

SM ST newsletter

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SMT MADISON 2003

Welcome to Madison

The twenty-sixth annual meeting of the Society for Music Theory will be held in Madison, Wisconsin, from Thursday, November 6, through Sunday, November 9, at the Frank Lloyd Wright designed Monona Terrace Community and Convention Center, situated at water's edge on Lake Monona. The conference will be hosted by the University of Wisconsin-Madison School of Music. Hilton Madison Monona Terrace, adjacent to the convention center, and the Best Western Inn on the Park will provide accommodations. The central location puts all of downtown Madison within easy walking distance. In particular, a wide variety of restaurants, cafés, nightclubs, and other establishments are located close by. Local restaurants offer a wide range of cuisines, from Himalayan (try the fresh goat) to East African (ask for the peanut stew), from French haute cuisine to the ubiquitous bratwurst. Downtown Madison is also notable for its colorful and engaging nightlife.

Program

The program committee, composed of Jonathan Bernard (University of Washington), Norman Carey (Eastman School of Music), John Covach (University of North

Carolina), Walter Everett (University of Michigan, chair), Ellie Hisama (Brooklyn College and CUNY Graduate Center), Elizabeth West Marvin (Eastman School of Music, *ex officio*), and Lawrence Zbikowski (University of Chicago), has assembled a program reflecting the diversities of contemporary music-theoretical thought. In addition to 57 papers in 19 regular sessions, 27 papers have been accepted for 6 special sessions. The University of Wisconsin-Madison School of Music will host a reception for all conference attendees on Thursday evening, and after the business meeting and presentation of publication awards on Saturday afternoon, Janet Schmalfeldt (Tufts University), a past president of the Society and Wisconsin native, will deliver the keynote address, entitled "Coming Home."

Concerts and Musical Events

The featured concert at the conference will be a performance of John Harbison's Fourth String Quartet by the Pro Arte Quartet on Thursday. Founded in Belgium in 1912 and famous for its collaboration with Arnold Schoenberg, the Pro Arte Quartet has been in residence at the University of Wisconsin-Madison since 1940. Mr. Harbison, a Madison-area resident, hopes to attend the performance. Admission will be free to all conference attendees; a reception will follow the concert. The Madison



Monona Terrace Community and Convention Center

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

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Symphony will be performing at 8:30 p.m. on Saturday, November 8 and at 2:30 p.m. on Sunday, November 10. The program will include Chavez's *Sinfonia India*, the Beethoven Third Piano Concerto, and the Sibelius Fifth Symphony. David Lockington will conduct; Yefim Bronfman will be the soloist in the concerto. For ticket information, go to <www.madisonsymphony.org>.

Other Attractions

Monona Terrace is located in the center of Madison, which lies on a narrow strip of land between two large lakes, giving conference attendees immediate access to a series of walking paths and parks ideal for a morning stroll. The outside galleries of the Capitol building, two short blocks from the conference center, offer panoramas of whole city against the backdrop of its five surrounding lakes. Quite a number of restaurants, cafés, and nightspots are located within the Capitol district, but for real local flavor walk along Lake Monona to the Bohemian near-east side, where you will find more restaurants, a socialist coffee house (a relic of Madison's much cherished radical past), and a natural foods co-op. Running due west from Capitol Square is State Street, a seven-block pedestrian thoroughfare linking the state government to the University. At the top of the State street is the Wisconsin State Historical Museum, and adjacent to the future Overture Center is the Madison Art Center. At the far end, where State Street meets the campus, the Elvehjem Museum is well worth a visit (particularly for a recently installed Helen Frankenthaler). For more information on attractions, coming events, and restaurants, check out <www.visitmadison.com>, <www.madcivic.org>, <www.thedailypage.com>, and <www.madison.islocal.com/artscalens>. Taliesen, for many years the residence and studio of Frank Lloyd Wright, is a must see. Taliesen is about a forty minute drive from Madison; information on tours can be found at <www.franklloydwright.org>. For those with a taste for the gothic underside of the midwest, we recommend visiting The House on the Rock, a collector's paradise, just up the road from Taliesen; consult <www.thehouseontherock.com> for more information. And then there's the undeniably unique Mt. Horeb Mustard Museum <www.mustard-place.com>, a half hour to the southwest.

Registration

A registration form is enclosed in this mailing. You can also register on-line at the conference web site: <www.societymusictheory.org>. Fees for registrations received before October 1 are \$90 for regular members, \$45 for students and retirees. After October 1 registration fees rise to \$130 for regular members, \$65 for students and retirees. You must be a member of the Society for Music Theory to attend the conference; those who are not already members, or who are not current members, will need to join. While the registration fee is \$20 higher than last year, rooms are the conference hotel are \$51 less per night than in Columbus, and far cheaper than hotel rooms at the Philadelphia meeting; overall, this will be the least expensive meeting to attend in a number of years.

Hotel Information

Two hotels have reserved blocks of rooms for our meeting. The main conference hotel will be the recently opened Hilton Madison Monona Terrace, which boasts all the services and amenities the sophisticated conference-goer has come to expect: 24-hour room service, indoor pool, same-day valet, underground parking. The special conference rate for single- and double-occupancy rooms is \$118 per night (plus 13.5% occupancy tax) if reserved before October 5, 2003. For reservations, phone (608) 255-5100 or (866) 403-8838 toll-free. To reserve a room on-line, go to <www.hiltonmadison.com>. Anyone wishing to organize receptions or reunions should contact Catherine DeMarco, Senior Sales Manager at the Hilton, at (608) 260-2366, or e-mail her at <cde marco@hiltonmadison.com>. A number of less expensive rooms have been set aside for graduate students at the Best Western Inn on the Park, a short walk from the conference center. The rate for these rooms is \$79 per night (plus occupancy tax) for either a single or double if reserved before October 6, 2003. *You must register for the conference as a graduate student to qualify for this rate.* For reservations at the Inn on the Park, phone (608) 257-8811 or (800) 279-8811 toll free.

SMT members are strongly encouraged to book rooms in the conference hotel. Doing so will help the Society to avoid penalties and negotiate the best possible rates for future meetings.

Conference Guide Program

The Conference Guide Program pairs less-experienced conference attendees with more experienced members of the Society to meet, discuss the program, attend sessions together, have lunch, etc. The program provides valuable opportunities for graduate students to meet attendees from other universities, but also for regular members to meet new colleagues from outside their normal circles of acquaintance. To participate in this program—administered by the Professional Development Committee—please check the box on your registration form.

Air Transportation

Dane County Regional Airport is located 5 miles northeast of downtown. Free shuttle service (gratuity suggested) is available to registered guests of both conference hotels by using the courtesy phones near the baggage claim. There are taxis for those who prefer not to wait; taxi fare to Monona Terrace runs between \$13 and \$15. Bus service from the airport is reliable, but intermittent and indirect; visit <www.ci.madison.us/metro> for bus schedules and fare information. Rental cars can be reserved through most major rental companies and are available on site. It

should be said, though, that downtown Madison is famous for its confusion of one-way streets and is better navigated on foot.

Directions

Madison is 1.5 hours from Milwaukee, 2.5 hours from Chicago, and 4.5 hours from Minneapolis. Two interstates join near Madison: I-90 (which runs southeast to Chicago and northwest to Minneapolis) and I-94 (which runs east to Milwaukee). I-90 connects to Monona Terrace from the south via the Beltline Highway (US12 and 18) and John Nolen Drive. I-94 connects to downtown Madison via US30 and East Washington Avenue. I-90/94 also connects to downtown Madison from the north via East Washington Avenue. Signs downtown point to the convention center. For more detailed directions, see <www.hiltonmadison.com/additions/directions> or <www.mononaterrace.com/information/gettinghere>.

Local Arrangements Committee

Chairing the Local Arrangements Committee are Brian Hyer and John Schaffer. Should questions arise, you can e-mail the committee at <smtlac@mhubs.music.wisc.edu> or phone (603) 263-5233. We look forward to seeing you in Madison.

NEWS FROM THE SOCIETY

From the President

This Newsletter, with its news of our twenty-sixth annual conference in Madison, marks the beginning of the end of the society's twenty-fifth anniversary year. What a year it has been! Among the most striking commemorations of this signal event in the life of our society is the beautiful redesign of *Music Theory Spectrum*, which you should recently have received. Our thanks for this beautiful silver-anniversary volume go to Daniel Harrison for his vision and initiative as editor, to Ian Quinn for his redesign (a fresh look that remains faithful to its predecessor), and to the entire publication committee under the leadership of Jonathan Bernard and Martha Hyde. I take pleasure in announcing the appointment of our new editor, Brian Alegant, who will continue both the new design and the high quality of this our flagship journal.

In the life of our society—and any society—we both celebrate the emergence of new ideas, new talent, new members and mourn the passing of the venerable voices of each generation. One such passing is that of David Lewin, whose death is memorialized elsewhere in this newsletter. David's passing is a great loss to the society and to the discipline. He was the third President of SMT, from 1985–87, following the presidencies of Allen Forte and Wallace Berry. Prior to his presidency, David served on the Executive Board from 1981–84, and he was active on various committees and in the life of SMT throughout the Society's twenty-five year history. His articles and books inspired a whole new transformational subdiscipline within our field. His generous nature, his musical and intellectual prowess, and his contributions to our discipline will be long remembered and celebrated.

As the two years of my presidency draw to a close, I want to comment on and applaud the amazing and dedicated work of the officers and committees of this society. Not the least of these jobs is the monumental task of preparing for a conference. I would be remiss if I did not thank Brian Hyer and John Schaffer, co-chairs of the Local Arrangements Committee for our Madison meeting, for their superb work over the course of this pre-conference year. And if you have not served on the Executive Board of SMT in the last six or seven years, you do not know that the board remains in session virtually all year round by e-mail. We hold extended discussions, propose motions, and vote electronically. Your officers and committee members are constantly working toward the betterment of the society through these online discussions. Among the projects currently under discussion by the board and various committees are: creative ideas for the use of *Spectrum* overstock, a possible new award to be given at our annual meeting, the redesign of our SMT web site, a new structure for smt-list, plans and details for the Madison conference, nominations of new officers, finalizing the Call for Papers and determining the Program Committee for the Seattle conference, discussing ways to maximize interaction between SMT and AMS during the years of our joint conferences, refining the duties of the Executive Director, and finalizing the monetary goal and sponsored initiatives for the SMT-25 fund-raising campaign.

