

SMT newsletter

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2003 Publication Awards

The winners of the 2003 SMT Publication Awards were announced following the Society's annual business meeting in Madison on Saturday, November 8, 2003. The award-winning publications were selected from a broad range of scholarly studies in music theory published over the last three years.

The 2003 Wallace Berry Award for a distinguished music theory book published within the last three years was presented to Fred Lerdahl for his *Tonal Pitch Space* (Oxford, 2001). Lerdahl's book presents "a perceptually based exploration of the principles that underlie attributions of musical structure. This ambitious and provocative treatise proposes a model of pitch proximity and stability, elaborating the author's earlier pioneering work on prolongational hierarchies. The model systematically interprets the traditional musical metaphors of tension, attraction, and function, and prompts an investigation into stylistic distinctions and continuities across 200 years of European music. Rich in theoretical detail, imaginative speculation, and analytical insight, this book promises to animate field-wide discourse for years to come." Professor Lerdahl is the Fritz Reiner Professor of Music Composition at Columbia University.

David E. Cohen, an Associate Professor of Music at Columbia University, won the 2003 Outstanding Publication Award for his article "The Imperfect Seeks its Perfection: Harmonic Progression, Directed Motion, and Aristotelian Physics" (*Music Theory Spectrum* 23/2, 2001). Cohen's article "moves historical theory one step closer to perfection. The winning article identifies the classical Greek origins of a cardinal principle of medieval contrapuntal theory, and shows that principle's influence on Zarlino, Rameau, and the modern theory of tonality." The Publication Awards Committee cited the article for its "magisterial command of ancient documents, and its imaginative and lucid engagement with them."

The Emerging Scholar Award, which is given for a book or article published within five years of the author's receipt of PhD, was presented to David Temperley, an Assistant Professor of Music at the Eastman School of Music, for *The Cognition of Basic Musical Structures* (MIT, 2001)—"a study of the 'infrastructure' of musical cognition. The monograph refines, quantifies, and coordinates preference rules via computational algorithms that derive basic cognitive structures. The architecture serves as a basis of original explorations of musical expectation, ambiguity, and the cognition of repertoires outside of the canon." The committee cited the book as "impressive in scope, meticulous in execution, and lucid in presentation."

A Special Citation was presented this year "to a tome, monumental in heft and scope, that has quickly secured life-time tenure as a central component of graduate training. The book, a comprehensive survey with multiple distinctive voices writing on multiple overlapping bodies of knowledge, highlights the coming of age of its topic as a sub-discipline and inter-discipline in English-language scholarship. The committee cites in particular the vision and persistence of its editor, who harnessed the centrifugal forces of thirty-one individual scholarly personalities to the services of a centripetally unified whole, thereby following his favorite composer, J.S. Bach, as an exquisite craftsman of harmonious polyphony." The winner of this Special Citation is the *Cambridge History of Western Music Theory* (Cambridge, 2002), edited by Thomas Christensen.

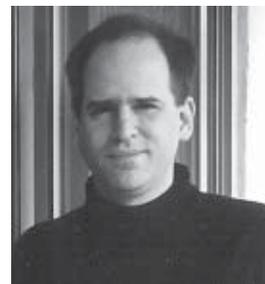
Members of the 2003 SMT Awards Committee were Richard Cohn (chair), Cristle Collins Judd, Harald Krebs, Phil Lambert, John Roeder, and Martin Scherzinger. All SMT members are strongly encouraged to engage in the coming year's award nomination process. Books and articles in English (excluding unpublished dissertations) published between 2001 and 2003 are eligible for the 2004 awards. A nomination form is enclosed with this edition



Fred Lerdahl
Wallace Berry Award



David E. Cohen
Outstanding Publication Award



David Temperley
Emerging Scholar Award



Thomas Christensen
Special Citation

**SOCIETY FOR MUSIC THEORY
2004 Executive Board**

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Warren Darcy, 2006
Oberlin Conservatory of Music
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SUNY-Stony Brook

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

Send materials at any time to:
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of the SMT Newsletter. Nominations should be directed to: Cristle Collins Judd, chair, SMT Awards Committee, Department of Music, University of Pennsylvania, 201 S. 34th Street, Philadelphia, PA 19104-6313. Nominations can be made by postal mail on the enclosed form, or online at <<http://www.societymusictheory.org/>>.

NEWS FROM THE SOCIETY

From the President

For those of us whose personal memories span the years going back to the meeting at Northwestern University in 1977 at which the Society for Music Theory was created, the world of music theory nowadays is incommensurably different from what it then was. There were many of us who were passionately interested in issues of musical structure, in the intersections between systematic aspects of structure and their manifestations in artistic creations, in the histories of thinking about those structures, in the relationships of those structures and histories to our musical perceptions and performance, in the crossroads between theoretical and historical knowledge, in the differing perspectives and passions that multiple groups of listeners brought to music, in musing about what might be brought to our thinking by the as yet unheard perspectives of those whose thoughts had not found a voice, and in a host of related topics. But the forums within which this thinking could flourish—journals, conferences, forums for less formal discussions, and the networks of personal relationships that stimulate new ideas—were quite limited.

The Society for Music Theory today, into its second quarter-century of existence, now provides the vibrant forum for this and so much more. Last November's annual meeting in Madison was attended by about half the Society's total membership (!). Papers on a broad range of topics, special-interest-group discussions, the wonderful performance of John Harbison's string quartet with John present at the following reception, the innumerable chance conversations inspired by papers or just by serendipitously overheard remarks from another conversation . . . perhaps even the full eclipse of the moon so generously arranged, I'm sure, by the Local Arrangements Committee to occur at dinnertime . . . all wove together to form the texture that each of us will remember in our own ways.

All this does not happen by chance. The founders of the SMT and all its early leaders worked diligently to bring their visions to life, and watched as a later generation of members has animated the Society with its new breath. Dozens of program committees and local arrangements committees have toiled to produce conferences; editors have maintained not one but two flagship journals, awards committees have devoted enormous amounts of time to honor those whose works have helped to shape the field, others have created the SMT's electronic means of communication and have served as officers, as members of the Executive Board, on committees, and in interest groups.

Perhaps no one has done more than Elizabeth Marvin, who has just completed her term as president and now steps into that odd role of past-president (probably meaning that she is tapped for her wisdom and experience, but that her e-mail in-box is much less crammed than before). Betsy, I dare say, has probably attended more annual meetings than any other member in the history of the Society. She's served in innumerable roles: on the Executive Board; editing the Newsletter; on the Publications, Nominating, Status of Women, and Professional Development committees; . . . and somehow she had the time and energy to move her own career ahead and also win the Young Scholar Award. During her term as president, a host of accomplishments and new initiatives came to fruition. We commemorated the Society's Twenty-Fifth Anniversary with a celebratory banquet, launched the first stage of the SMT-25 Campaign (realizing a dream of her past-president, Thomas Christensen), and redesigned *Music Theory Spectrum* and the Society's Web site. Betsy was also the first president to work in tandem with a professional Executive Director, a necessary adjunct to our all-volunteer Executive Board and officers, in a partnership to help run our ever more complex Society. Behind the scenes, she did all the other things that an SMT president does to keep the wheels whirring. On a personal level, she was immeasurably helpful to me in the transition year during which I was president-elect.

Indeed, Betsy can serve as an inspiration to all of us. The SMT operates largely because of the devotion and hard work of its members. The Society exists in a space that was void before its birth. And every one of the Society's activities came into being because someone thought it was important enough to do what it took to create it.

At this moment in the Society's history, with a membership around 1,000, with ever more effective outreach to graduate students, international members, and younger scholars, there are many things the Society can do to provide even more services to its members while promoting the field as a whole. The SMT-25 Capital Campaign is designed to do just that. Its first two projects, Research Grants for Emerging Scholars, and Grants for Special Conferences and Workshops, will promote new study by younger colleagues, as well as the dissemination of research, and increased collegiality. This will happen only with the support that each member can provide. The possibilities are limitless for these projects and for other projects yet to be established.

I urge each of you to consider how you might help the Society throughout its second quarter-century by volunteering your time, imagination, and energy, and also by helping us create new initiatives.

—Joel Lester

From the Vice President

As I begin my term as vice president, my duties are slowly being revealed to me in detail. One of my functions is to chair the committee that evaluates the Society's subvention grants. Information about these grants is provided elsewhere in this issue of the Newsletter. I encourage all members who require subventions for works accepted for publication to apply for the next competition; the postmark deadline is March 15. My duties also include acting as liaison for the Society's special interest groups, and for regional and affiliated societies. Any concerns that arise within these groups may be directed to me at <hkrebs@finearts.uvic.ca>; I shall do my best to assist in any possible way. I look forward to serving the Society for the next two years.

