student/emeritus), and may be sent to Nancy Rogers, MTMW Treasurer, School of Music, Florida State University, Tallahassee, FL 32306-1180 <Nancy.Rogers@music.fsu.edu>. (No longer living in the Midwest, Nancy has graciously agreed to remain as Treasurer until we hold elections.) Donations to the Arthur J. Komar Student Award are always welcome.

Oklahoma Music Theory Round Table

The Oklahoma Music Theory Round Table, the world’s oldest professional music theory society, held its annual meeting in October at Oklahoma Baptist University, where they enjoyed presentations by several local faculty and a round-table discussion on the Advanced Placement Music Theory exam. For more information on the Round Table, visit our web site at <<http://faculty-staff.ou.edu/S/Kenneth.D.Stephenston-1/omtrr.html>>, or contact Ken Stephenson, Assoc. Prof. Music Theory, The University of Oklahoma, Norman, OK 73019; (405) 325-1650; <kstephenson@ou.edu>.

New England Conference of Music Theorists

The 2003 meeting of the New England Conference of Music Theorists will be a joint meeting with the Music Theory Society of New York

State. The meeting will be held at Yale University, April 26–27, 2003. This will be the first joint meeting between NECMT and MTSNYS and we are all very excited about the opportunities it presents. The Program Committee for this meeting consists of Mary Arlin (Ithaca College), chair; James Baker (Brown University); Joseph Dubiel (Columbia University); Peter Kaminsky (University of Connecticut); Philip Rupprecht (Brooklyn College and Graduate Center, CUNY); and Janet Schmalfeldt (Tufts University). David Clampitt (Yale University) is handling the local arrangements. The current officers in NECMT are Gary S. Karpinski (University of Massachusetts, Amherst), president; Deborah Burton (Fordham University), secretary; and Roger Graybill (New England Conservatory), treasurer. For further information about NECMT, please visit our website at <<http://homepage.mac.com/necmt/>>.

Music Theory Society of New York State

The 2003 meeting of MTSNYS will be the first to be held jointly with the New England Conference of Music Theorists, and will be hosted by Yale University on April 26–27, 2003. The program is listed on the MTSNYS web site <<http://www.ithaca.edu/music/mtsnys/>>. Members of the Joint 2003 Program Committee are Mary Arlin (Ithaca College), chair; James Baker (Brown University); Joseph Dubiel (Columbia University); Peter Kaminsky (University of Connecticut); Philip Rupprecht (Brooklyn College and Graduate Center, CUNY); and Janet Schmalfeldt (Tufts University). Hotel information is available from the Local Arrangements Chair, David Clampitt (Yale University), <david.clampitt@yale.edu>, and on the MTSNYS website.

Volume 27 of *Theory and Practice* (2002), for members of the Society in the year 2001-02, has recently been published. Submissions are invited and should be sent to David Carson Berry, Yale Dept. of Music, P.O. Box 208310 (or 143 Elm St., if not sending via USPS), New Haven, CT 06520. Since *Theory and Practice* uses blind review, please send three copies anonymously with an identifying cover letter. Membership in the Music Theory Society of New York State is open to all persons interested in any aspect of music theory and includes a subscription to *Theory and Practice*. The membership year for MTSNYS is the academic year from July 1; dues are \$24 (individual), \$12 (student/retired), and \$30 (joint); members outside the U.S. please add \$5. Inquiries regarding membership/subscriptions should be addressed to Timothy Johnson, MTSNYS Treasurer, School of Music, Ithaca College, Ithaca, NY 14850-7250. Back issues of the journal may be requested from the subscriptions manager, Joel Galand, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14602, or by using the form contained on the MTSNYS web site at <<http://www.ithaca.edu/music/mtsnys/>>.

2002–03 officers include David Gagné (Queens College and Graduate Center, CUNY), president; Mark Anson-Cartwright (Hofstra University), vice president; Poundie Burstein (Hunter College and Graduate Center, CUNY), secretary; Timothy Johnson (Ithaca College), treasurer; and board members Wayne Alpern (Mannes College of Music), Matthew Britzter-Stull (University of Minnesota), Jan Miyake (Oberlin College Conservatory), and Pamela Poulin (Peabody Institute).