I want to speak briefly to the last of these. The campaign committee (Thomas Christensen, chair; Justin London, Janet Schmalfeldt, Joel Lester, Joseph Kraus, Allen Forte, and myself, along with Executive Director Vicky Long) has been hard at work through the spring and summer months defining what it is we want to raise money to accomplish. This has been an exhilarating process, which allowed us to think "outside the box"—to brainstorm new ways that the society can serve its members. We decided after extended discussion not merely to expand existing programs but rather to create entirely new ones. The committee has just recently made its report to the Executive Board, which will discuss, refine, and vote on a direction and goal for the campaign. As we enter our twenty-sixth year, we will launch the campaign—perhaps with a letter to the membership or a report at the Business Meeting in Madison. I know that you will be excited by the new programs

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Mary I. Arlin
Richard Bass
Nicola Dibben
Cynthia Folio
Daniel Harrison
Tim Koozin
William Lake

Program Committee

Walter Everett, chair
Jonathan Bernard
Norman Carey
John Covach
Ellie Hisama
Larry Zbikowski
Elizabeth West Marvin, *ex officio*

Publication Awards Committee

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Cristle Collins Judd
Harald Krebs
Phil Lambert
John Roeder
Martin Scherzinger

2003 Nominating Committee

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Poundie Burstein
Richard Hermann

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Maureen Carr
Teresa Davidian
Patricia Hall
Jean Hellner
Shaugn O'Donnell
Laurel Parsons
Matthew Shaftel
Nancy Rogers
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Cynthia Folio
Richard Bass

Membership Committee

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Jane Clendinning
Gretchen Horlacher
Peter Kaminsky
Nancy Rao
Janna Saslaw

Committee on Diversity

Nancy Yunhwa Rao, chair
Frederick Bashour
Matthew Bribitzer-Stull
Jocelyn Neal
David Pacun

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SOCIETY FOR MUSIC THEORY 2003 Committees, continued

John Rahn
Sevin H. Yaraman

Committee on Professional Development

Jane Clendinning, chair
Steven Bruns
Elizabeth Bowers
John Cuciurean
Christopher Hasty
Anne Hawkins
Joel Phillips
Todd Waldman
Robert Zierolf

Networking Committee

Eric Isaacson, chair
Alexander Brinkman
Michael Buchler
Nora Engebretson
Tim Koozin
Robert Kosovsky
Panos Mavromatis
Jay Rahn
Ciro Scotto
Leigh Van Handel
Brent Yorgason
Elizabeth Marvin, *ex officio*
Martha Hyde, *ex officio*

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Daniel Harrison, Editor
Music Theory Spectrum
Brian Hyer, Reviews Editor
Music Theory Spectrum
Tim Koozin, Editor
Music Theory Online
Jack Boss, Reviews Editor
Music Theory Online
Mary I. Arlin, Editor
SMT Newsletter

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Julian Hook
Andrew Mead
Jay Rahn
John Snyder

SMT-25 Campaign Committee

Thomas Christensen, chair
(continued, p. 5)

that the campaign is designed to fund, and I hope that every member of SMT will participate. We will design the campaign so that you will have opportunities to contribute as you register for each conference; we will also mail a special solicitation that describes how you can pledge a contribution that can be spread over the course of several years.

Finally, I look forward with keen anticipation (and a sense of relief) to the presidency of Joel Lester. Joel has jumped into his role as President-Elect with enthusiasm and energy, and I anticipate nothing less of his presidency as he guides the society into its next quarter century.

—Elizabeth West Marvin

From the Vice President

As chair of the Publication Subventions Committee, I regret to announce that no applications were received for the last round of competition. Consequently, the Executive Board has agreed that the funds available for that round will be included in the next round, for which the submissions deadline is September 15, 2003 (one month earlier than in previous years). This would be a particularly advantageous time for members to benefit from one of the major programs of support offered by our Society. Please consult the terms of reference for the award given below and if you have any questions or concerns, do not hesitate to contact me directly.

As the Annual Meeting approaches, I want to remind SMT members that the Vice President also serves as liaison to the regional and affiliated societies as well to the various music theory interest groups. If any member of these societies or groups has a special need or concern, especially in connection with the Madison meeting, I am available to facilitate a solution.

—William Caplin

Actions of the Executive Board

Since the publication of the February 2003 Newsletter, the Executive Board has approved the following motions:

1. that Brian Alegant be appointed as Editor of *Music Theory Spectrum*;
2. that the \$1,500 allocated for publication subventions for spring 2003 be "rolled over" to fall 2003;
3. that the annual budget for *MTO* be increased from \$3,600 to \$4,000.

—Gretchen Horlacher, Secretary

New Editor of *Music Theory Spectrum*

Brian Alegant, Professor of Music Theory at the Oberlin College Conservatory, has been appointed by the Executive Board of the Society as editor of *Music Theory Spectrum*. He will succeed the current editor, Daniel Harrison, and will serve a three-year term. Alegant was the recipient of a grant from the National Endowment for the Humanities (1999–2000) to examine the organizing

principles of Luigi Dallapiccola's 12-tone music, and he was also the principal investigator for a grant from the Social Sciences and Humanities Research Council of Canada (1993–96) to examine motive and hierarchy in tonal, post-tonal, and twelve-tone music. A graduate of The Philadelphia College of Performing Arts, Temple University, and the Eastman School of Music, Alegant has delivered numerous papers at regional, national, and international conferences, and has served on the editorial board of *Music Theory Spectrum* and *Perspectives of New Music*. His work has appeared in *Music Theory Spectrum*, *Journal of Music Theory*, and *Perspectives of New Music*; articles are forthcoming in *Intégral* and *Computers for Music Research*. Alegant will assume official duties beginning with volume 26 (Spring 2004).



Brian Alegant, Editor
Music Theory Spectrum

SMT Publication Subvention

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 fund may be applied are the copying and setting of musical examples, the payment of copyright or permission fees, the production of graphic and illustrative material, and the development of any relevant computer software, audio material, or other multi-media components essential to the text's production. Funds are not intended to support 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 William Caplin. The other members include Martha Hyde, Cynthia Folio, and Richard Bass of the Publications Committee, and Kofi Agawu of the Society's Executive Board. Applications for the fall 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 above, or by e-mail to <caplin@music.mcgill.ca>.

Committee on the Status of Women

The Committee on the Status of Women is sponsoring a panel for the coming national conference in Madison entitled "Feminist Pedagogy and Music." Janna Saslaw (Loyola University New Orleans) will moderate; the papers are "Theorizing Globally" by Susan Cook (University of Wisconsin-Madison), "Practicing Feminist Pedagogy in the Music Classroom" by Gillian Roger (University of Wisconsin-Milwaukee), and "Resources for Feminist Pedagogy and Music Theory" by Elizabeth Sayrs (University of Saskatchewan). Respondents for the session will be Lori Burns (University of Ottawa) and Fred Maus (University of Virginia). We look forward to a thought-provoking discussion as well as ideas we can all bring into the classroom. Please be on the lookout shortly for a call for topics for next year's conference panel, since we would like to have that in place before the November meeting. The current membership of the committee includes Maureen Carr (Penn State University), Teresa Davidian (Tarleton), Patricia Hall (University of California-Santa Barbara), Jean Hellner (University of North Texas), Shaugh O'Donnell (The City College and CUNY Graduate Center), Laurel Parsons (University of British Columbia), Nancy Rogers (Florida State University), Janna Saslaw (Loyola University), Matthew Shaftel (Florida State University), and Leigh VanHandel (University of Oregon). Please feel free to contact any of us if there are issues related to our mission that you would like us to bring to the society, to the CSW, or to our discussion list. To subscribe to the list, please send an e-mail to <major@lists.stanford.edu> with the text: "subscribe csw-affiliates" in the BODY of the email.

—Janna Saslaw

Committee on Professional Development

The SMT Professional Development Committee has several ongoing initiatives to report. Work continues on the Society for Music Theory Mentoring and Conference Guides Programs—both of which will be in full operation for the Fall semester 2003 and in advance of the November SMT conference. The mentoring program pairs music theorists who would like the advice of a mentor with those who have experience to share. Mentors may be requested for any career stage—ranging from concerns of master's students investigating doctoral programs to senior scholars planning for retirement—and may be a short term or long term arrangement depending on the wishes of the mentor and music theorist who requested mentoring. An individual may request a mentor to assist with their current career concerns while serving as a mentor for someone else at a different career stage. This program is ongoing throughout the year, though mentors and those they advise often take advantage of the conference to meet in person.

The conference guides program pairs newcomers to the SMT national conference with more experienced conference-goers to attend a session together, and perhaps share a coffee break and some conversation. While originally intended to assist those new to the Society, some members who typically attend the national conference have also requested pairings with other regular conference-goers to meet someone outside their usual conference contacts. Those who would like to participate in the conference guides program (as guides, newcomers, or those who want to meet someone new) may check off the box on the SMT conference registration form or access a form that will be available this fall on the PDC web page. Watch the smt-list or check the PDC web page on the SMT web site in September for more information regarding the Mentoring and Conference Guide programs, which are in the process of being redesigned as this Newsletter goes to press.

All graduate students attending the SMT National Meeting are invited to a breakfast on Friday morning, November 7, 2003 from 7:00–8:30. This breakfast provides an opportunity for graduate students to be able to meet each other in an informal, collegial atmosphere, and to

SOCIETY FOR MUSIC THEORY 2003 Committees, continued

Allen Forte, honorary chair
Joseph Kraus
Joel Lester
Justin London
Janet Schmalfeldt
Joseph Straus
Elizabeth West Marvin, *ex officio*

Local Arrangements:

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

Legal Advisor

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establish working contacts with graduate students from other institutions. Graduate student advisors, please encourage your students to attend the conference, and tell them about this event. There may be no such thing as a free lunch, but this is a free breakfast, provided by the Society for Music Theory to encourage graduate students to become active participants in their professional society.

The Professional Development Committee also administers a SMT-sponsored listserv specifically for graduate students in music theory and first-year faculty members; this listserv provides a "safe" forum for those new to the profession to discuss issues relevant to graduate study, the job application process, or 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 is the editor for this list; he is assisted by student committee members Todd Waldman and Elizabeth Crafton Bowers. 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)."

Due to changes in the Call for Proposals for the SMT National conference, the Professional Development Committee did not submit a conference session proposal for SMT 2003. Suggestions for conference

session topics in keeping with our mandate to support the professional development of music theorists at all career stages are welcomed as we plan for 2004. Send them to Jane Piper Clendinning, chair, Committee on Professional Development <jane_c@otto.crm.fsu.edu>, or contact individual members of the committee: Elizabeth Bowers (Cambridge University), Steven Bruns (University of Colorado–Boulder), John Cuciurean (Arizona State University), Christopher Hasty (Harvard University), Anne Hawkins (University of South Florida), Joel Phillips (Westminster Choir College of Rider University), Todd Waldman (Yale University), and Robert Zierolf (University of Cincinnati).

—Jane Piper Clendinning, chair

Membership Committee

The Membership Committee continues to serve the society by fostering new membership and devising new ways in which the society can serve its present constituents. In cooperation with Rebekah Darksmith at the University of California Press, we are seeking new subscriptions from European libraries that do not yet carry *Spectrum*, yet do subscribe to other leading music journals such as *19th-Century Music*. We encourage our present members to check at their own music libraries to insure that all American and Canadian libraries subscribe. The Membership Committee includes Joseph Kraus, chair <jkraus1@unl.edu>, Jane Clendinning (Professional Development), Nancy Rao (Diversity), Janna Saslaw (Committee on the Status of Women), Gretchen Horlacher (SMT Secretary), and Peter Kaminsky (Executive Board Member). We welcome any suggestions designed to encourage our continued growth as a society.