—Harald Krebs

Actions of the Executive Board

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

1. to approve the minutes of the 2002 Executive Board meeting in Columbus;
2. to continue purchasing general liability insurance annually;
3. to investigate the purchase of officers' and director's liability insurance;
4. to approve the treasurer's report for fiscal year 2002-3;
5. to reallocate our annual contributions to RILM (\$2,000), ACLS (\$440), and the National Humanities Alliance (\$500);
6. to investigate the need for a formal audit or a suitable alternative (who might provide such a service and at what cost?);
7. that we continue to use an accounting firm familiar with 501(c)(3) organizations to prepare our official financial documents for filing with the appropriate agencies on an annual basis;
8. to create an ad hoc Bylaws Revision Committee to propose revisions to the bylaws;
9. to allocate \$5,000 annually toward additional support or salary for the Executive Director;
10. to reallocate to the Diversity Committee \$2,000 for the Minority Travel Grant and \$1,000 for the International Travel Grant;
11. that the Executive Board advises the president to expand the Nominating Committee from three to five members; the committee shall nominate six candidates for election to the Executive Board to fill two open slots;
12. to allocate \$4,000 for the purchase of a new server;
13. to accept the proposal of the Networking Committee to restructure the SMT-list, to be replaced by two lists, SMT-announce and SMT-talk;
14. to seek a quote for the cost of implementing an online membership directory;
15. to identify the expenses of the Program Committee as part of the annual conference budget;
16. that the Executive Board endorses the two new fundraising initiatives of the SMT-25 campaign;
17. that the president work with other members to establish guidelines for the adjudication of the grants established by the SMT-25 campaign;
18. that SMT provide a delegate to the New Groves Online Advisory Board, appointed by the president.

—Gretchen Horlacher, Secretary

SMT Publication Subventions

Publication subventions are available from the Society for Music Theory and will be awarded on a competitive basis to any member in good standing. Awards are intended to reimburse authors for out-of-pocket expenses associated with the preparation and publishing of any article or book in the field of music theory that has been accepted for publication. Among the possible expenses to which the 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.

Applications should include **five copies** of the following five items:

1. A cover letter requesting a publication subvention, and including contact information.
2. A short abstract (approximately 1000 words) describing the work to be published and its contribution to the field of music theory.
3. A copy of the article in question, or in the case of a book, drafts of one or two representative chapters.

SOCIETY FOR MUSIC THEORY 2004 Committees

Publications Committee

Martha Hyde, chair
Brian Alegant
Mary I. Arlin
Michael Cherlin
Nicola Dibben
Michael Klein
Tim Koozin
William Lake

2004 Program Committee

Jonathan Bernard, chair
Helen Brown
Jane Clendinning
Yayoi Uno Everett
Taylor Greer
Richard Kurth
Joel Lester, *ex officio*

2005 Program Committee

Taylor Greer, chair

2004 Nominating Committee

Poundie Burstein, chair
Michael Buchler
Lori Burns
Lora Dobos
Robert Gauldin

Publication Awards Committee

Cristle Collins Judd, chair
Daniel Harrison
Ramon Satyendra
Martin Scherzinger
Fred Lehrdal
TBA

Committee on the Status of Women

Janna K. Saslaw, chair
Maureen Carr
Jean Hellner
Ellie Hisama
Shaughn O'Donnell
Laurel Parsons
Deborah Rifkin
Matthew Shaftel
Joseph Straus
Leigh VanHandel

Publication Subventions Committee

Harald Krebs, chair
Michael Cherlin
Martha Hyde
Judith Lochhead
David Temperley

Membership Committee

TBA, chair
John Cuciurean
Peter Kaminsky
Nancy Rao
Janna Saslaw

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**SOCIETY FOR MUSIC THEORY
2004 Committees, continued**

Committee on Diversity

Nancy Rao, chair
Frederick Bashour
Matthew Bribitzer-Stull
Jocelyn Neal
David Pacun
Sevin H. Yaraman

**Professional Development
Committee**

John Cuciurean, chair
Steven Bruns
Gretchen Foley
Christopher Hasty
Anne Hawkins
Aine Heneghan
Joel Phillips
Todd Waldman
Robert Zierolf

Networking Committee

Eric Isaacson, chair
Michael Buchler
Nora Engebretson
David Hainsworth
Martha Hyde, *ex officio*
Tim Kozzin
Robert Kosovsky
Joel Lester, *ex officio*
Panos Mavromatis
David Neumeyer
Richard Plotkin
Ciro Scotto
Leigh VanHandel
Brent Yorgason

Editors

Brian Alegant, Editor
Music Theory Spectrum
Brian Hyer, Reviews Editor
Music Theory Spectrum
Tim Kozzin, Editor
Music Theory Online
Jack Boss, Reviews Editor
Music Theory Online
Mary I. Arlin, Editor
SMT Newsletter

**Music Theory Spectrum
Editorial Board**

Brian Alegant
Richard Bass
Candace Brower
Michael Cherlin
Dora Haninnen
Richard Hermann
Michael Klein
Harald Krebs
David Kopp
Justin London
Severine Neff
Jay Rahn
Philip Rupprecht
Frank Samarotto

(continued, p. 5)

4. A letter to the author from the publisher or journal editor, confirming acceptance of the publication, and informing the author about expenses that the publisher or journal will not cover.
5. 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; however, 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 Society's vice president, Harald Krebs. The other members include Martha Hyde of the Publications Committee, Judith Lochhead of the Society's Executive Board, Michael Cherlin, and David Temperley. Applications for the spring round should be sent to: Victoria Long, Executive Director, Society for Music Theory, 405 Thornwood Drive, Chapel Hill, NC 27517. Any questions may be directed to the vice president at <hkrebs@finearts.uvic.ca>.

Fall 2004 Publication Subvention Awards

I am pleased to announce that in the Fall 2003 round of competition, the Publication Subventions Committee awarded two subventions: to Robert Hatten for his book *Interpreting Musical Gesture, Topics, and Tropes*, to be published by Indiana University Press; and to Harald and Sharon Krebs for their book *My Songs Are My Diary: The Life and Songs of Josephine Lang*, to be published by Oxford University Press. We congratulate the winners and look forward to the publication of their books.

—William Caplin, outgoing vice president and chair, Publication Subventions Committee

Committee on Diversity

The SMT Committee on Diversity has continued to work on a number of projects to fulfill the Committee's charge to promote diversity—of ethnicity, culture, values, and perspectives. Currently we offer two travel grants to defray the cost of attending the annual SMT meeting: Minority Travel Grants and Travel Grants for Scholars residing outside of North America. This year Minority Travel Grants to attend the Madison meeting were awarded to the following graduate students in music theory and related fields: Christopher Endrinal, Clare Eng, Hubert Ho, Angela Lawrence, and Tim Saeed. Travel Grants for Scholars residing outside of North America were awarded to Aine Heneghan, Clemens Kemme, and Susan L. Kim. The two travel grants are available for the 2004 joint SMT/AMS meeting in Seattle. Please note the application deadline is September 12, 2004. For details, please see the committee Web site: <http://www.unc.edu/depts/music/SMT_Diverse/travel-grant.html>.

We thank our retiring members—Steve Lindeman, Jocelyn Neal, and John Rahn—for their wonderful contributions and commitment to various projects initiated by this group. We extend special thanks to Jocelyn for an excellent job in maintaining the committee Web site.

The committee has devoted its work to expanding and extending the field of music theory into a more diverse range of musical traditions, performance practices, and cultural contexts. We welcome your ideas, inquiries, and participation. Please feel free to address your concerns to the chair of the SMT Committee on Diversity: Nancy Yunhwa Rao, School of Music, Florida International University, Miami, FL33199; <nnyrao@ureach.com>.

Membership Committee

At the annual business meeting for SMT in Madison, Chair Joseph Kraus reported a slight decline in individual members, particularly among students. However, SMT Treasurer Claire Boge reported a last-minute surge in renewals just before the conference, which should bring the total count into line with the previous year. On a more positive note, institutional subscriptions to *Music Theory Spectrum* rose by 6.6%, indicating success in our recent efforts to recruit libraries in America and Europe. Demographic representation in the society is stable, with a broad distribution of members among different age brackets and professional ranks. The Membership Committee includes John Cuciurean (Professional Development Committee), Peter Kaminsky (Executive Board Member), Nancy Rao (Committee on Diversity), and Janna Saslaw (Committee on the Status of Women).