Rocky Mountain Society for Music Theory

The Rocky Mountain Society for Music Theory will hold its ninth annual conference on April 11–12, 2003 at the University of Arizona, Tucson, AZ, in conjunction with the Rocky Mountain Chapter of the American Musicological Society and the Southwest Chapter of the Society for Ethnomusicology. The program committee for this meeting is: Daphne Leong (University of Colorado at Boulder), chair; Lisa Derry (Albertson College), Yonatan Malin (University of Chicago), and Scott Murphy (University of Kansas). Timothy Kolosick (University of Arizona) is coordinating local arrangements. Registration, local arrangements, and the meeting program can be found on the RMSMT web site at <<http://jan.ucc.nau.edu/~tas3/rmsmt.html>>. For general information about the RMSMT, please contact Steven Bruns, College of Music, University of Colorado at Boulder, 18th & Euclid, Campus Box 301, Boulder, CO 80309-0301; <bruns@spot.colorado.edu>.

South Central Society for Music Theory

Preparations are underway for the twentieth annual meeting of the South Central Society for Music Theory (SCSMT), to be held February 21–22, 2003 at the University of Alabama in Tuscaloosa, AL. The local arrangements committee is composed of Stephen Peles (chair), David Durant, and Marvin Johnson. Dr. Peles may be contacted at <speles@bama.ua.edu> for further information. SCSMT serves the states of Alabama, Arkansas, Kentucky, Louisiana, Mississippi, Missouri, and Tennessee, although membership is open to all people interested in the discipline, regardless of locality. Annual dues are \$15 (\$10 for students). Officers for 2002–03 are Kevin Swinden, president; Mark McFarland, vice president; James MacKay, secretary; Sheila Forrester, treasurer; Timothy McKinney, archivist; Robert Peck, webmaster; and Jeff Perry, listserv administrator.

SCSMT runs a discussion forum and mailing list for music theorists in the south central US and adjacent regions. This forum, SCSMT-L, runs under the LISTSERV protocol familiar to SMT list members. SCSMT-L is an informal sounding board for music theory teachers and scholars in the region and is a vehicle for conveying information about annual meetings, as well as a resource that permits list members to participate in program planning. All those interested in music theory pedagogy or research are invited to join. To subscribe to SCSMT-L, send an e-mail message to <listserv@listserv.lsu.edu> with the line "subscribe scsmt-l" followed by your first and last names in the body of the text. Make sure that the e-mail account from which you send it is the account where you wish to receive SCSMT-L messages. You will receive information about how to use the list within a couple of days.

Texas Society for Music Theory

This year the Texas Society for Music Theory will have its twenty-fifth ("silver anniversary") conference at Texas Christian University in Fort Worth on February 21–22. Local arrangements will be handled through Blaise Ferrandino. The deadline for submission of proposals was December 2, 2002. The submissions are currently being reviewed; the program will be announced in the middle of January. A substantial portion of this year's conference will be dedicated to papers, posters, and discussion concerning theory pedagogy—especially in the core curriculum. In keeping with this theme, we are honored to have Dr. Stefan Kostka of the University of Texas–Austin giving the keynote address. Dr. Kostka is co-author of *Tonal Harmony with an Introduction to Twentieth Century Music*, 4th ed. (McGraw-Hill, 2000), and author of *Materials and Techniques of Twentieth-Century Music*, 2d ed. (Prentice-Hall, 1999).

Current TSMT officers are Blaise J. Ferrandino (Texas Christian University), president; Timothy McKinney (University of Texas–Arlington), president-elect; Philip Baczewski (University of North Texas), secretary; Jana Millar (Baylor University), treasurer; Ed Pearsall (University of Texas–Austin), Tim Koozin (University of Houston), and Nico Schöler (Southwest Texas State University). For additional information about TSMT, contact Blaise Ferrandino, Box 297500, Texas Christian University, Ft. Worth, TX, 76129; (817) 257-7602; <B.Ferrandino@tcu.edu>. The TSMT web site, maintained by Phillip Baczewski, is located at <<http://tsmt.unt.edu/>>.