—Joseph Kraus

Networking Committee

Three items are in the works relating to the online operations of the Society. (1) We are in the process of identifying a new home for the SMT file server (Boethius), which has been located at UC–Santa Barbara for several years. After the move, system-level support will be provided by a skilled professional, but the Society will retain full operational control over the server and its contents. (2) Pending approval by the Executive Board, *smt-list* will be replaced by two lists. One will be for official SMT communications and for brief announcements of professional interest. The other will be for interactive exchanges among members of the music theory community. Both lists will be moderated, and participation in them subject to guidelines developed by an ad hoc committee chaired by Ciro Scotto, reviewed by the Networking Committee, and approved by the Executive Board. (3) The new SMT web site will be unveiled very soon. Although design work has been largely completed, the initial conversion of documents to populate the new web site has taken longer than expected.

—Eric Isaacson, chair

SMT ONLINE ADDRESSES

- SMT homepage: <<http://societymusictheory.org>>
- MTO homepage: <<http://societymusictheory.org/mto>>
- SMT Help Desk: <<http://societymusictheory.org/smt-list/homepage/help.html>> or <help@smt.ucsb.edu>
- List managers:
 - <smt-list@mail.lsit.ucsb.edu> (*smt-list*)
 - <talk-editor@societymusictheory.org> (*mto-talk*)
 - <mto-talk@societymusictheory.org> (*mto editor*)
- System Administrator: <sys-admin@smt.ucsb.edu>
- Online Directory: <<http://www.societymusictheory.org/onlinedir/Members>>
- Other addresses: <addresses@smt.ucsb.edu>

- RILM (replacement for the SMT bibliographic database): <<http://www.rilm.org/>>

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

Committee on Diversity

The SMT Committee on Diversity continues its work on a number of projects to fulfill its mission to promote diversity—of ethnicity, culture, values, and perspectives—within the Society. In the fall, we will offer two types of travel grants to defray the cost of attending the Madison meeting: Minority Travel Grants and Travel Grants for Scholars residing outside of North America. The application is due on September 15, 2003. The specific guidelines can be found on the Committee on Diversity web site at <http://www.unc.edu/depts/music/SMT_Diverse/travel-grant.html>. The minority travel grant will also include conference registration and one-year SMT membership. An award luncheon during the conference will be scheduled, and all recipients of the Minority Travel Grant will be invited to greet and meet each other. This event was very lively, inspiring, and fruitful for the participants last year. The committee is also considering a “conference guide” program for the recipients of the Minority Travel Grant in order to encourage informal, collegial interaction and provide opportunity to establish working contact with other graduate students and faculty. Help us pass the word to any graduate students or faculty who might be interested in this travel grant.

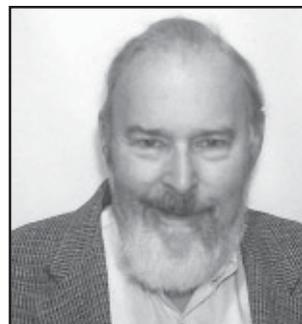
During the Columbus meeting in 2002, members of the committee joined a discussion session held by the AMS Committee on Diversity. In our next joint meeting in 2004, we plan to collaborate with the AMS Committee on Diversity. We will work on planning this collaboration during our business meeting at Madison. Anyone with ideas for this collaboration or suggestions related to diversity issues at SMT should contact either the chair, Nancy Yunhwa Rao <ryh@email.rci.rutgers.edu>, or any member of this committee (for membership, please see the sidebar on p. 3).

—Nancy Yunhwa Rao

A Tribute to David Lewin

(Editor’s note: On the occasion of David Lewin’s passing, Allen Forte, the founding President of SMT, was asked to write a remembrance for this issue of the SMT Newsletter.) David Lewin’s first article, “Intervalllic Relations between Two Collections of Notes,” was published in Vol. 3 (1959) of *Journal of Music Theory*. My piece, “Schenker’s Conception of Musical Structure,” appeared in the same issue; thus, in retrospect, symbolizing the special relationship between David and me that was to endure and flourish over many years. Indeed, twenty-eight years after his initial *JMT* publication, which ended with those implacable initials, *q.e.d.*, so characteristic of the early Lewin, David sent me a copy of his newly published major study, *Generalized Musical Intervals and Transformations*, which included a treasured personal note that prompted yet another twinge of regret, since only a short time earlier my dear friend had ended his association with Yale to join the Harvard faculty. The personal and professional connection, nevertheless, remained unbroken: the 1993 sequel to *Generalized Musical Intervals and Transformations*, entitled *Musical Form and Transformation: 4 Analytic Essays* bears a joint dedication, to Milton Babbitt and to the present writer, an honor to be forever cherished.

David’s mathematical writings, however, represent but one side of his extraordinarily varied intellectual personality. Especially noteworthy are his uniquely insightful contributions to *Nineteenth-Century Music*; those on Wagner, in particular, which are but token



David Lewin

representations of his deep knowledge of that composer's music. There, as in his mathematically-oriented work, his elegantly informal writing style offers encouragement to the diffident reader. As David told me, on more than one occasion, "I want my work to be understood." This concern for comprehensibility—even involving difficult topics—extended to David's work as a teacher of graduate students, as is evident in the publications of his now-eminent former advisees, both those from his Yale days as well as those from the later period at Harvard.

With graduate students as well as colleagues, David was the epitome of generosity. He would read anything when it was asked of him, with great dedication and with the full application of his considerable critical faculties, which were based upon broad knowledge of the field of music theory, both contemporary and historical, and enriched by perceptive insights into issues of musical and music-theoretical significance.

I cannot end this tribute to David Lewin without mentioning his joyous sense of humor—even in the face of his long-term illness. Finally, in addition to his wonderful personal qualities and his remarkable intellectual achievements, David Lewin is a major figure in twentieth-century music theory; his legacy will continue to inspire work of the highest quality in our field.

—Allen Forte

SMT 2004: Call for Papers

The twenty-seventh Annual Meeting of the Society for Music Theory will be held in Seattle from Thursday, November 11, to Sunday, November 14, 2004, jointly with the American Musicological Society. Proposals for papers, poster sessions, and special sessions on any topic related to music theory are invited. In particular, the Program Committee warmly invites proposals that might be suitable for placement on joint sessions, sponsored by both SMT and AMS. As has become our practice in recent years, only a single paper submission can be accepted from any individual; further, no prospective participant may submit proposals to both Societies.

Following upon the revisions announced in last year's Call for Papers, we would like to take this opportunity both to remind SMT members of some of these new guidelines and to call attention to some further changes, new this year. (1) The limit on length of proposals continues to be three double-spaced pages, **including** footnotes or endnotes; this year, we further specify one-inch margins and a 12-point font. (2) Also new this year is the stipulation that supplementary materials such as examples, diagrams, and bibliography, although not counted within the three-page limit, must not exceed an additional four pages. (3) Seven copies of the proposal are required, and will be accepted by mail only; electronic submission, which proved to be a problematic experiment in 2003, has been discontinued. (4) All presenters, including those at special sessions (see below), are expected to join SMT and register for the conference. Exceptions to this policy will be made only with advance approval of the Executive Board. (5) As in the past, papers presented at other national or international conferences will not be considered. Finally, (6) continuing the practice begun last year, the Program Committee requires those proposing special sessions to submit all information anonymously, with all individual proposals within the special session conforming to guidelines for regular paper proposals; also required is a cover letter explaining the rationale for submission as a special session. This requirement has been instituted to permit the Committee greater flexibility in planning the program, leaving open the possibility that not all the proposals for papers on a special session will be accepted. However, proposals for special sessions of unusual format may be exempted from certain of these guidelines. To discuss the possibility of such exemption, those wishing to propose special sessions are invited to contact the Program Committee chair (see below) no later than two weeks before the deadline for submissions. *Please note the postmark deadline: January 15, 2004.*

The complete call for papers was mailed to the membership along with the election ballot and is available online on the SMT homepage. For more specific information about proposing special sessions and/or poster sessions, refer to the complete Call for Papers or contact Jonathan Bernard: <jbernard@u.washington.edu>.

NEWS FROM THE MUSIC THEORY INTEREST GROUPS

Forum on Music and Christian Scholarship

The Forum on Music and Christian Scholarship (FMCS), a new special-interest group for Christian music theorists and musicologists interested in exploring the ways in which Christian scholarship might inform their work, will host its second annual reception at the November SMT meeting in Madison, Wisconsin (location and time TBA). Currently chaired by Stephen Crist (Emory University), the FMCS held its first annual meeting at the University of Pennsylvania on March 29, 2003. The second annual meeting will be held at Covenant College near Chattanooga, TN from March 25–27, 2004. For more information on the FMCS and for the forthcoming call for papers, please visit the web site at <<http://www.fmcs.us>>, or contact either of the group's SMT liaisons, Ted Latham <elatham@temple.edu> and Kevin Holm-Hudson <kjholm2@pop.uky.edu>.

—Ted Latham

Election Reminder

This year the following SMT officers are up for election: Vice President and two members of the Executive Board. The ballots, together with the 2004 Call for Papers, were mailed to current SMT members during the first week of August. Please remember to vote! Results will be announced at the SMT business meeting in Madison.

SMT Business Meeting

The annual business meeting is scheduled for Saturday, November 8, 2:00–3:00 p.m. Come early and get prime seating for the Awards Ceremony, and the Keynote Address which immediately follows the business meeting.

Popular Music Interest Group

The Society for Music Theory's Popular Music Interest Group, founded in 1998, 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, stimulating more scholars of music theory to engage popular repertoires, and encouraging scholars of popular music to make effective use of analysis and theory. Towards these ends, our attentions have been focused on four primary activities: an annual special session at the SMT national meeting, a group meeting at the national meeting for networking and exchange of ideas, a large online discussion group, and the development of an active, extensive web site.

We are pleased to announce a special session at this year's SMT meeting in Madison, entitled "From Motive to Mixdown: Influence, Inspiration, and Innovation in Popular Music," scheduled for Friday night, November 7. It will be moderated by Adam Krims and features four presentations: John Brackett, "The Wall Cycle": The Concept Album Trilogy of Pink Floyd and Roger Waters"; Jocelyn Neal, "Narrative Paradigms and Musical Signifiers in Country Music Songwriting"; Andrew Flory, "Marvin Gaye as Vocal Composer"; and David Carson Berry, "The Structural Roles of Pentatonicism in Tin Pan Alley Songs." Anyone who is attending the meeting and is interested in our group is also encouraged to come to our annual meeting on Saturday, November 8, at 5 pm.

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;

ACLS Fellowships

The American Council of Learned Societies (ACLS) offers several fellowships that may be of interest to SMT members. These include the ACLS/Andrew W. Mellon Fellowships for Junior Faculty, the Frederick Burkhardt Residential Fellowships for Recently Tenured Scholars, the Charles A. Ryskamp Research Fellowships, and ACLS/New York Public Library Fellowships. The deadline is October 1, 2003. Visit the ACLS website <www.acls.org> for details.

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. Questions concerning SMT-Pop may be addressed to its chair, Tim Hughes, 10215 Lake City Way NE, #219, Seattle, WA 98125; <thughes@u.washington.edu>.