—Joseph Kraus, outgoing chair

Committee on Professional Development

The Society for Music Theory's Professional Development Committee is pleased to report that the Graduate Student Breakfast at the 2003 SMT Conference in Madison was attended by more than 60 graduate students, who took full advantage of this opportunity to meet, greet, and socialize while enjoying breakfast sponsored by the Society and hosted by the PDC. Details regarding next fall's Graduate Student breakfast will be available in the 2004 Joint SMT/

AMS Meeting program and in the August edition of the Newsletter. Please encourage your students and graduate student colleagues to attend this event.

The Conference Guides program was also in operation at the 2003 meeting, and it will continue next year. This program matches up newcomers to the annual meeting with experienced conference-goers, who then arrange to meet for a cup of coffee and chat or to go together to a meeting session. Those wishing to either serve as a guide or have a guide may check the appropriate boxes on their 2004 Conference Registration form.

The Mentoring program also continues this year, with a new web form on the SMT server. The PDC is seeking members of the Society who will be willing to serve as mentors; this will allow us to make pairings as requests come in. Music theorists at any career stage may either volunteer to be a mentor or request a mentor, and it is possible to mentor someone earlier in their career while seeking the assistance of a mentor for your own career development. The web form includes a place to specify which issues the mentor pairing will address. Check the SMT Web site for more information.

Based on the success of the Curriculum Vitae review element of the PDC session at the 2002 SMT meeting, the PDC will be making a time available at the meeting each year for those who are currently applying for positions and graduate students who will be applying in coming years to have their CV and cover letter reviewed by senior members of the Society, and to receive one-on-one guidance on improving these essential job application documents. For the 2004 meeting, the PDC has proposed a session on Writing for Publication.

John Cuciurean has agreed to serve as chair of the Professional Development Committee, as current chair Jane Piper Clendinning's term ended as of the 2003 SMT conference; Beth Crafton Bowers, an energetic and active student member of the PDC, completes her term also. The committee welcomes new members Gretchen Foley (University of Nebraska-Lincoln) and Aine Heneghan (Trinity College, Dublin), whose terms on the committee will be from 2004-06. Current members Steven Bruns (University of Colorado-Boulder), Todd Waldman (Yale University), and Robert Zierolf (University of Cincinnati) will serve through SMT 2004; Joel Phillips (Westminster Choir College of Rider University), Christopher Hasty (Harvard University), and Anne Hawkins (University of South Florida) through SMT 2005. Those with suggestions regarding future activities of the Professional Development Committee may contact any current member or the chair to share your ideas for ways this committee may continue to serve the professional development needs of the music theory community.

—Jane Piper Clendinning, outgoing chair

Networking Committee

Beginning in early December, we again began having troubles with Boethius, the SMT file server. This has affected the SMT Web site, including *Music Theory Online*, as well as all e-mail lists hosted on Boethius. Fortunately, smt-list has been hosted on another server and has not been affected. Service was restored in early January. Meanwhile, in the Madison meeting the Executive Board approved funds for a new server. We are pleased that the University of Texas at Austin has agreed to take over as host of our server. There, it will be under the care of an experienced system administrator, which, together with the improved hardware and more stable software configuration, will improve reliability of our network operations.

The Executive Board has also approved changes in the society's electronic mail lists. Smt-list will be replaced with two new lists. The first, smt-announce, will be for announcements of interest to members of the professional music theory community. These might include items such as conference announcements, calls for papers, new journal issues, new books, job postings, and advertisements for commercial products (with limitations). The second list, smt-talk, will be a forum for the discussion of topics of interest to the professional music theory community. It is intended to facilitate communication among music theorists by providing a forum for the sharing, discussion, and debate of ideas; for posting questions; and for gathering information. The new structure is designed so that Society members who do not want to receive the volume or type of mail generated by smt-list will still be able to receive announcements that remain of professional interest to them. Both lists will be moderated, and cross-posting will not be allowed. More detailed guidelines will be posted at the time the new lists are started, which will occur shortly after the new server is in place. Further information on the transition will be sent to smt-list and posted on the SMT Web site.

One of the major projects for the coming year will be implementation of a new online membership database, which will allow people to join the Society, change their membership information (address, etc.), subscribe to e-mail lists, and vote in online elections more easily.

—Eric Isaacson, chair

Publications Committee

The publications of the Society continue to thrive. Daniel Harrison completed his three-year term as editor of *Music Theory Spectrum* and has been succeeded by Brian Alegant. Adjudications from March 2003 to October 2003 were completed for 39 submissions and 5 were accepted for publication (13%). (This number includes 13 submissions from the previous editorship that were eventually rejected or resubmitted.) As in recent years, the most submissions were received in post-tonal topics (16), with far fewer in tonal topics (5), in history of theory (5), in aesthetics and philosophy (8), and in popular and early music (5). With his first issue forthcoming, Professor Alegant is particularly concerned that submissions continue to

SOCIETY FOR MUSIC THEORY 2004 Committees, continued

Music Theory Online Editorial Board

Nicola Dibben
Marion Guck
Robert Hatten
Julian Hook
Tim Koozin
Andrew Mead
Peter Schubert

Local Arrangements

2004 for Seattle: James
Denman (with Stephen
Rumph, AMS chair)
<srumph@u.washington.edu>
2005 for Boston: David Kopp
and Deborah Stein, co-chairs
2006 for Los Angeles: TBA

SMT-25 Campaign Committee

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

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be reviewed within three months. To help insure this goal, the Publications Committee recommended to the Executive Board that the *MTS* Editorial Board be expanded by one member in each of the next three years, bringing the total number up to 15 from its current 12; this recommendation was accepted by the Executive Board. Because of the varying amount of institutional support provided to past editors of *Spectrum*, the Publications Committee recommended to the Executive Board that it provide adequate funds to future editors, if needed, for editorial operations; the Executive Board accepted this recommendation.

Last year the Publications Committee voiced concern about the small number of

**SMT Membership Reminder:
It's Time to Renew**

SMT members whose membership is not current still receive the February issue of the SMT Newsletter. To receive future mailings, including *Spectrum* and the August Newsletter (containing conference information), make sure to renew your membership now. SMT dues are payable by VISA or MasterCard, as well as by personal check or money order in U.S. funds. Send membership renewals to *Music Theory Spectrum*, University of California Press, Journals Division, 2000 Center Street, Suite 303, Berkeley, CA 94720-1223.

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

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

Reminder

The University of California Press handles SMT's membership list. When you renew your subscription, you are renewing your membership in SMT automatically.

Moving?

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

acceptances of articles by women in *MTS* and asked the Editor to explore possible reasons. After reviewing data for his three-year term from a number of different perspectives, Professor Harrison concluded that while the acceptance rate for submissions by women (19%) was close to the overall historical average (20%–25%), there were proportionately fewer submissions from senior women (associate professor and professor). Because the acceptance rate for senior scholars in Vol. 23–25 was approximately 56%, fewer submissions by senior women accounts in large part for under representation of women in *MTS*. However, this fact alone can be somewhat misleading since the proportion of senior women in SMT is far smaller than that of senior men and of women in more junior ranks.

Brian Hyer has now completed his term as Reviews Editor of *Spectrum*, one marked by reviews of books from a remarkably broad range of intellectual interests. Of special interest is the upcoming reviews forum on *The Cambridge History of Western Music Theory*. While last year there was a noticeable decline in publications received, this year there has been an

2003 SMT Program Committee Report

After having invited Janet Schmalfeldt to present the 2003 Keynote Address in Madison, the Program Committee met in March 2003, to select presentations from among proposed papers and special sessions. Committee members included Jonathan Bernard, Norman Carey, John Covach, Walter Everett (chair), Ellie Hisama, Elizabeth West Marvin (*ex officio*), and Lawrence Zbikowski. The Committee had received 156 individual proposals and nine special-session proposals entailing another 40 papers. As stated in the Call for Papers, special-session contributions were considered individually as well as session constituents, and the Committee exercised its prerogative by adjusting proposed special sessions in three instances. The Committee accepted 57 individual papers (37% of those proposed) and an additional 27 papers (67%) as part of six special sessions.