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. Members do not have to live on the west coast, but all of our meetings take place there. The 2003 meeting of WCCMTA will take place March 21–23, 2003 at the University of New Mexico in Albuquerque, NM. The Best Student Presenter at the conference will be awarded a nearly-complete set of back issues of *Music Theory Spectrum*. Participants from other regions of the world are very welcome, but all presenters are expected to join WCCMTA. Rick Cohn (University of Chicago) will give the keynote address and, with Jack Douthett (Technical Vocational Institute, Albuquerque), will offer a special workshop on Neo-Riemannian Theory. A banquet honoring WCCMTA's founding president, Pieter van den Toorn, will feature his "Remarks on Today's Interdisciplinary." Conference participants may join an excursion to the Native American Cliff Dwellings at Bandelier National Monument. Forthcoming WCCMTA meetings are scheduled to take place at the University of California at Santa Barbara (2004, hosted by Patricia Hall and colleagues at UCSB), the University of British Columbia in Vancouver (2005, hosted by William Benjamin and Richard Kurth), and Mills College (2006, hosted by David Bernstein).

A committee consisting entirely of student members of WCCMTA (Tim Hughes, Susan Kim, Sean Malone, Nicole Walker, and Leigh VanHandel) submitted nominations for our upcoming election of officers, and the society approved a vote-on-the-web procedure for that election. The deadline for that vote is March 10, 2003. For information and instructions on how to vote, as well as other up-to-date WCCMTA information, please visit the web site at <<http://darkwing.uoregon.edu/~wccmta/WestCoastConf.html>>.

Current officers of WCCMTA are Steve Larson (University of Oregon), president; Patricia Hall (UC 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. If you have questions concerning WCCMTA, visit the web site or contact Steve Larson, University of Oregon, School of Music, 1225 University of Oregon, Eugene, OR 97403-1225; <steve@uoregon.edu>; (541)-346-5651.

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GAMMA-UT

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continued**

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**New England Conference of Music
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Oklahoma Theory Round Table

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**Pacific Northwest Graduate
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**Rocky Mountain Society for Music
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**South Central Society for Music
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Texas Society for Music Theory

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

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**Western Ontario Graduate Student
Symposium**

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REGIONAL SOCIETY WEB SITE ADDRESSES

The SMT homepage <<http://www.musictheorysociety.org>> has a link for regional society pages. You can access the regional society page directly at <<http://theory.esm.rochester.edu/regionals.html>>. This page contains the links for U.S. Regional Theory Societies, North American General Society Contacts, North American and U.S. Societies, and Societies Governed by Graduate Students.

IMPORTANT DATES MENTIONED IN THIS NEWSLETTER

Dates published as of January 9

SMT Deadlines

Publication Subvention Grants March 15
Nominations for 2002 SMT Publication Awards April 1
Nominations for SMT officers April 15

Proposals and Articles

Journal Seamus March 1
MidAmericaCenter for Contemporary Music March 14
University of Western Ontario Graduate Student Symposium March 31
International Musicological Society May 1
Music in France TBA

Conferences and Symposia

Bach's Passions February 26–March 1
American Handel Society February 27–March 2
Mozart and the Keyboard Culture of His Time March 27–30
Continuities and Discontinuities in the Austrian Twentieth Century April 3–6
International Orpheus Academy for Music Theory April 9–13
EMP Pop Conference April 10–13
Reviewing the Canon: Borrowed Music in Films May 1–4
Society for Music Perception and Cognition June 16–19
Third Biennial Conference on 20th-Century Music June 26–29
Hull University Music Analysis Conference July 10–13
Music and Gesture August 28–31
European Society for the Cognitive Sciences of Music September 8–13
Society for Music Theory November 6–9

Summer Workshops

The Music of Arnold Schoenberg's Middle Period June 2–July 4
Music Technology Institute June 8–13
Summer Institute in World Music June 9–13
Leadership Institute for Curricular Innovation in Higher Education June 11–15
Mannes Institute for Advanced Studies in Music Theory June 21–24

Regional and Affiliate Society Meetings

Florida State University Music Theory Forum February 8
Texas Society for Music Theory February 21–22
South Central Society for Music Theory February 21–22
Midwest Graduate Theory Consortium February 28–March 1
Music Theory SouthEast March 14–15
West Coast Conference of Music Theory and Analysis March 21–23
McGill University Music-Graduate Society March 21–23
GAMMA-UT March 28–29
University at Buffalo Graduate Music Symposium March 29–30
Music Theory Society MidAtlantic April 4–5
CUNY–Graduate Students in Music April 5
Rocky Mountain Society for Music Theory April 11–12
New England Conference of Music Theorists with
Music Theory Society of New York State April 26–27
Music Theory Midwest May 16–17
Canadian University Music Society May 28–31
University of Western Ontario Graduate Student Symposium June 7–8
Oklahoma Round Table TBA