—Tim Hughes

Music Informatics Group

The new Music Informatics Group, formed after the 2002 meeting, will convene for the first time at the Madison meeting. The purpose of the meeting will be to share information about projects relating to information-technology and to work on ideas for future proposals and activities. A proposal for a special session on "Music Informatics and Music Theory" was accepted for the conference. See the conference program for times and locations of the group meeting and the special session. A web page and an e-mail list have been set up for the Music Informatics Group. The web page includes instructions on subscribing to the list: <<http://theory.music.indiana.edu/smtimg/>>. For more information, contact Eric Isaacson <isaacson@indiana.edu>.

—Eric J. Isaacson

Theory Pedagogy Interest Group

At the SMT meeting in Madison, the Pedagogy Interest Group will sponsor a special session entitled "Conversations About Undergraduate Music Theory Instruction Today: Six Views of Distinctive Curricula." Participants and their paper titles will include: Richard B. Nelson (Cleveland Institute of Music), "Music Theory at the Conservatory: The Impact of Keyboard Harmony in the Core Curriculum"; Anthony J. Kosar (Westminster Choir College of Rider University), "Musicianship: An Integrated Approach to Music Theory, Ear Training, Sight Singing, and Keyboard Harmony"; Theodore K. Mathews (Agnes Scott College), "Music Theory and the Liberal Arts"; Teresa Davidian (Tarleton State University), "The New Music Theory Curriculum in Texas Public Colleges and Universities: Causes, Components, and Challenges"; Susan Piagentini (Northwestern University), "Northwestern University Core Curriculum Overview"; and Donald Watts (Towson University), "Curriculum Compression: One Successful Solution." This session was organized by a committee chaired by Richard Nelson. Other members included Bruce Kelley (Shepherd College), Ted Mathews (Agnes Scott College), and Joel Phillips (Westminster Choir College of Rider University).

—J. Kent Williams

SMT-Jazz

The Special Interest Group in Jazz (SMT-Jz) is pleased to announce that its application for a special session at the 2003 annual meeting in Madison has been accepted by the Program Committee. "Dissonance and Consonance" will be the seventh consecutive special session on jazz-related topics to be offered at the SMT national convention. We also think that this topic is of particular importance to theorists in general. As Bob Wason wrote in his application to the Program Committee, "Study of the nature, limits, and musical role of 'consonance,' the first topic taken up by Western Music Theory, remains just as pertinent today, 2500 years later. And in no repertoire is it more pertinent than the jazz repertoire, in which

at least a partial 'emancipation of the dissonance' arguably occurs, though consonance never completely gives up its reign: what are the limits of consonance and dissonance in this repertoire, by what means shall we draw them, and are they subject to any historical 'evolution'?"

In December and January, Bob Wason (Eastman School of Music) chaired a subcommittee that included Keith Waters (University of Colorado–Boulder) and Rick Hermann (University of New Mexico) to evaluate proposals for the Special Session. The winning proposals were submitted by Michael Buchler (Florida State University), David Feurzeig (Illinois State University), Henry Martin (Rutgers University–Newark), James McGowan (University of Western Ontario), and Adam Ricci (University of North Carolina–Greensboro).

At the business meeting in Columbus last November, SMT-Jz mapped out topics for possible future sessions at SMT conventions. For the 2004 joint AMS-SMT meeting in Seattle, Washington, we have invited the SMT Special Interest Group in Popular Music (SMT-Pop) to collaborate on a proposal for an analysis symposium involving jazz-rock, jazz-funk fusion. As of this writing, it is undecided whether the collaboration will take place. Any questions regarding SMT-Jz should be addressed to its chair, Henry Martin either at <martinh@andromeda.rutgers.edu>, or the Department of Visual and Performing Arts, Rutgers University–Newark, Bradley Hall, Newark, NJ 07102. Anyone wishing to be added to the SMT-Jz listserv should send a note with this request to Steve Larson at <steve@darkwing.uoregon.edu>.

—Henry Martin

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 web site <<http://pcb2.acs.unt.edu/smtmcg/>> and an electronic discussion list help the members stay in touch, share ideas, and organize session proposals for SMT meetings. Thanks to Phil Baczewski for creating both of these helpful resources. To subscribe to the electronic discussion list, please 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>. All interested SMT members are invited to attend an MCG meeting during the 2003 SMT meeting in Madison. The interest-group meeting will take place at 5:00 pm on Saturday evening, November 8.

—Steve Larson

NEWS ITEMS

Award

Cristle Collins Judd (University of Pennsylvania) has received a New Directions Fellowship from the Andrew W. Mellon Foundation. The New Directions Fellowships Program was inaugurated to encourage and strengthen scholarship that crosses disciplinary boundaries in the humanities. Toward this goal, it provides opportunities for award winners to pursue additional substantive and systematic training outside their specialties; Judd's award is for work on Medieval Arabic writings about music as part of a forthcoming book entitled: *The Diffusion of Musical Knowledge: Studies in the History of Music Theory*.

New Database

The Center for the History of Music Theory and Literature at Indiana University is pleased to announce the inauguration of a new full-text database of music writings, *Traité français sur la musique (TFM)*. Following the model of the *Thesaurus musicarum latinarum*, this database will eventually provide complete texts and graphic images for all theoretical works in French from the fourteenth through the nineteenth centuries. The *TFM* may be accessed through the following URL: <<http://www.music.indiana.edu/tfm>>, or from a link on the

CHMTL home page: <<http://www.music.indiana.edu/chmtl>>. From the *TFM* home page you may follow links to the Introduction and to the Principles of Orthography and Encoding. The texts and graphics currently available are in the Eighteenth-Century file list, which includes all the longer treatises of Rameau, as well as works of Rousseau. Writings by Mersenne, Sauveur, d'Alembert, Bourgeois, Le Roy, and Charpentier, along with the complete *Dictionnaire* of Rousseau, will soon be placed online.

American Mathematical Society

The March 14–16, 2003 meeting of the American Mathematical Society's southeastern conference on the Louisiana State University campus included a special session entitled: "Mathematical Techniques in Musical Analysis." Authors and presenters of talks at the meeting were Robert Peck (co-organizer), Stephen Soderberg, Jack Douthett, Panayotis Mavromatis, Jonathan Wild, Thomas Noll, Adrian Childs, Clifton Callender, David Clampitt, Norman Carey, Richard Cohn, Jonathan Kochavi, Julian Hook, Michael Buchler, Richard Randall, Ian Quinn, Eytan Agmon, John Rahn, Robert Morris, and Ciro Scotto. Among the many topics discussed were transformation theory, scale theory, twelve-tone serialism, Z-relations, and similarity measures.

Another special session will be held January 7–10, 2004 at the American Mathematical Society's national joint meeting with the Mathematical Association of America in Phoenix, AZ. Interested parties may contact Robert Peck, co-organizer, at <peck@lsu.edu>, or at the following address: Louisiana State University, School of Music, Baton Rouge, LA, 70803.

Gail Boyd de Stwolinski Prize

The second biennial Gail Boyd de Stwolinski Prize for Lifetime Achievement in Music Theory Pedagogy and Scholarship was awarded to Robert Gauldin at the Annual Business Meeting of the College Music Society on September 22, 2002, in Kansas City. Gauldin, Professor Emeritus at the Eastman School of Music and a former President of SMT (1991–93), has a long and distinguished career as a teacher and scholar in the field of music theory. He is the author of three well-known textbooks: *A Practical Approach to Eighteenth-Century Counterpoint*, *A Practical Approach to Sixteenth-Century Counterpoint*, and *Harmonic Practice in Tonal Music*, and he has published numerous articles in *GAMUT*, *Journal of Music Theory Pedagogy*, *Theory and Practice*, *Indiana Theory Review*, *CMS Symposium*, and *Music Theory Spectrum*. The Gail Boyd de Stwolinski Prize is named for the late Gail Boyd de Stwolinski, long-time David Ross Boyd Professor of Music Theory and Chair of the Department of Music Theory at the University of Oklahoma.

Music Theory Software

The Virtual Conservatory, LLC, a company dedicated to creating cutting-edge multimedia instructional software for music theory and aural skills, is now in operation, with offices in Ann Arbor, Michigan and Santa Barbara, California. Our first product, *Hearing Tonal Music* for collegiate aural skills instruction and practice, is due to be released sometime this fall. To learn more, please visit our web site at <www.virtualconservatory.com>.

The Institute for Advanced Studies in Music Theory

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

The Institute convened 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. 45 scholars from 23 states and 8 countries came together in an informal 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. Each member of the Institute prepared for and participated in two of the following intensive workshops: "Neo-Riemannian Transformations in *Parsifal*" with Richard Cohn (University of Chicago), "Three Topics in Transformational Theory" with Robert Morris (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). In addition, roundtable plenary sessions were held on "The Evolution and Context of Transformational Theory" and "The Scope and Limitations of Transformational Theory." These proceedings were supplemented by a reception and banquet.

The highlight of the event was a memorial session paying tribute to David Lewin, where members of the Institute shared their thoughts and memories of the founder of transformational theory as a scholar, teacher, colleague, and friend. Milton Babbitt, as well as David's wife June and their son Alex, attended as honorary guests. Edward Rothstein reported on the Institute's proceedings in the *New York Times* on June 28, 2003.

Next year, the Institute for Advanced Studies in Music Theory will convene an Institute on Musical Form from June 24–27, 2004, led by a distinguished faculty of William Caplin (McGill University), Janet Schmalfeldt (Tufts University), Jonathan Bernard (University of Washington), Scott Burnham (Princeton University), Warren Darcy (Oberlin College), James Hepokoski (Yale University), and Robert Morgan (Yale University), with special guest Charles Rosen. Details will be announced in the fall. The subject of the 2005 Institute is Rhythm and Temporality, led by a distinguished faculty of Christopher Hasty (Harvard University), Justin London (Carleton College), Kofi Agawu (Princeton University), and other leading experts in this field, with special guest composer Steve Reich.

A full description of the Institute's unique mission and interactive methodology, and its policies and procedures are located on the Institute's web site at <www.mannes.edu/mi>. Applications for the 2004 Institute will be accepted via the website commencing January 1. Please direct all inquiries to Wayne Alpern, Director, Institute for Advanced Studies in Music Theory, <mannesinstitute@aol.com>.

Regional Winners

Four of the regional and affiliate theory societies have awarded prizes for outstanding student presentations at their annual meetings: Music Theory Midwest, Texas Society for Music Theory, Music Theory SouthEast, and Music Theory Society of the MidAtlantic. The Arthur J. Komar Award for Best Student Paper at Music Theory Midwest was presented to Brent Yorgason for "The Melodic Bass: Submerged *Urlinies*, and 'Urlinie Envy'." This paper examined some piano compositions in which the lowest sounding voice is the principal bearer of the melody to determine if the fundamental line can be positioned entirely in a lower voice. A doctoral student at the Indiana University, Mr. Yorgason is a Variations2 project programmer and Managing Editor of *Music Theory Online*. Ryan McClelland received honorable mention for his paper, "Metric Dissonance in the Second Movement of Brahms's Piano Trio Op. 101," which is drawn from his dissertation: "Tonal Structure, Rhythm, Meter, and Motive in the Scherzo-Type Movements of Brahms's Chamber Music with Piano." A visiting lecturer at Indiana University, Mr. McClelland's dissertation advisor is Frank Samarotto.