Following are numbers of accepted and proposed papers by topic; special-session papers are included, and many fall into more than one category:

A. Periods/Genres:	Accepted	Proposed
Pre-Baroque	1	3
Baroque	8	15
Classical Period	0	7
19th-century	12	30
20th-century	36	79
B. Approaches/Topics:		
critical/philosophical	12	33
computer-related	4	8
contour/gesture/motive	3	10
feminist/gender	6	9
form	9	23
harmony/tonality/counterpoint	15	31
history of theory/document study	16	24
jazz/popular music	16	34
mathematical	2	4
media/publishing	1	6
neo-Riemannian/transformational	5	11
pedagogical	10	15
perception/cognition	5	16
performance/bodily issues	7	14
rhetoric/hermeneutic	1	6
rhythm/temporality	10	20
Schenkerian	8	14
semiotic	4	5
set-class/12-tone	9	14
song/opera/vocal music	12	26
timbre/texture/register	2	9

Below is a tabulation by gender of individuals who submitted proposals. These figures are estimates only, based on given names. Multiple proposals from a single person are counted only once; all presenters are counted for session proposals.

	female	male	totals
rejected	28	90	118
accepted	21 (23%)	72 (77%)	93
totals (proposed)	49 (23%)	162 (77%)	211

—Walter Everett, chair

increase—although the decline in the number of books explicitly devoted to music-theoretical or analytical topics continues.

Under the able editorship of Tim Koozin, four issues of *Music Theory Online* were published in 2003. These issues include a total of 16 items: 9 articles, 3 SMT banquet speeches, 2 book reviews, 1 conference review, and 1 commentary. This represents a marked increase over last year's output. This past year, *MTO* received 20 submissions, an increase of 6 (42%) over last year. Of these 20 submissions, 8 (45%) were accepted. Professor Koozin is particularly grateful for the fine work of Brent Yorgason as managing editor. Jack Boss has served as an excellent reviews editor this past year; he has commissioned a number of reviews of books that cover a broad range of topics.

Now in the final year of her second term as Newsletter editor, Mary Arlin continues to do a superb job of getting the Newsletter out on time, packed as always with up-to-date and accurate information. She also continues to be grateful to the membership for their conscientious forwarding of news and events of interest to the Society at large. The Executive Board has asked the Publications Committee to make a recommendation this Spring about possible changes in content and format for the Newsletter, at which point a new editor will be appointed. The Society is immensely grateful for Professor Arlin's generosity and hard work over the past years—she will be very hard to replace.

Lastly, the Publications Committee recommended to the Executive Board that SMT be represented on the Advisory Panel of *Grove Music Online*, newly acquired by Oxford University Press; the Executive Board accepted this recommendation.

—Martha Hyde, chair

Committee on the Status of Women

The committee would like to thank departing members Teresa Davidian, Patricia Hall, and Nancy Rogers for all their hard work. We welcome new members Ellie Hisama, Deborah Rifkin, and Joseph Straus. The continuing committee members are Maureen Carr, Shaun O'Donnell, Janna Saslaw (chair), Matthew Shaftel, Leigh VanHandel, and student members Jean Hellner and Laurel Parsons. The CSW wishes to remind all who write letters of recommendation that they should not make any comments about or references to the applicants' personal lives: marital status, health issues, sexual orientation, race, ethnicity, etc.

At the national meeting in Madison, the CSW presented its special session, "Feminist Pedagogy and Music Theory." The session included papers by Susan Cook (University of Wisconsin–Madison), Elizabeth Sayrs (University of Saskatchewan), and Gillian Rodger (University of Wisconsin–Milwaukee); the respondents were Lori Burns (University of Ottawa) and Fred Maus (University of Virginia). Susan's paper was entitled "Theorizing Globally, Teaching Locally." She pointed out that we must always "strive for larger, wider-ranging views," incorporating interdisciplinary work, even if this is a difficult task. Elizabeth Sayrs spoke about "Resources for Feminist Pedagogy and Music Theory." She discussed the dynamics of relationships not only between teachers and students of different class, gender, and racial backgrounds, but also the relationship between teachers and their mentors and other authority figures. We hope to be able to include her bibliography on the CSW Web page soon. Gillian Rodger's paper dealt with "Practicing Feminist Pedagogy in the Music Classroom." As an ethnomusicologist, she places music within the ideological arguments of a particular time, simultaneously highlighting similar arguments in the present day. Fred's and Lori's responses discussed the methodology of music theory, key points in bringing feminist approaches to the classroom, and the obstacles faced when one challenges accepted categories in our field.

Anyone interested in the work of the CSW is invited to join our discussion group, the CSW-affiliates list. Please send an e-mail to <major@lists.stanford.edu> with the text "subscribe csw-affiliates" in the body of the e-mail.

—Janna Saslaw, chair

SMT/AMS Seattle 2004

The Society for Music Theory and the American Musicological Society will hold their 2004 national meetings jointly in the Queen City of the Pacific Northwest, Seattle. Dubbed also the Emerald City, Seattle rests as a green isthmus between lakes, bays, and Puget Sound. Ringed by the Cascade and Olympic ranges, dominated by the glacial majesty of Mount Rainier, Seattle combines urban sophistication with stunning natural beauty. Despite a reputation for rain, the city enjoyed a remarkably warm summer and a clear, sunny fall this year. November brought mostly crisp blue days, flaming leaves, and a shimmering halo around the skyline and mountain peaks.

The combined meeting will take place November 11–14 at the Sheraton Hotel, in the heart of downtown Seattle. Members can stroll to the famed Pike Place Market, the Seattle Art Museum, or Benaroya Hall, home of the Seattle Symphony. On a sunny day, nothing beats a ferry ride across Puget Sound for a stunning view of the city and its surroundings. Or take a short ride on the monorail, leading to Seattle Center and the Experience Music Project (EMP), where members can admire Frank O. Gehry's bold architecture and explore the leading interactive museum of American popular music.

Superb restaurants abound within easy walking distance. Nationally acclaimed local chefs have placed the city solidly on the map of international cuisine. The regional bounty is rich:

SOCIETY FOR MUSIC THEORY Abbreviated Statement of Revenues, Expenditures, and Changes in Fund Balance 10/31/02–10/30/03

Revenues:

Income from UCPress*	\$27,225.88
Proceeds from 2002 Conference	12,949.98
Interest income	1,419.75
Voided check	<u>178.07</u>
	\$41,773.68

Expenditures:

Newsletter	\$5,413.84
Music Theory Online	4,350.75
SMT website	1,835.07
2003 Conference (Program Committee)	7,497.82
Grants and Awards	4,564.22
ACLS and NHA dues	940.00
RILM Donation (2003)	2,000.00
Secretary	1,231.33
Treasurer	1,172.31
Executive Director	<u>5,850.06</u>
	\$34,855.40

Summary:

Total revenues	\$41,773.68
Total expenditures	<u>-34,855.40</u>
Revenues minus expenditures	\$6,915.28

*UCPress transactions:

Total income	\$93,201.62
Production costs	-33,578.58
Promotion and membership services	-4,436.67
Press fee	<u>-27,960.49</u>
Balance to SMT	\$27,225.88

TOTAL ASSETS**

\$80,813.24

**Not including SMT-25 Account Balance.

The full fiscal report for the Society, 2002–03, is available from Claire Boge and was distributed at the business meeting in Madison.

salmon, shellfish, sweet onions, mushrooms, stone fruits, berries, and asparagus. The culture overflows with liquid delights—coffee, microbrews, and wine. Given its easy proximity to the Pacific Rim, Seattle's collaborative cuisine also takes full advantage of Asian ingredients and embraces the city's many cultural influences to create cutting-edge fusions and ambrosial works of art.

This year's special entertainment spotlights Seattle's early-music scene. The Early Music Guild will host Andrew Manze

and the English Concert, who perform instrumental works of the Italian Baroque. Gallery Concerts and Seattle Early Dance will present a program of French Baroque ballet, accompanied by Janet See, Margriet Tindemans, and Jillon Stoppels Dupree. Rounding out the genres, Seattle's Tudor Choir will combine with Portland's Cappella Romana to present an East-West program of vocal polyphony, balancing Byzantine chant, English Renaissance motets, and the work of Canadian-Greek composer Christos Hatzis. More modern tastes may prefer the Seattle Chamber Players' program of works by George Crumb, John Cage, and Earle Brown. And the Seattle Symphony, conducted by Gerard Schwarz, offers an evening of Viennese Romanticism, featuring Brahms's Second Symphony, Beethoven's Egmont Overture, and Karl Goldmark's Violin Concerto. In recognition of Seattle's reputation as the capital of alternative rock, an excursion to the EMP will feature a special performance by the rising Seattle band Visqueen.

The AMS meeting Web site <www.ams-net.org/seattle> is taking shape and will continue to grow between now and the meeting. Stay tuned for travel and registration information, roommate services, student activities, concert ticket purchases, and so on. We look forward to welcoming you to the Northwest!

—James Denman, SMT Local Arrangements, with gratitude to Stephen Rumph and The Seattle Convention and Visitors Bureau <<http://www.seeseattle.org/>>

NEWS FROM THE MUSIC THEORY INTEREST GROUPS

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://smtmcg.acs.unt.edu/>> 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. The Web site includes instructions for automatically subscribing to the mailing list; any person experiencing trouble subscribing to the mailing list may contact Phil at <baczewski@unt.edu>. Other questions concerning MCG may be addressed to its chair, Steve Larson, University of Oregon, School of Music, 1225 University of Oregon, Eugene, OR 97403-1225; <steve@uoregon.edu>.

SMT ONLINE ADDRESSES

- SMT homepage: <<http://www.societymusictheory.org>>
- MTO homepage: <<http://www.societymusictheory.org/mto>>
- List managers:
 - <smt-list@mail.list.ucsb.edu> (smt-list)
 - <mto-list@societymusictheory.org> (mto-talk)
 - <mto-manager@societymusictheory.org> (mto editor)
- System Administrator: <sys-admin@smt.ucsb.edu>
- Other addresses: <addresses@smt.ucsb.edu>
- Online Directory: SMT is currently working with the University of California Press (who manages our membership lists) to develop an online directory.
- RILM (replacement for the SMT bibliographic database): <<http://rilm.cic.net>>

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

SMT-Jazz

At the SMT 2003 national meeting in Madison, the Jazz Special Interest Group (SMT-Jz) presented its seventh consecutive special session. The session, "Consonance and Dissonance in Jazz," was held on Thursday, November 6, 7:30 p.m., at the Monona Terrace Convention Center. Papers were read by James McGowan, Henry Martin, Michael Buchler, Adam Ricci, and David Feurzeig. SMT-Jz thanks Bob Wason (Eastman School of Music), who served as chair of the SMT-Jz Reading Committee; he organized the special session and moderated the discussion. Assisting him were Keith Waters (University of Colorado–Boulder) and Rick Hermann (University of New Mexico). SMT-Jz thanks them for their work as well. Together, the committee selected the program from anonymous e-mail submissions of proposals. Bob wrote the cover proposal to the SMT program committee. Another notable event at the conference was the sixth annual SMT-Jz jam session. It took place at the convention center on Saturday evening, November 8. Special thanks go to Patricia Julien (University of Vermont) who has helped organize this event annually since its inception.

At the 2002 business meeting in Columbus, Patricia Julien proposed establishing an SMT-Jz Award for Jazz Scholarship. During 2003, she served as chair of a committee (with Cynthia Folio, Robert Hodson, and Steve Lindeman) that researched various options and presented the group with a proposal. The committee's recommendations were debated energetically, with strong opinions both pro and con. Ultimately, their proposal was amended and then adopted. Here are the salient points that were voted on:

- The award will be a citation and will be bestowed occasionally.
- Books, articles, theses, dissertations, and delivered conference papers in English and from the preceding five years will be eligible.
- Self-nomination is not allowed; in order to be eligible, nominations from three people are necessary.

Currently, Henry Martin, SMT-Jz chair, is discussing the implications of the award with the SMT Executive Board.

At the business meeting, SMT-Jz also decided to determine the topics for special sessions beyond 2004 so that any interested SMT members can prepare research. These are the topics for the next three meetings: Boston 2005: Chord-scale theory; Los Angeles 2006 (with AMS): Analysis symposium on the Miles Davis album "Kind of Blue"; 2007: Reharmonization. Henry Martin will continue as chair of SMT-Jz. He can be reached at <martinh@andromeda.rutgers.edu> or at the Department of Visual and Performing Arts, Rutgers University–Newark, Bradley Hall, Newark, NJ 07102; (973) 353-5119, Ext. 49, or (212) 595-4681. Anyone wishing to join the SMT-Jz listserv should send an e-mail to Steve Larson with this request: <steve@darkwing.uoregon.edu>.

Music Theory and Philosophy

A group of SMT members interested in music theory and philosophy met at this year's conference to discuss possibilities for the collective pursuit of this interest. At once the internal diversity of this interest appeared as its most distinctive characteristic. Asked to introduce themselves and their philosophical concerns, the people present introduced a bewildering variety of topics (sketchily indicated below). Strong consensus emerged on one point: that reading and discussion should be the group's main activity, not the presentation of sessions on single predetermined topics. Whether and how this will be workable remains to be determined; it depends first on participants' willingness to reintroduce themselves on the group's e-mail list (thoughtfully created for us by Fred Everett Maus). To subscribe, please go to <<https://list.mail.virginia.edu/mailman/listinfo/mtp-l>> and propose topics or texts that others might join in pursuing.

The following list of topics mentioned may not succeed in being comprehensive, but it should succeed in demonstrating the range of what people would like to discuss:

- 1) philosophy of mathematics, specifically category theory;
- 2) resemblance theories of expression;
- 3) phenomenology;
- 4) hermeneutics (Gadamer);
- 5) possible worlds;

- 6) Adorno, as a point of intersection of many topics, including the imitation of artworks in writing about them, and the transition from late romanticism to modernism;
- 7) feminist philosophy, particularly its distinctive models of relations;
- 8) a number of issues connected to commerce and politics;
- 9) time: many writers were mentioned here, including Bergson, Hasty, Heidegger, and Stambaugh (a writer about Buddhism);
- 10) better formulation of the questions that music theory might be trying to answer;
- 11) ethics of analysis, including explicit consideration of topics, language, and audiences.

Please join the list, and join one or more of the groups that form within it. We hope to create opportunities for learning, as well as for the development of the decentralized ways of proceeding that our meeting seemed to suggest.

Music Informatics Group

The music informatics group (MIG) is intended for music theorists involved in research involving information technologies. It had its inaugural meeting during the November conference in Madison. A special session was held on Thursday night, with presentations by Panos Mavromatis and Matthew Brown; Marcus Castrén, Mikael Laurson, and Mika Kuuskankare; Timothy Koozin; and Eric Isaacson and Brent Yorgason. At the group's organizational meeting, one priority that was agreed upon was to work to establish an open database of encoded music to support computer-based music research. A proposal for a special session is planned for the 2004 SMT meeting. The Music Informatics Group maintains an e-mail list. Interested people may subscribe through a link on the group's Web site: <<http://theory.music.indiana.edu/smtmig/>>.

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, encouraging more scholars of music theory to engage popular repertoires, and encouraging scholars of popular music to make effective use of musical analysis and theory. The Popular Music Interest Group presented its fifth special session at the SMT annual meeting in Madison: "From Motive to Mixdown: Influence, Inspiration, and Innovation in Popular Music." The session was moderated by Adam Krims and presentations were given by John Brackett, Jocelyn Neal, Andrew Flory, and David Carson Berry.

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 <<http://listserv.unc.edu>>. Use the "Search for List"

SMT Nominations

SMT offices open for the 2004 election include president-elect, secretary, and two members of the Executive Board. SMT members who would like to submit nominations for president-elect or Executive Board Members should contact Poundie Burstein, chair, SMT Nominating Committee, Hunter College, 695 Park Avenue, New York, NY 10021; <poundie@aol.com>. According to SMT bylaws, nominations for secretary are made to the SMT Executive Board; suggested nominees for this office should be directed to Joel Lester, SMT President, Mannes College of Music, 150 West 85th Street, New York, New York 10024; <lesterj@newschool.edu>. Self-nominations are perfectly acceptable. The deadline for all nominations is April 1.

command to find "pop-analysis." This will take you straight to a window where you can type in your name and e-mail address to subscribe. The new chair of SMT-Pop for 2004 will be Jocelyn Neal. Anyone interested in the group may contact her either at: Department of Music, University of North Carolina at Chapel Hill, CB #3320 Hill Hall, Chapel Hill, NC 27599-3320, or via e-mail at <jneal@email.unc.edu>.

Pedagogy Interest Group

At the recent SMT meeting in Madison, the Pedagogy Interest Group sponsored a session devoted to current theory and aural skills curricula. Papers were read by Richard B. Nelson (Cleveland Institute), who chaired both the session and the selection committee; Anthony J. Kosar (Westminster Choir College), Theodore K. Matthews (Agnes Scott College), Teresa Davidian (Tarleton State University), Susan Piagentini (Northwestern University), and Donald Watts (Towson University). Proposals have been solicited for a 2004 session about the teaching of musical form. These will be read blindly and selected by a committee consisting of Donald Watts (committee chairperson, Towson University), Jean Hellner (Concordia College), Damon Sink (University of Dayton), and John Lane (Wheaton College). At our group meeting, Clemens Kemme, a colleague from Amsterdam, spoke about his experiences teaching form by coaching solo performers and ensembles in master-class formats. The group found his remarks interesting and decided to form a subcommittee that will propose a special session in this format for the 2005 meeting. Gerald Zaritzky (New England Conservatory) volunteered to serve as committee chair. He will be assisted by Diane Luchese (Towson State), Glen Wegge (Luther College) and Clemens Kemme (Amsterdam).