Robert T. Kelley, a doctoral student in music theory at the Florida State University, received the best graduate student award from Music Theory SouthEast. In "Charting Enharmonicism on the Just-Intonation *Tonnetz*: A Practical Approach to Neo-Riemannian Analysis," Mr. Kelley proposes "a theory of voice leading for use with the tonal space of the just-intonation *Tonnetz* [that] is based largely upon established theories of diatonic voice leading and chromatic harmony, and also draws upon the principles of just intonation within the tonal system."

The Music Theory Society of the MidAtlantic and Texas Society for Music Theory awarded their prizes to two doctoral candidates at the Graduate Center, CUNY: Catherine Losada and Michael Berry, both of whom are dissertation advisees of Joseph Straus. Losada's

"Chromatic Saturation and the Significant Gap as Unifying Devices in Berio's *Sinfonia*," won the Herb Colvin Award from the Texas Society for Music Theory. Drawn from her dissertation, "A Theoretical Model for the Analysis of *Collage* in Music," Ms. Losada's paper describes "a sophisticated structural model that is based on concepts that simultaneously subvert and transcend traditional notions of unity." She will be teaching at Texas Tech University in 2003–4. Berry was the recipient of the Dorothy Payne Award at the inaugural meeting of the Music Theory Society of the MidAtlantic. His paper, "A Modular Space Approach to Voice Leading in Atonal Music," in which he combines the transformation approach of David Lewin with non-mod 12 pitch spaces to reveal "'crisp' T and I operators . . . retained within and across different pitch spaces," is taken from his dissertation: "An Exploration of Some Non-Tonal Pitch Spaces and Their Implications for a Theory of Voice Leading in Atonal Music." Mr. Berry is a part-time instructor at the College of New Jersey.

Schenker Tradition

On June 13–14, 2003, the Universität für Musik und darstellende Kunst Wien hosted a Schenker symposium. Three sessions (Schenker and Schoenberg; Disciples and Their Schools; and Schenker Bibliography in the United States: Editions and Translations—Early History, Development of the Concepts, and Impact) highlighted the reception of Schenker in Europe and the United States, based upon the translations of the texts into English, and the intellectual and social environment of early twentieth-century Vienna. The presenters were: Bryan Simms, Severine Neff, Allen Forte, David Carson Berry, Carl Schachter, John Rothgeb, William Rothstein, Robert Wason, Robert Morgan, and Hedi Siegel from the United States; Martin Sybl, Christopher Hailey, Gerold W. Gruber, and Patrick Boenke of the Universität für Musik und darstellende Kunst Wien, and Wolfgang Suppan of the Universität in Freiburg.

Postdoctoral Fellowships 2004–5

(Application deadline: October 15, 2003)

The Columbia Society of Fellows in the Humanities, with grants from the Andrew W. Mellon Foundation and the William R. Kenan Trust, will appoint a number of post-doctoral fellows in the humanities for the academic year 2004–5. Fellows newly appointed for 2004–5 must have received the Ph.D. between January 1, 1998 and July 1, 2004. The stipend will be \$42,000, one half for independent research and one half for teaching in the undergraduate program in general education. An additional \$3,000 is available to support research. Application Forms can be obtained either by writing to the Director, Society of Fellows in the Humanities, Heyman Center—Mail Code 5700, Columbia University, 2960 Broadway, New York, New York 10027, or from the web site at <www.columbia.edu/cu/societyoffellows>.

Lewin Memorial Service

A public memorial service in honor of David Lewin (including performances of some of his music) will take place at 4 pm on Saturday, September 20, 2003, in Paine Hall in the Music Building at Harvard University

UPCOMING CONFERENCES AND SYMPOSIA

Music and Gesture

(Conference: August 28–31, 2003)

An International Conference entitled "Music and Gesture" will be held on August 28–31, 2003, at the University of East Anglia, Norwich, UK. 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 can be found on the web site: <<http://www.uea.ac.uk/~q519/conference/>>.

In(ter)discipline: New Languages for Criticism

(Conference: September 19–21, 2003)

This conference, to be held at University of Cambridge, Centre for Research in the Arts, Social Sciences, and Humanities, Sidney Sussex College, UK, aims to stimulate discussion about the kinds of critical languages used within the scholarly as well as the public sphere, and the linguistic challenge that represents an increasingly interdisciplinary research culture within the modern Humanities. Many of the invited speakers have made powerful statements in this respect through the very nature of their work. In(ter)discipline offers an exceptional opportunity to debate these and other approaches and to examine the significance of language in criticism. The speakers will include Mieke Bal (literature and art criticism), Amsterdam; Gillian Beer (English literary studies and scientific writing), Cambridge; John Berger (art criticism), France; Malcolm Bowie (European literary and psychoanalytic studies), Cambridge; Gabriele Brandstetter (dance criticism), Basel; Elisabeth Bronfen (American literary studies, psychoanalytic theory), Zurich; Scott Burnham (music theory), Princeton; Friedrich Kittler (aesthetics and history of media), Berlin; Laurence Kramer (musicology), New York City; Simon McBurney (theatre), London; Beate Perrey (music, poetry, psychoanalytic theory), Cambridge; Adam Phillips (psychoanalysis), London; Peter Szendy (musicology), Paris. For more information and to register, please visit the project web site: <<http://www.crassh.cam.ac.uk/projects/newlangs.html>>.

Messiaen Course

(September 29–October 1, 2003)

The Gruppo Aperto Musica Oggi (GAMO) announces an analysis course on Olivier Messiaen's *Quatuor pour la fin du temps* at the Institut Français de Florence on September 29–October 1, 2003. The instructor is Michele Ignelzi (GAMO, Eunomios). Messiaen's *Quatuor pour la fin du temps* is intended to open a prospective series of analysis courses devoted to pillars of the twentieth-century musical repertoire. An examination of the context and genesis of the *Quatuor* along with Messiaen's compositional devices (with special emphasis on modes of limited transposition and non-retrogradable rhythms, as expounded in his *Technique de mon langage musical* will introduce a detailed analysis of the work; the analysis will be conducted with continual reference to the score and British scholar Anthony Pople's book, *Messiaen: Quartet for the End of Time* (Cambridge University Press, 1998). Participants are expected to have a background in basic music theory. Languages of the course: Italian, English, German, and French. Application forms may be obtained from the GAMO web site: <<http://www.gamo.it>> (click on "Courses 2003"). For further information, send an e-mail message to Michele Ignelzi <m.ignelzi@tin.it>.

International Musicological Colloquium Brno 2003

(Conference: September 29–October 1, 2003)

The Institute of Musicology at the Masaryk University Brno (Czech Republic) will host its annual musicological colloquium on September 29–October 1, 2003. Entitled "New Music in the 'New' Europe 1918–1938: Ideology, Theory, and Practice," it will concentrate on "New Music," musical modernisms, and avant-gardes in those parts of Europe which have recently been honored with the title of the "New Europe." In the past they have been called the "periphery" of Europe, an "extraterritorial" sphere (Adorno), the "Morgenland," Eastern Europe, or, less pejoratively, "Central and Eastern" Europe, and, least pejoratively, "Central Europe." The topic of the conference focuses on musical life between the two World Wars in areas beyond the traditional "Abendland"—beyond the Paris–Berlin axis. Papers will be presented in English or German. (There are no interpreting facilities available in the conference rooms.) Further information will be progressively available on the web page of the Institute of Musicology of the Masaryk University Brno: <<http://www.musicologica.cz>> under the heading *Kolokvium*. There is a special e-mail address for colloquium business: <colloq@phil.muni.cz>.

Conference on Music Information Retrieval

(*Conference: October 26–30, 2003*)

The Fourth International Conference on Music Information Retrieval (ISMIR) will be co-hosted by the Library of Congress in Washington, D.C., and Johns Hopkins University in Baltimore, Maryland on October 26–30, 2003. The majority of the sessions will take place in Baltimore. The annual ISMIR Conference is the first established international forum for those involved in work on accessing digital musical materials. It reflects the tremendous growth of music-related data available either locally or remotely through networks and the consequent need to search this content and retrieve music and musical information efficiently and effectively. The first afternoon of the conference (October 26, 2003) will consist of a parallel session of tutorials, each concentrating on a single topic presented either at an introductory level or in depth, and lasting 3 hours (plus a break). Detailed information about the conference and its organization is available on its web site <<http://ismir2003.ismir.net/>>.

Composers and Compositions of the Berlin Sing-Akademie

(*Conference: November 6–8, 2003*)

The Department of Music of Rhodes College will host a Symposium on the Composers and Compositions of the Berlin Sing-Akademie on November 6–8, 2003. Founded in 1791 by Carl Friedrich Christian Fasch, the Berlin Sing-Akademie was one of Germany's first bourgeois musical institutions. In addition to being responsible for the introduction to the Berlin public of such new works as Mozart's *Requiem* and Mendelssohn's *St. Paul*, it was also important in the development of a renewed interest in the music of Johann Sebastian Bach. In 1829, with Felix Mendelssohn conducting, it gave the first performance of Bach's *St. Matthew Passion* since his death. In 1999 the Sing-Akademie's archive was rediscovered after more than half a century in Kiev, Ukraine, where it had been deposited after its removal from Berlin by the invading Soviet army in 1945.

This symposium will feature scholarly papers and roundtables on composers associated with the Sing-Akademie (including, but not limited to C.F.C. Fasch, members of the Bach family, Carl Friedrich Zelter, Felix Mendelssohn, and Fanny Mendelssohn Hensel) and compositions related to the Sing-Akademie, as well as performances of compositions by these and other composers. The highlight of the symposium will be the keynote address by Christoph Wolff, Adams University Professor at Harvard University, the musicologist who identified the Sing-Akademie's archive in Kiev. For more information, contact Dr. Tim Watkins, Department of Music, Rhodes College, 2000 North Parkway, Memphis, TN 38112; <watkins@rhodes.edu>.

Hector Berlioz in the Age of French Romanticism

(*Conference: November 11–12 2003*)

The division of Music History, Theory, and Ethnomusicology of the University of North Texas College of Music will host a colloquium on "Berlioz in the Age of French Romanticism," November 11–12, 2003, at Denton, Texas. The conference will focus on interdisciplinary aspects of history/theory and literature-critics/aesthetics related to Hector Berlioz and his context, specifically: Berlioz's approach to (and reflection of) poetic ideas and concepts and their impact on his musical style; Berlioz's relationship to former and to contemporary composers: acceptance and transformation of compositional techniques and aesthetics in comparison; Berlioz's writings with a focus on French Romanticism and contemporary critical writing; Literature of the French Romantic era: topics, characters, and transformations. The colloquium will take place at UNT in Denton, TX, right before the AMS meeting at Houston, TX, so that participants may combine their trip to Houston with a stop at Denton (Dallas/Fort Worth Airport). The publication of the conference papers is intended. For more information, please visit the web site at <<http://www.music.unt.edu/the/Berlioz%20Conference.htm>>.