After a long battle with cancer, John Clough, Snee Professor at State University of New York at Buffalo, left us. He passed peacefully in his sleep on September 2, 2003. John's contributions in music were many: His introductory theory text, coauthored by Joyce Conley and Claire Boge, is in its third edition. He is well known for his work in diatonic theory and neo-Riemannian theory, receiving the SMT Outstanding Publication Award in 1993 for the ground breaking work on maximally even sets, which I was honored to have coauthored with John. He was the originator and principal organizer of the SUNY-Buffalo Working Group, which organized a series of symposia at SUNY-Buffalo in 1993, 1997, and 2001. The papers given at the 1997 symposium focused on neo-Riemannian theory and were published as a collection in a special issue of the *Journal of Music Theory*, 42.2 (1998). John also served as editor of *Music Theory Spectrum* from 1986 through 1988.

John's teaching career began at the Oberlin Conservatory of Music, followed by a position at the University of Michigan. His last post was the prestigious Snee Chair in the Music Department at SUNY-Buffalo. As those who knew John would testify, John always had time for students, colleagues, and friends. He was a great organizer and motivator, and he had the remarkable gift of asking the right question or making the right suggestion that would lead to new and fruitful discoveries in one's research. In his own research, John often integrated mathematics and music theory. His works with Gerald Myerson on Cardinality equals Variety were published in both music theory and mathematics journals (see *Journal of Music Theory*, 29.2 (1985) and *American Mathematical Monthly* 93.9 (1986)). This marriage of disciplines can be seen in most of his work.

In his spare time, John had two passions. He enjoyed running and ran marathons (26+ miles) well into his 60s. His other passion was playing blackjack, and he was good! He knew the odds and taught himself how to count and wager bets. I played at tables with him many times, and he would almost always win. Unlike John, I almost always lost.

John will be missed!

—Jack Douthett

Future SMT Meetings

2004	November 11–14	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)

NEWS ITEMS

Award

The winners of the thirty-sixth annual ASCAP Deems Taylor Awards for outstanding print, broadcast, and new media coverage of music were honored at a special reception on December 4, 2003 at the Walter Reade Theatre in New York City. Lewis Rowell (Indiana University) was honored with an ASCAP/Deems Taylor award for his article "New Temporal Horizons and the Theory of Music" published in *Music in the Mirror: Reflections on the History of Music Theory and Literature for the 21st Century*, ed. Andreas Giger and Thomas J. Mathiesen (University of Nebraska Press, 2002). Professors Giger (Louisiana State University) and Mathiesen (Indiana University) also received ASCAP/Deems Taylor awards as editors of the book.

New Publication

In October 2003, Routledge Press (New York and London) published Benjamin Ayotte's book, *Heinrich Schenker: A Guide to Research*, the first book-length Schenkerian bibliography. Ayotte, a PhD candidate at Michigan State University, received a SMT Publication Subvention Grant for this book in 2002.

American Mathematical Society

The American Mathematical Society and the Mathematical Association of America hosted a special session, "Mathematical Techniques in Musical Analysis," at their national joint meeting in Phoenix, Arizona, January 7–10, 2004. The special session was co-organized by Robert Peck (Louisiana State University) and Judith Baxter (University of Illinois at Chicago). Authors and presenters of talks at the meeting were: Julian Hook, Ian Quinn, Edward Gollin, Michael Buchler, Jack Douthett, Richard Plotkin, Stephen Soderberg, Guerino Mazzola, Moreno Andreatta, Thomas Noll, Robert Peck, Jon Wild, Murray Bremner, Mik Bickis, Anja Volk, Michel Broué, David Clampitt, Norman Carey, Vittorio Cafagna, Domenico Vicinanza, Richard Krantz, Ciro Scotto, Robert Morris, Chantal Buteau, Clifton Callender, Franck Jedrejewski, Nora Engebretsen, and Adrian Childs.

Plans are being made for another special session at the AMS/MAA joint national meeting in New Orleans, LA, in January 2007. For more information about this meeting (or the Phoenix meeting), please contact Robert Peck either at <rpeck@lsu.edu>, or at the following postal address: School of Music, Louisiana State University, School of Music, Baton Rouge, LA, 70803.

Society for Music Analysis

Following the recent elections of the Society for Music Analysis, the newly elected president, Dr. Amanda Bayley of the University of Wolverhampton, is keen to increase the international standing of the Society and would welcome new members from overseas. Forthcoming events are listed separately in this Newsletter and conference details are regularly updated on the Web site at <<http://www.sma.ac.uk>>.

The SMA aims to improve its international profile by collaborating with European and North American organisations through sponsored conference sessions, themed events, and joint conferences. The breadth and variety of events associated with the SMA reflect music analysis in its broadest sense and current developments in musicology.

The SMA is particularly interested in developing links with composers and performers as well as academics, and encouraging interdisciplinary discourse.

SUMMER DEVELOPMENT OPPORTUNITIES

Institute for Advanced Studies in Music Theory

(June 24–27, 2004)

The Institute for Advanced Studies in Music Theory is a premier professional think tank dedicated to communal inquiry at the highest level of scholarship. Celebrating its fourth consecutive year as an independent, privately supported innovation in our field, the Institute is pleased to announce its annual summer Institute at Mannes College of Music in New York City from June 24–27, 2004 on the topic of Musical Form.

The Institute for Advanced Studies in Music Theory provides a unique opportunity for outstanding scholars from around the world to gather in a collegial setting to intensively explore a different topic each year through a comprehensive series of participatory workshops, plenary sessions, and special presentations emphasizing interactive dialogue and debate under the expert guidance of a rotating faculty of peers. Previous topics were Historical Music Theory (2001), Schenkerian Analysis (2002), and Transformational Theory (2003). Future topics include Rhythm and Temporality (2005) and Chromaticism (2006).

The distinguished faculty of the 2004 Institute on Musical Form is co-chaired by William Caplin (McGill University) and Janet Schmalfeldt (Tufts University), and includes Jonathan Bernard (University of Washington), Scott Burnham (Princeton University), Warren Darcy (Oberlin College), James Hepokoski (Yale University), and Robert Morgan (Yale University). Our special guest is the noted scholar and performer Charles Rosen.

Each member of the Institute attends the two plenary sessions and special presentation, and enrolls in two of the six workshops for the entire Institute. Each workshop requires prior reading and preparation, meets as a working group for three intensive 3-hour sessions under faculty direction, and is limited to fifteen professional scholars who participate on an active and contributing basis. There is no enrollment fee, but selection is highly competitive. Communal meals, a reception, and a celebratory banquet are provided free of charge, and affordable housing is available.

Electronic applications will be accepted via the Institute's Web site at <www.mannes.edu/mi> from January 1 to March 1, 2004. Kindly direct all inquiries to Wayne Alpern, Director, The Institute for Advanced Studies in Music Theory at <mannesinstitute@aol.com>.

CMS Summer Workshops

The College Music Society sponsors several opportunities for professional development. Its offerings in 2004 include one workshop of special interest to theorists, along with two others of broader scope. Some information on the workshops is provided below. For additional information, contact: The College Music Society, 202 West Spruce St., Missoula, MT 59802; (800) 729-0235; <<http://collegemusicsociety.org/>>; or visit the CMS professional development homepage at <<http://www.music.org/activities/ProfDev/profdevhome.html>>.

Sixth Annual Summer Music Technology Institute

(June 5–10, 2004) Illinois State University

This year the workshop will focus on laptop music studio, music tools for nonmajors, and technology potpourri. Instruction will consist of lecture and demonstration, hands-on training, vendor presentations, and open lab time in four Macintosh and Windows labs. The faculty will include Henry Panion (University of Alabama–Birmingham), Sam Reese (University of Illinois), Peter Webster (Northwestern University), and David Williams (Illinois State University). For

information about the conference, contact: Jody DeCremer at (309) 438-3921 or <decremer@ilstu.edu>.