Vixen Muse: Hugo Wolf's Musical World

(*Conference: November 23–25 2003*)

To mark the centenary of Hugo Wolf's death (1860–1903), the University of Ottawa, Ottawa (Canada) will host an international

conference that will address aspects of Wolf's life, work, milieu, and reception. Keynote addresses will be given by Peter Revers (Austria), and Harald Krebs (Canada). The organizers of the conference are: Peter Revers (Universität für Musik und darstellende Kunst, Graz, Austria), Jean-Jacques van Vlasselaer (French Department, Carleton University, Ottawa, Canada), Lori Burns (Department of Music, University of Ottawa, Ottawa, Canada), Murray Dineen (Department of Music, University of Ottawa).

International Musicological Society

(*Conference: July 12–17, 2004*)

The 2004 Symposium of the International Musicological Society will be held in Melbourne, Australia, July 12–17, 2004. This event will be co-hosted 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/>>.

International Society for the Study of Time

(*Conference: July 25–31, 2004*)

The theme of the Twelfth Triennial Conference of the International Society for the Study of Time is Time and Memory understood in its widest sense. The July 25–31, 2004 Conference at Cambridge University will be based within the Old Court of Clare College, founded in 1326 and located in the center of the City, immediately beside the world-famous King's College Chapel. Delegates will take their meals in Clare's 17th-century dining Hall and stay in recently-modernized accommodations in the College's nearby Memorial Court. The conference program will include a free day for sight-seeing in Cambridge with its many ancient colleges, chapels and libraries, and its magnificent Fitzwilliam Museum of Fine Art. The free day will conclude with a guided evening excursion to nearby Ely Cathedral, a landmark in English medieval architecture. For information about the conference visit <<http://www.StudyofTime.org/Conferences/conf.htm>>.

CALLS FOR PAPERS AND ARTICLES

***Translatio* or Transmission of Culture**

(*Proposal deadline: October 1, 2003*)

The ACMRS (the Arizona Center for Medieval and Renaissance Studies) at Arizona State University invites session and paper proposals for its tenth annual interdisciplinary conference to be held February 12–14, 2004. The Center welcomes papers that explore any topic related to the study and teaching of the Middle Ages and Renaissance, and especially those that focus on this year's theme of *Translatio* or Transmission of Culture. Papers may address, for example, issues surrounding the translation of various texts into various languages, the transmission of culture from one people to another, or the various kinds of translations possible in ecclesiastical contexts. Selected papers related to the conference theme are considered for publication in the tenth volume of the *Arizona Studies in the Middle Ages and the Renaissance* series, published by Brepols Publishers (Belgium). Papers dealing with any facet of the Mediterranean region will be considered for publication in the journal *Mediterranean Studies*, sponsored by the University of Massachusetts at Dartmouth, the University of Kansas, and ACMRS.

The conference will also host "The Medieval Book: A Workshop in *Codicological Practice*" during the afternoon of Thursday, February 12. This pre-conference half-day workshop led by Richard Clement, University of Kansas Spencer Library, will focus on the making of the medieval codex. Participants will discuss the production of parchment, paper, pens, and ink, and then will make several quires in preparation

for writing. Note: This workshop does not cover scripts and is not calligraphic. By October 1, 2003, submit paper and or session proposals online (preferred method) at <<http://eir.library.utoronto.ca/acmrs/conference>>, or e-mail two copies of session proposals or one-page abstracts, along with two copies of your current c.v. and the audiovisual request form (available on the ACMRS web site), to <acmrs@asu.edu>; or mail your proposal or abstract to Robert E. Bjork, Director, ACMRS, Arizona State University, Box 872301, Tempe, AZ 85287-2301, USA. Visit <www.asu.edu/klas/acmrs> or contact ACMRS for more information.

Conference on Interdisciplinary Musicology

(Proposal deadline: October 31, 2003)

CIM04, the first Conference on Interdisciplinary Musicology, will be held in Graz, Austria from April 15–18, 2004. It will be a forum for constructive interaction between and among subdisciplines of musicology such as acoustics, computing, cultural studies, education, ethnomusicology, history, psychology, and theory/analysis. We will especially promote collaborations between sciences and humanities, and interdisciplinary combinations that are new, unusual, creative, or otherwise especially promising. All abstract submissions will be anonymously peer-reviewed by international experts. The deadline for abstract submission is October 31, 2003.

The conference is hosted by the European Society for the Cognitive Sciences of Music <<http://musicweb.hmthannover.de/escom>> and the Department of Musicology, University of Graz <<http://www.gewi.uni-graz.at/muwi>>. The various subdisciplines of musicology are represented by the conference's participating societies. SMT is an official participating society in this international event; if you are a member of SMT, you qualify for a lower registration fee at CIM04. For more information about CIM04, see the web site at <<http://gewi.uni-graz.at/~cim04>>, or contact Richard Parncutt, conference director, <parncutt@uni-graz.at>.

College Music Society

(Proposal deadline: January 5, 2004)

The College Music Society will hold its Forty-Seventh Annual Meeting November 4–7, 2004 in San Francisco, California, in conjunction with the 2004 National Conference of the Association for Technology in Music Instruction (ATMI). The College Music Society's 2004 Program Committee welcomes proposals for papers and panel presentations in all aspects of music theory, including musical analysis of all eras, music theory pedagogy, history of music theory, music theory research, interdisciplinary topics with music theory, the use of technology with music theory. Papers are limited to twenty minutes, lecture-recitals and performances to forty minutes, panels and demonstrations to fifty-five minutes. The guidelines for submitting proposals can be found at <<http://www.music.org/activities/conf2004/sfhome.html>>

13th International Conference on Nineteenth-Century Music

(Proposal deadline: January 9, 2004)

The Centre for Nineteenth-Century Music, University of Durham UK, is pleased to confirm dates for the Thirteenth Biennial International Conference for Nineteenth-Century Music. The conference will be held from Tuesday, July 6, to Friday, July 9, 2004, at St. Chad's College and the School of Music of University of Durham. Professor Susan Youens (University of Notre Dame, Indiana) will give the keynote address.

The conference will be supported by daily evensongs of nineteenth-century music, performed by the Durham Cathedral Choir, and the Cathedral and University Organist James Lancelot will be giving an evening concert of nineteenth-century organ music. The conference will aim to continue its broad and inclusive tradition of accepting papers, sessions, panel, and lecture recitals from all ranges of scholarly work in the area of nineteenth-century music. The program committee encourages submission on the following areas, although other topics are welcome: (1) Dance, Dance Music, and the Dancelike in Music; (2) Gender and Sexuality in Music; (3) Texts about Music: Music Histories, Journalism, Criticism; (4) Institutions and Their

Impact; (5) Musical Instruments: Their Design and Dissemination; (6) Centre and Periphery: Regional and National Identities; (7) Teaching and Learning Music; (8) Analysis and Hermeneutics; (9) Performance Practice and Theory; (10) Sacred Music: Genres, Ideology, Contexts; (11) Western Portrayals of the Musical East, Folk Music, and Historical Ethnomusicology; (12) Interdisciplinary Musicology: Music and Literature, Poetry, Painting, and the Arts. For individual proposals, please submit an abstract of no more than 250 words. For sessions and panels, please submit a single abstract of 750 words, indicating the number and title of individual papers with a short abstract on each. All proposals should be sent by e-mail to Bennett Zon <Bennett.Zon@durham.ac.uk>. A conference web site will be available in due course, and the URL will be posted on all relevant music discussion lists. For more information, please contact Bennett Zon, or any member of the conference committee: Bennett Zon <wwwbeber@csulb.edu>, Ralph P. Locke <rlocke@esm.rochester.edu>, and Annegret Fauser <fauser@email.unc.edu>.

NEWS FROM REGIONAL AND AFFILIATE THEORY SOCIETIES

University at Buffalo Music Graduate Student Symposium

The University at Buffalo Music Graduate Student Symposium was held on March 29–30, 2003. A variety of papers were delivered by presenters from the U.S., Canada, Italy, and Japan. These included: Scott Baker (Florida State University), Daniel Perttu (Kent State University), Ieda Bispo (Joetsu University), Jill T. Brasky (University at Buffalo), Katerina Akarepi (University at Buffalo), Paul Schleuse (The Graduate Center, CUNY), Luigi Verdi (Conservatorio Statale di Musica di Adria), Joe Dodridge (Ball State University), and Heather White (McGill University). The keynote address was given by Karen Fournier (University of Wisconsin at Oshkosh), whose paper was entitled "Punk Rock and the Anxiety of Influence."

Canadian University Music Society

The Canadian University Music Society and the Canadian Association of Music Libraries, Archives, and Documentation Centres held their 2003 conference jointly May 28–31 at Dalhousie University. The conference consisted of a balance of thirty papers, three round tables, three mini-recitals, and one lecture-recital. The program is available in PDF format at: <http://www.cums-smuc.ca/conference/Programme_2003-05-05.pdf>.

Current membership dues run from July 1 and are \$46 (Canadian) for regular members and \$25 for students, independent scholars, and retired persons. Membership applications should be sent to CUMS, Box 507, Station Q, Toronto, Ontario, M4T 2M5, Canada. Members receive: *The Canadian University Music Review*, a journal with a Canadian emphasis, containing refereed articles on a wide range of musical topics, as well as reviews of current books and records; the biennial CUMS Directory, providing 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.

Indiana University Graduate Theory Association

The Indiana University Graduate Theory Association started the year off on a good foot by holding a picnic on Sunday, September 1 (the day before classes began for the fall semester) for all theory associate instructors (AIs), professors, and their families. Members of the chapter were also active during the school year, serving on the Theory Colloquium Steering Committee. These students helped schedule and host several different guest lecturers throughout the year, including Dr. Kevin Holm-Hudson (University of Kentucky), Professor Poundie Burstein (Hunter College, City University of New York), and Dean Joel Lester (The Mannes College of Music). Student representatives to the committee were Matthew Boyer, Amy Engelsdorfer, Stan Kleppinger, Melissa Korte, and Victoria Malawey. The spring semester also saw many

exciting events, including a recital of solo and chamber works, presented by Als from within the theory department.

At the last meeting of the semester, new officers were elected. The new officers are Amy Engelsdorfer <aengelsd@indiana.edu>, president; Megan Schindele, vice president; and Matthew Boyer, secretary/treasurer. Immediately after the semester ended, GTA members assisted with the Music Theory Midwest conference by hosting sessions and assisting with numerous activities. Plans are underway for the Indiana University Biannual Research Symposium, which will take place during the spring 2004 semester.

Florida State University Music Theory Society Forum

The Florida State University Music Theory Society Forum was held on February 8, 2003. The keynote address "Playing the Pictures": Style Topics, the Catalogue, and Silent Film Music Practice—A New Order of Musical Knowledge?" was given by Professor James Buhler (University of Texas). Presentations were given by: Matthew Shaftel (Florida State University), Roxane Prevost (SUNY at Buffalo), Juan Chattah (Florida State University), and a joint paper by Michael Buchler and Nancy Rogers (Florida State University). Plans for the 2004 Forum are in progress.

The Music Theory Society welcomed Professor Yayoi Uno Everett (Emory University) to campus in April. Dr. Everett's presentation to graduate students and faculty was titled "Modeling Parody and Irony in Twentieth-Century Art Music." She also gave a presentation to undergraduate students in Florida State's Cawthon Hall Music Living-Learning Center. For additional information about The Florida State University Music Theory Society please visit <<http://otto.cmr.fsu.edu/~theory/MTS>>.

Music Theory Society of the MidAtlantic

The Founding Meeting of the Music Theory Society of the MidAtlantic was held at the Peabody Conservatory of Music, Johns Hopkins University on April 4–5 2003. SMT Past President Robert Gauldin (Eastman School of Music) presented the keynote address at the Banquet, and a special Roundtable on Teaching Music Theory in the Twenty-First Century was led by John Buccheri (Northwestern University). Papers on a variety of topics, such as Voice Leading in Atonal Music, Takemitsu, Diminished Seventh in Prolongation, Scriabin, Tchaikovsky, Griffes, Elliot Carter, Korngold, Schoenberg on Mahler, Metaphors and Iconic Models, Stravinsky, Post-Bebop Jazz, and *Jenufa* were presented. Members of the Program Committee were Susan Clermont (Library of Congress), Dora Hanninen (University of Maryland at College Park), Ted Latham (Temple University), Vicki Stroehrer (Marshall University), Sonia Vlahcevic (Virginia Commonwealth), and Pamela L. Poulin (Peabody Conservatory of Music), chair. There was a Celebration Banquet and Reception on Friday evening, and a Luncheon on Saturday.

The 2004 meeting will take place at the Esther Boyer School of Music of the Temple University, with Professor Ted Latham as Local Arrangements Chair. Paper proposals, with a postmark date of December 6, 2003, may be sent to Professor Joel Phillips, Program Chair, Westminster Choir College of Rider University, 101 Walnut Lane, Princeton, NJ 08540-3899. Proposals (7 copies) of no more than two pages and 500 words may be on any topic relating to music theory. Those wishing to be considered for the Dorothy Payne Student Award should send one complete copy of their paper and an abstract. Additional details will appear on the Society's website <<http://mtma.shorturl.com/>>, which is maintained by Paul Mathews (Peabody Conservatory of Music). The officers include Pamela L. Poulin (Peabody Conservatory of Music), president; Ted Latham (Temple University), vice president; Joel Phillips (Westminster Choir College of Rider University), secretary, and Steven Strunk (Catholic University of America), treasurer; Fred Schock (Peabody Conservatory of Music), Ellen Flint (Wilkes University), Michael Klein (Temple University), and Bruce Kelley (Shepherd College). Those who would like to become members of MTSMA are invited to write to Professor Joel Phillips, Secretary, at the address above. (At present, there are no dues.) Those who wish to contribute to the Dorothy Payne Student Award Fund for the Best Graduate Student Paper are invited to send donations to Pamela L. Poulin, Peabody Conservatory of Music, Johns Hopkins University, One East Mount Vernon Place, Baltimore, MD 21202.

Future SMT Meetings

2003	November 6–9	Madison, WI (solo meeting)
2004	November 10–14	Seattle, WA (joint meeting with AMS)
2005	November 9–13	Boston, MA (solo meeting)
2006	November 2–5	Los Angeles, CA (joint meeting with AMS)

Oklahoma Music Theory Round Table,

The Oklahoma Music Theory Round Table, the world's oldest professional music theory society, will meet September 26 at the University of Science and Arts of Oklahoma. For information on this meeting, please contact Prof. Dan Hanson <dhanson@usao.edu>, (405) 574-1297. For more information on the Round Table, visit our web site at <<http://faculty-staff.ou.edu/S/Kenneth.D.Stephenson1/omtr.html>> or contact Ken Stephenson, Assoc. Prof. Music Theory, The University of Oklahoma, Norman, OK 73019; (405) 325-1650; <dstephenson@ou.edu>.

Rocky Mountain Society for Music Theory

The annual meeting of the Rocky Mountain Society for Music Theory was held on April 11–12 at the University of Arizona in conjunction with regional chapters of the American Musicological Society and Society for Ethnomusicology. The program committee, chaired by Daphne Leong (University of Colorado–Boulder), included Lisa Derry (Albertson College), Yonatan Malin (University of Chicago), and Scott Murphy (University of Kansas). Timothy Kolosick (University of Arizona) was the local arrangements chair. Jonathan Bellman (University of Northern Colorado) gave a lively keynote address titled "Circled Wagons on the Plains: the View of a Music Scholar in the Southwest." Conference participants and attendees were also treated to a Schubertiade with musical entertainment and delectable Viennese food courtesy of Timothy and Helga Kolosick and students from the University of Arizona School of Music. The full program can be found at <<http://spot.colorado.edu/~rmsmt>>.

The Rocky Mountain Society for Music Theory draws its membership from Arizona, Colorado, Idaho, New Mexico, Montana, Utah, and Wyoming. The mailing list is maintained by Lisa Derry <Lderry@albertson.edu> (Albertson College), and the web master is Timothy Smith <Tim.Smith@nau.edu> (Northern Arizona University). Next year's meeting will take place in the spring of 2004. For more information, please contact Steven Bruns <bruns@spot.colorado.edu>.

Music Theory Midwest

Seventy-four people attended the fourteenth annual conference of Music Theory Midwest, held at Indiana University in Bloomington May 16–17, 2003. Frank Samarotto (Indiana University) chaired the program committee, also comprised of Anne-Marie de Zeeuw (University of Louisville), Robert Gjerdingen (Northwestern University), Yonatan Malin (University of Chicago), and Robert Hatten (Indiana University). Robert Hatten also coordinated the local arrangements, with the assistance of Stanley Kleppinger and the Graduate Student Association at Indiana University. Conference sessions included: Music in Time; Early Music Analysis; Post-Tonal Configurations; Pedagogy: Complexity and Accessibility; American Composers (Two sessions); History of Theory; Tonal and Metric Structures; Shostakovich and Others; and Late Romantic Languages. There were also follow-up poster sessions of selected papers from the program, a new idea for this meeting. John Buccheri (Northwestern University) closed the conference with his keynote address "Deep Learning in the Theory Classroom: Pacing, Bumping, and Waltzes 'in Four.'" The Arthur J. Komar Award for Best Student Paper was presented to Brent Yorgason (Indiana University), with honorable mention given to Ryan McClelland (Indiana University). Joseph Kraus (University of Nebraska), Nora Engebretsen (Bowling Green State University), and Shersten Johnson (University of St. Thomas) were this year's selection committee members.

The 2004 conference will be held May 14–15 in Kansas City, hosted by the University of Missouri. Hali Feldman will coordinate local arrangements. She is currently pursuing negotiations to have a joint

meeting with the Howard and Patricia Barr Institute for American Composition Studies, in conjunction with the Paul Creston Archive. Look for further information as it becomes available on the MTMW web page: <<http://www.wmich.edu/mus-theo/mtmw/>>. The Call for Papers will be available at the November SMT meeting in Madison.

MTMW's outgoing officers include Robert Hatten (Indiana University), president; Nancy Rogers (Florida State University, formerly Lawrence), treasurer; Kevin Holm-Hudson (University of Kentucky), and Ronald Rodman (Carleton College), area representatives; and Shersten Johnson (formerly University of Wisconsin–Madison), student representative. New and continuing members of the board include: Joseph Kraus (University of Nebraska), president; Ronald Rodman (Carleton College), treasurer; Claire Boge (Miami University), secretary; Deborah Rifkin (Oberlin College Conservatory), Per Broman (Butler University), Brian Campbell (St. John's University), and Hali Fieldman (University of Missouri–Kansas City), area representatives; with Karen Bottge (University of Wisconsin–Madison) and David Helvering (University of Iowa), student representatives. David Loberg Code maintains 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 the treasurer, Ronald Rodman, Music Department, Carleton College, Northfield, MN 55057, <rrodman@carleton.edu>.

New England Conference of Music Theorists

The eighteenth annual meeting of the New England Conference of Music Theorists (NECMT) was held jointly with the Music Theory Society of New York State at Yale University in New Haven on April 26–27, 2003. Fifty of the sixty-seven NECMT members were in attendance. The conference included sessions on The Post-War Avant-Garde, Early Twentieth-Century Modality and Tonality, Temporality, Between Romanticism and Modernism, Analysis and Performance, Style and Cultural Identity, and Musical Rhetoric. A plenary session featured keynote speaker William Rothstein, who presented a lecture-demonstration on Analysis for Performance. NECMT representatives on the joint program committee were James Baker (Brown University), Peter Kaminsky (University of Connecticut–Storrs), and Janet Schmalfeldt (Tufts University). Local arrangements were handled by David Clampitt (Yale University). Abstracts of presentations may be viewed on the NECMT web site: <<http://homepage.mac.com/necmt>>.

Outgoing officers of the conference are Gary Karpinski (University of Massachusetts–Amherst), president; and Roger Graybill (New England Conservatory of Music), treasurer. Deborah Burton, secretary, will continue in office for 2003–4, and she will be joined Richard Bass (University of Connecticut–Storrs), president; and Paula Tesesco (University of Massachusetts–Lowell), treasurer.

The next meeting of NECMT is being planned for April 2004 in the Boston area. The specific dates and location will be announced as soon as arrangements are finalized. Those who intend to submit proposals should note that the **deadline for submissions has been moved up to November 1, 2003**. A portion of the program will be devoted to considering the scholarly contributions of two of the group's most important, long-standing members who are recently deceased: David Epstein (MIT) and David Lewin (Harvard). A special committee to plan this tribute is being chaired by Richmond Browne. Interested persons from all geographic areas are welcome to join NECMT. For details, visit the web address given above.

Music Theory SouthEast

The twelfth annual meeting of Music Theory SouthEast was held March 14–15, 2003 at the Sloan Music Center of Davidson College, Davidson, NC. Local arrangements were handled by Mauro Botelho. Presenters included Nancy Rogers, Juan Chattah, and Robert T. Kelley (Florida State University); Catherine Losada and Michael Berry (CUNY Graduate Center), Roxane Prevost (SUNY–Buffalo), Gretchen C. Foley (University of Nebraska), Adam Ricci (Eastman School of Music), Eugene Montague (University of Central Florida), Don Traut (University of North Carolina–Greensboro), James S. MacKay (Loyola University), and Andrew Kizas (University of Western Ontario). Topics included solfège and pitch memory, film music conventions, Berio's *Sinfonia*, metrical ambiguities, metrical dissonance, arrays and K-nets, voice leading in atonal music, Neo-Riemannian analysis, harmonic sequences,

accent patterns in rock music, classical sonata form, and Heinrich Schenker and organicism. The 2003 program committee consisted of John Cuciorean, chair (Florida International University), Evan Jones (Florida State University), Matthew Shaftel (Florida State University), Elizabeth Smith (student member, Florida State University), and Paul Wilson (University of Miami).

Current officers are Thomas Huener (East Carolina University), president; Mark Parker (Bob Jones University), secretary; Jane Piper-Clendinning (Florida State University), treasurer; Jocelyn Neal (University of North Carolina–Chapel Hill), and Matthew Shaftel (Florida State University). 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. Information about the activities of MTSE may be found on their web site: <<http://music.uncg.edu/mtse>>.