Intensive Summer Residencies in World Music
(July 6–17, 2004) New England Conservatory, Boston

Session I. Music of the African Diaspora: South Africa, Haiti, and the U.S. (July 6–July 11). An exploration of selected African and African-based musics in the Old and New Worlds celebrating two important anniversaries in the world history of African culture occurring in 2004: the tenth anniversary of the end of Apartheid rule in South Africa, and the 200th anniversary of the founding of the Haitian Republic.

Session II. Hindustani Music: Raga and Tala (July 12–July 17). The two pillars of composition and improvisation in the classical music of North India, raga and tala (melodic and rhythmic mode), will serve as the focus of this session. Students will pursue the traditional methods undertaken by performers in all media, in which compositions in a variety of melodic modes and rhythmic cycles are sung and recited while keeping time in the hand. Downloadable registration forms for Summer 2004 are available at <<http://www.newenglandconservatory.edu/summer>>, or contact Margaret Ulmer, Summer School Director, either at (617) 585-1126, or at <mulmer@newenglandconservatory.edu>.

UPCOMING CONFERENCES AND SYMPOSIA

Dutch Society for Music Theory

(Conference: February 20–21, 2004)

The Sixth Conference of the Dutch Society for Music Theory will be held in Utrecht, in the Utrecht School of the Arts, on February 20–21, 2004. The conference theme is “The Intensive Exchange Between Music Theory and Interpretation.” Within our institutes, it is the prevailing opinion that music theory supports the practical interpretation of music. On the other hand, interpretation itself could become a topic of theoretical reflection. Or one could say that an analysis equals interpretation. What exactly do we mean with “interpretation”? What role does improvisation play in it? As could be concluded from this ambiguous inventory, the topic chosen brings many aspects of music theory together, whether it is theory of jazz, traditional music theory at conservatories, or music analysis as a research discipline.

The American theorist and pianist Janet Schmalfeldt (Tufts University) will deliver a keynote lecture entitled: “Music that Turns Inward: New Roles for Interior Movements and Secondary Themes in the Early Nineteenth Century.” The conference program and information about registration and housing can be found on the society’s Web site at <<http://www.cva.ahk.nl/vvm/>>.

Recorded Sound Collections and the Society for American Music

(Conference: March 10–14)

The Association for Recorded Sound Collections (ARSC) and the Society for American Music (SAM) will have their first joint conference in Cleveland, Ohio at the Renaissance Cleveland Hotel on March 10–14, 2004. More than 130 papers, presentations, panels, and performances will be given. The program and information about registration, housing, and travel can be found on the SAM Web site at <<http://www.american-music.org/>>.

Analysis, Composition, and Creative Process

(Spring Study Day, March 29, 2004)

The Society for Music Analysis, in collaboration with the Royal Musical Association, will be holding a study day on “Analysis, Composition, and Creative Process” on March 29, 2004 at the University of Surrey. The methodology of music analysis and

Minority Travel Grants and International Travel Grants for 2004 AMS/SMT Meeting in Seattle

(Application deadline: September 12, 2004)

The Committee on Diversity offers two grant programs for theorists attending the SMT Meeting in Seattle, Washington. Theorists belonging to an ethnic minority (defined here on the basis of the majority of current SMT members) are invited to apply for Minority Travel Grants. Up to five (5) Minority Travel Grants will be awarded by the committee.

Theorists who reside outside the United States and Canada are invited to apply for International Travel Grants. Up to three (3) International Travel Grants will be awarded by the committee. Theorists at all stages of their careers, including graduate students, are encouraged to apply for one or both of these grants.

The Committee on Diversity requests that all applicants submit their materials by e-mail; attachments should be in a standard file format (Microsoft Word docs). Complete application materials must be received by September 12, 2004. Specific guidelines for these grants can be found on the Committee on Diversity Web site <http://www.unc.edu/depts/music/SMT_Diverse/travel-grant.html>, or by contacting: Nancy Rao, chair, SMT Committee on Diversity <nynrao@ureach.com>.

established notions of composition and creativity will be challenged by recent developments in musicological practice and cultural production. Robert Saxton (University Lecturer and Tutorial Fellow at Worcester College, Oxford) will be one of the visiting speakers. Further information can be obtained from Steve Downes <S.Downes@surrey.ac.uk>.

The 2004 Experience Music Project Pop Conference

(Conference: April 15–18, 2004)

The 2004 EMP Pop Conference, entitled “This Magic Moment: Capturing the Spirit and Impact of Music,” will be held on April 15–18 in Seattle, Washington. This conference will serve as the basis for a future special issue of *Popular Music* devoted to questions of style and perspective in music writing. The idea of the conference is to bring to the surface aspects of the musical experience that often get subsumed into tidier accounts (e.g., political, literary, musicological, historical, sociological, aesthetic, identity-based, and beyond).

The Pop Conference, which is sponsored by the Seattle Partnership for American Popular Music: EMP, KEXP, and the University of Washington School of Music, is an annual event that is hosted by Seattle’s interactive music museum, Experience Music Project. This gathering connects an unusually broad range of academics, journalists, musicians, industry figures, and anyone else interested in ambitious music writing that crosses disciplinary walls. The 2002 conference inspired a book, *This is Pop* (Harvard University Press, 2004). A second book, based around the 2003 and 2004 conferences, is under development. For more information, go to the Web site: <<http://www.emplive.com/visit/education/popConf.asp>>.

Conference on Interdisciplinary Musicology

(Conference: April 15–18, 2004)

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. The conference is hosted by the European Society for the Cognitive Sciences of Music <<http://musicweb.hmt-hannover.de/escom>> and the Department of Musicology, University of Graz <<http://www-gewi.uni-graz.at/muwi>>. The various sub- and sister disciplines of musicology are represented by the conference’s participating societies. SMT is an official participating society in this international

event, and members of SMT qualify for a lower registration fee at CIM04

CIM04 is not only about the many subdisciplines of, and approaches to, the study of music—it is also about direct interaction between scholars with contrasting backgrounds who come together to solve common problems emerging from that study. CIM04 is about the collaborative collection of convergent evidence, and it is about climbing walls and crossing bridges.

Lithuanian Academy of Music, Lithuanian Composers' Union

(Conference: April 22–24, 2004)

The Fourth Music Theory Conference of the Lithuanian Academy of Music, Lithuanian Composers' Union will be held on April 22–24, 2004 in Vilnius, Lithuania. The theme of the conference is "Principles of Musical Composition: Aspects of Historical Spread," and the purpose of the conference is to give new impulses to the development of musicological thought. The three preceding conferences that took place in Vilnius were devoted to "Principles of Musical Composition: Theory and Practice" (1999); "Principles of Musical Composition: Between Ethno and Techno" (2001); and "Composing Principles: Continuity and Innovation in Contemporary Music" (2002).

The subthemes for the conference are: 1) etymological and evolutionary aspects of the concept of compositional principle; 2) notions of compositional principles in music theory and history of various epochs (from Antiquity to the present day): systematization prospects for rising contradictions; 3) historical overview and perspectives of modern compositional principles (serialism, minimalism, etc.); 4) old and new composition: comparative structural aspects; and 5) national schools of composers and musicologists at the turn of the centuries and generations: conceptions, systems, principles. The main language of the conference is English. For more information about the conference, please contact: Lithuanian Composers' Union, Mickeviciaus 29 Vilnius 2600, Lithuania; telephone 370-5-272-1727; fax: 370-5-212-0939.

Macro Analysis Creative Research Organization

(Conference: June 18–19, 2004)

Macro Analysis Creative Research Organization (MACRO) has announced that the 2004 Annual Musician's Workshop will be held June 18–19, 2004, at the Monona Terrace in Madison, Wisconsin. This is a special Tenth Anniversary workshop featuring Ten Years of Macro Analysis: a Retrospective; special sessions on interactive analysis, Schenkerian analysis and Macro analysis; and performances of the two MACRO composition competition winners. Additional information about the organization and workshop is available at <<http://www.macromusic.org>>. For registration and travel stipend information, please contact: Jamie Henke, MACRO Chair, before June 1, 2004 at: 613 Lowell Hall, 610 Langdon Street, Madison, WI 53703; (608) 263-6822; <jhenke@dcs.wisc.edu>.

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. Clare's 300-year-old drooping stone bridge across the river Cam is one of the iconic landmarks of the Cambridge "backs." 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, whose famous Gothic lantern has for centuries provided a beacon for travellers in the Cambridgeshire fens. For more information about the conference, visit <<http://www.StudyofTime.org/Conferences/conf.htm>>.