South Central Society for Music Theory

Preparations are underway for the twenty-first annual meeting of the South Central Society for Music Theory (SCSMT). This meeting will be a joint one with Music Theory SouthEast (MTSE) and will be held at Emory University in Atlanta. Please visit our website <<http://www.music.lsu.edu/~scsmt/>> for updates. SCSMT serves the states of Alabama, Kentucky, Louisiana, Mississippi, Missouri, and Tennessee; membership is open to all people interested in the discipline, regardless of locality. Annual dues are \$15 (\$10 for students). Officers for 2003–4 are Mark McFarland (Southeastern Louisiana University), president; James MacKay (Loyola University), vice president; Patrick Tuck (Louisiana State University), secretary; Sheila Forrester (Mississippi State University), treasurer; Timothy McKinney, archivist; Stephen Peles and Mark McFarland, webmasters; 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, is an informal sounding board for music theory teachers and scholars in the region, a vehicle for conveying information about annual meetings, and 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 you send it from 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.

Music Theory Society of New York State

The thirty-first annual meeting of the Music Theory Society of New York State (MTSNYS) was held jointly with the New England Conference of Music Theorists (NECMT) on April 26–27, 2003, at Yale University. Paper sessions included The Post-War Avant-Garde, Early Twentieth-Century Modality/Tonality, Temporality, Between Romanticism and Modernism, Performance and Analysis, Style and Cultural Identity, and Musical Rhetoric. William Rothstein (Queens College and the Graduate Center, CUNY) delivered the keynote address, entitled "Clash of the Titans: What to do When Tovey and Schnabel Disagree About Hypermeter in the Beethoven Piano Sonatas." David Clampitt (Yale University) handled local arrangements.

The thirty-second annual meeting of MTSNYS will be held at the Eastman School of Music in Rochester on April 3–4, 2004. The 2004 MTSNYS Program Committee invites proposals for papers and presentations on any topic related to music theory; areas of particular interest include the history of music theory and Schenkerian theory and analysis. The program committee includes Eric McKee (Pennsylvania State University), chair; Mary Arlin (Ithaca College), David Cohen (Columbia University), Joel Galand (Eastman), Catherine Losada (Texas Tech), and William Rothstein (Queens College and the Graduate Center, CUNY); the local arrangements chair is William Marvin (Eastman). Proposals should be sent to: Eric McKee, Program Chair; 213 Music Building, Pennsylvania State University, University Park, PA 16802. The postmark deadline for proposals is October 1, 2003; guidelines for submissions of papers are posted on the MTSNYS web site <<http://www.ithaca.edu/music/mtsnys>>.

MTSNYS's outgoing officers are David Gagné (Queens College and Graduate Center, CUNY), president; Poundie Burstein (Hunter College and the Graduate Center, CUNY), secretary; and board members Wayne Alpern (Mannes College of Music), Matthew Brititzer Stull (University of Minnesota), and Jan Miyake (Oberlin College Conservatory). New and continuing members of the board include Poundie Burstein, president; Mark Anson-Cartwright (Hofstra University), vice president; Shaugn O'Donnell (The City College and the Graduate Center, CUNY), secretary; Timothy Johnson (Ithaca College), treasurer; and board members Maureen Carr (Penn State University), Norman Carey (Eastman School of Music), Pamela Poulin (The Peabody Institute of Music), and Channan Willner (New York Public Library of the Performing Arts).

Membership in MTSNYS is open to all persons interested in any aspect of music theory and analysis, and it includes a subscription to *Theory and Practice*. The membership form can be found on the MTSNYS web site at <<http://www.ithaca.edu/music/mtsnys>>. Submissions to *Theory and Practice* (3 anonymous copies with a cover letter) should be sent to David Carson Berry, Editor, *Theory and Practice*; College-Conservatory of Music, University of Cincinnati, PO Box 210003, Cincinnati, OH 45221-0003. Submission guidelines may be found on the MTSNYS web site.

Texas Society for Music Theory

The twenty-fifth meeting of the Texas Society for Music Theory was held February 21–22 at Texas Christian University in Fort Worth. Local arrangements were coordinated through Blaise Ferrandino. The program selection panel consisted of James Bennighof (Baylor University), Leon Couch III (Texas A&M University), Doug Rust (Centenary College), and Mathew Santa (Texas Tech University). Fourteen papers and two panel discussions were selected for presentation; the panel discussions and several papers were given in special sessions devoted to pedagogical topics. Stefan Kostka (University of Texas at Austin) presented the keynote address, entitled "Reflections and an Analysis: View from Burnt Hill."

Next year's meeting is scheduled to take place at Southwest Texas State University in San Marcos on February 27–28. Local arrangements will be handled through Nico Schüler. Deadline for submission of proposals is December 1, 2003. The call for papers will be transmitted via the usual media in the fall. All of the above information is subject to approval at the executive board meeting in September.

Current TSMT officers are Timothy McKinney (Baylor University), president; Blaise Ferrandino (Texas Christian University), past president; Philip Baczewski (University of North Texas), secretary; Jana Millar (Baylor University), treasurer; Tim Koozin (University of Houston), Matthew Santa (Texas Tech University), Doug Rust (Centenary College), and Nico Schüler (Southwest Texas State University). For additional information about TSMT, contact Timothy McKinney, Box 97408, Baylor University, Waco, TX, 76798-7408; (254) 710-1417, or <Timothy_McKinney@Baylor.edu>. The TSMT web site, maintained by Philip Baczewski, is located at <<http://tsmt.unt.edu/>>.

University of Western Ontario Graduate Student Symposium in Music

On June 7–8, 2003, the Society of Graduate Students in Music at the University of Western Ontario hosted their fourth annual Graduate Student Symposium in Music. Once again, the program included an eclectic range of topics, including: world musics, music education, opera and society, traditional musics, and popular traditions. Fourteen presenters came from Ohio State University, University of Pittsburgh, Eastman School of Music, University of Illinois, University of Toronto, Carleton University, Trent University, York University, McMaster University, University of Michigan, and University of California–Davis. A highlight of the weekend was the keynote address presented by Dr. Stephen McClatchie of the University of Regina, whose paper, "The Gustav Mahler–Alfred Rosé Room at Twenty: The Current State of Research," was enjoyed by all. The symposium committee would like to thank everyone who presented at or attended our event. Abstracts from previous years' events may be viewed at <<http://www.music.uwo.ca/graduate/grad-CFP2003.html>>. Information about next year's symposium, scheduled for June 2004, will be found in the next SMT Newsletter. Inquiries about the symposium may be directed to Anita Hardeman, University of Western Ontario, <ahardema@uwo.ca>.

West Coast Conference for Music Theory and Analysis

The 2003 meeting of the West Coast Conference for Music Theory and Analysis was held March 21–23 at the University of New Mexico, hosted by Richard Hermann. The meeting featured a keynote speech by Richard Cohn (University of Chicago) "Reconciling Lerdahl's Tonal Pitch Space with Riemann, Old and New" and a workshop on Neo-Riemannian theory and its geometric underpinnings led by Cohn and Jack Douthett (Technical Vocational Institute, Albuquerque). Six sessions explored post-tonal music, romanticism, modernism, counterpoint, Hollywood film music, and Neo-Riemannian approaches. The Program Committee, consisting of Joseph Fanher (University of Oregon), Patricia Hall (University of California–Santa Barbara), Richard Hermann (University of New Mexico), chair, and Janna Saslaw (Loyola University), deserves our accolades for a well-planned meeting. Two other highlights of the weekend were the closing banquet with remarks by Pieter van den Toorn (University of California at Santa Barbara) on "Today's Interdisciplinary," and the "field trip" on Sunday to the Bandelier National Monument to view Anasazi cave dwellings (Photos are available at the society's web site: <<http://darkwing.uoregon.edu/~wccmta/WestCoastConf.html>>).

REGIONAL AND AFFILIATE THEORY SOCIETY CONTACTS

Canadian University Music Society

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Florida State University Music Theory Society

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CONTINUED**

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**New England Conference of
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Oklahoma Theory Round Table

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**Rocky Mountain Society for
Music Theory**

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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
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**Western Ontario Graduate
Student Symposium**

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At the annual business meeting a motion was passed to merge the offices of Secretary and Treasurer into a single office, and the results of the society's first vote-by-web election were announced. The new officers of the WCCMTA are Jack Boss (University of Oregon), president; and Leigh VanHandel (University of Oregon), secretary/treasurer. The society's web site will be maintained jointly by both officers. The 2004 meeting of the WCCMTA will be held in April at the University of California at Santa Barbara and hosted by Pieter van den Toorn. Its working title is "Music Theory and Analysis Outside the Canon," and it will feature a panel of keynote speakers addressing the title topic. A call for papers will go out around the time of the Fall SMT meeting. The West Coast Conference invites all who are interested in music theory and analysis to join us. Members need not live on the west coast, but most of our meetings are held there. Membership fees are \$10 (individual), \$5 (student/retired), and should be sent to Leigh VanHandel, School of Music, 1225 University of Oregon, Eugene, OR 97403-1225. If you have questions or comments regarding the WCCMTA, please contact either Jack Boss at <jfboss@oregon.uoregon.edu> (541) 346-5654, or Leigh VanHandel at <leighvh@darkwing.uoregon.edu>.

IMPORTANT DATES MENTIONED IN THIS NEWSLETTER

Dates published as of July 1. Consult the smt-list for updates!

SMT Deadlines

Diversity Grants for Attendance at Annual Meeting September 15
SMT Publication Subvention Grants (2nd round) September 15
Call for Papers, 2004 January 15

Deadlines for Applications, Proposals, and Articles

American Council of Learned Societies Fellowships October 1
Music Theory Society of New York State October 1
Translatio or Transmission of Culture October 1
National Humanities Center Fellowships October 15
Postdoctoral Fellowships 2004-5 October 15
Conference on Interdisciplinary Musicology October 31
New England Conference of Music Theorists November 1
Texas Society for Music Theory December 1
Music Theory Society of the MidAtlantic December 6
College Music Society January 5
13th International Conference on Nineteenth-Century Music January 9

Conferences, Meetings, and Symposia

Music and Gesture August 28-31
In(ter)discipline: New Languages for Criticism September 19-21
Messiaen Course September 29-October 1
International Musicological Colloquium Brno September 29-October 1
Conference on Music Information Retrieval October 26-30
Composers and Compositions of the Berlin Sing-Akademie November 6-8
Society for Music Theory November 6-9
Hector Berlioz in the Age of French Romanticism November 11-12
Vixen Muse: Hugo Wolf's Musical World November 23-25
Indiana University Biannual Research Symposium Spring 2004
Institute for Advanced Studies in Music Theory June 24-27
International Musicological Society July 12-17
International Society for the Study of Time July 25-31

Regional and Affiliate Society Meetings

Oklahoma Theory Round Table September 26
Texas Society for Music Theory February 27-28
Music Theory Society of New York State April 3-4
New England Conference of Music Theorists April
West Coast Conference of Music Theory and Analysis April
Canadian University Music Society May
Music Theory Midwest May 14-15
Western Ontario Graduate Music Symposium June
Florida State University Theory Forum TBA
Music Theory SouthEast TBA
Rocky Mountain Society for Music Theory TBA
South Central Society for Music Theory TBA
Music Theory Society of the MidAtlantic TBA