International Conference on Music Perception and Cognition

(Conference, August 3–7, 2004)

The eighth International Conference on Music Perception and Cognition (ICMPC8) will be held at Northwestern University in Evanston, Illinois, August 3–7, 2004. The biennial ICMPC is the world conference on music psychology and related disciplines. The 2004 ICMPC conference follows meetings of the music perception and cognition research community in Kyoto, Japan (1989), Los Angeles, U.S.A. (1992), Liège, Belgium (1994), Montréal, Canada (1996), Seoul, South Korea (1998), Keele, U.K. (2000), and Sydney, Australia (2002). ICMPC8 will be sponsored by the Society for Music Perception and Cognition (SMPC). Other participating societies include: the European Society for the Cognitive Sciences of Music (ESCOM), the Asia-Pacific Society for the Cognitive Sciences of Music (APSCOM), Australian Music & Psychology Society (AMPS), the Japanese Society for Music Perception and Cognition (JSMPC), the Korean Society for Music Perception and Cognition (KSMPC), and the Argentine Society for the Cognitive Sciences of Music (SACCOM). For more information, please visit the conference Web site at <<http://www.northwestern.edu/icmpc/>>.

Nordic Musicological Congress

(Conference: August 11–14, 2004)

The Fourteenth Nordic Musicological Congress will be held at the Sibelius Academy, Helsinki, in August 11–14, 2004. The Nordic Musicological Congress has served as an important forum for scientific discussion among music researchers and other interested parties from the Nordic countries since 1948. The purpose of the Helsinki congress is to widen the scope of music scholarship and broaden the conceptions of music research. There are five main themes in the congress: 1) performing and culture, 2) music cultures in Northern Europe, 3) interactions between musical practice and research, 4) musical analysis and interpretation, and 5) music education and psychology. The deadline for proposal submission was December 15, 2003. The Web site for the congress is <www.siba.fi/NMK2004>. Questions about the congress should be directed to Pirre Pauliina Maijala, Congress Coordinator, 14th Nordic Musicological Congress, Sibelius Academy, Helsinki, Finland; <nmk2004@siba.fi>.

Nadia Boulanger and American Music

(Conference: October 7–9, 2004)

The American Music Research Center and College of Music, University of Colorado at Boulder will host an international symposium and concert series: "Nadia Boulanger and American Music," on October 7–9, 2004. Some 30 presenters from the U.S., Canada, France, and the U.K. will discuss Boulanger's huge impact in many roles, but chiefly as teacher to dozens of American students, from Aaron Copland to Quincy Jones. The conference will feature performances of her and her sister Lili's music, and it will devote a morning session to a "reminiscence round table" that is open to any former students who care to take part. For more information, contact Trudi Wright, AMRC, University of Colorado, 301 UCB, Boulder, CO 80309; telephone: (303) 735-3645; <amrc@colorado.edu>. The program and registration information can be found at <<http://www-libraries.colorado.edu/amrc/conferences.htm>>.

CALLS FOR PAPERS AND ARTICLES

CUNY Graduate Students in Music

(Proposal deadline: February 15, 2004)

The City University of New York Graduate Students in Music will be holding its seventh annual conference (CUNY GSIM) at the CUNY Graduate Center in New York City on April 24, 2004. This year's conference will focus on Intra-Disciplinary Approaches to Popular Music. Graduate students in the areas of musicology, music theory,

performance studies, and ethnomusicology are invited to submit proposals concerning any aspect of scholarly research on popular music by February 15, 2004. A special Keynote Panel includes CUNY professors and popular music scholars Ellie Hisama, Shaun O'Donnell, and Mark Spicer. Details about the conference, including instructions on how to submit proposals, can be found on our Web site <<http://web.gc.cuny.edu/Music/events/GSIM2004.html>>. For additional information, please contact Heather Laurel Feldman at <hfeldman@gc.cuny.edu>.

Britannia (Re-)Sounding: Music in the Arts, Politics, and Culture of Great Britain

(Proposal deadline: March 1, 2004)

The North American British Music Studies Association announces its inaugural conference, "Britannia (Re-)Sounding: Music in the Arts, Politics, and Culture of Great Britain," June 18–19, 2004 at the Oberlin College Conservatory of Music. We welcome papers examining music and musical life in all time periods and geographical regions of Great Britain, particularly those that examine this music in an interdisciplinary or cultural context. Abstracts of no more than 250 words for 20–25 minute individual papers or proposals for paper sessions should be sent by March 1, 2004 to Deborah Heckert, Department of Music, 3304 Staller Center, SUNY Stony Brook, Stony Brook, NY 11794-5475. For more information on the conference and/or the society, please go to <<http://qccpages.qc.edu/~jloates/NABMSA.html>>.

Theory and Analysis for Graduate Students

(Proposal deadline, March 8, 2004)

The Society for Music Analysis invites papers from postgraduate students for the annual TAGS Day to be held at the Faculty of Music, University of Oxford, on May 8, 2004. Papers are invited on any aspect of music theory and analysis. In particular, papers dealing with issues in twentieth-century and contemporary music will be welcomed. Ensemble ISIS, Oxford University's New Music Group, will be participating in the day's events. Papers should last a maximum of 20–25 minutes. Proposals for papers (maximum 250 words) may be sent by e-mail to <Tamsin.paling@music.ox.ac.uk> or by hard copy to Miss Tamsin Paling, Faculty of Music, St Aldate's, Oxford, OX1 1DB, UK. Authors should include name(s) and affiliation(s), postal address, e-mail address, and daytime telephone number.

NEWS FROM REGIONAL AND AFFILIATE THEORY SOCIETIES

Canadian University Music Society

The Canadian University Music Society (CUMS) and the Canadian Association of Music Libraries, Archives, and Documentation Centres (CAML) will hold their annual conference jointly from May 12–15, 2004 at University of Lethbridge, Alberta as part of the Congress of the Social Sciences and Humanities. The conference program will be announced on February 28, 2004 and posted on the CUMS Web site at <<http://www.cums-smuc.ca/conference/programme.html>>.

Current membership dues run from July 1, and are Can\$46 for regular members and Can\$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.

Florida State University Theory Forum

The FSU Music Theory Society will hold its annual Forum on Saturday, February 7, 2004 at Florida State University in Tallahassee. The keynote speaker will be Daniel Harrison (Yale University). The program and directions to the forum are available at our Web site <<http://otto.cmr.fsu.edu/~theory/MTS/>>. For further information, please contact Scott Farrah <sdfarrah@cs.com> or Adam Roberts <adamrobertsrde@hotmail.com>, FSU Theory Forum, School of Music, Florida State University, Tallahassee, FL 32306-2098. The current officers for the Florida State University Music Theory Society are Juan Chattah, president; Craig Filar, vice president; Alexander Sanchez-Behar, secretary; Kathy Biddick, treasurer; Scott Farrah and Adam Roberts, forum co-chairs; and Jane Clendinning, faculty advisor.

GAMMA-UT

GAMMA-UT, the Graduate Association of Music and Musicians at UT, is planning its fourth annual conference, which will be held on Saturday, April 10, 2004, at the University of Texas at Austin. Scholars from the areas of music theory, musicology, and ethnomusicology will meet to share their research. Papers will cover many aspects of music research and analysis, including music outside the canon (nonwestern music, popular music, film music, etc.). We are also holding our third annual concert in conjunction with the conference. This year we are featuring music for solo instrument with electronics. Please direct any questions or comments to: Beth Hiser, Conference Chair of GAMMA-UT, <gammaut@www.utexas.edu>. For further information about the conference, please visit our Web site: <<http://gammaut.music.utexas.edu>>.

Indiana University Graduate Theory Association

The GTA Symposium will take place Friday and Saturday, February 13 and 14, in the Simon Music Center on the Indiana University campus. Our guest speaker will be Dr. Elizabeth West Marvin of the Eastman School of Music, past president of the Society for Music Theory. Information about the Symposium can be found at <<http://theory.music.indiana.edu/gta>>. The Music Theory Colloquium series, presented jointly by the IU Department of Music Theory and the GTA, completed the first semester on December 3 with the second annual "analysis symposium," in which theory professors presented a brief analysis of the "Agnus Dei" from Fauré's Requiem from their unique perspective. Participating in this year's colloquium were Professors Robert Hatten, Marianne Kielian-Gilbert, Lewis Rowell, and Frank Samarotto. Plans are underway at this time to schedule speakers for the spring semester.

Midwest Graduate Music Consortium

The Midwest Graduate Music Consortium is a joint venture organized by graduate students from the University of Wisconsin–Madison, the University of Chicago, and Northwestern University. Annual spring conferences, which are held either at UW–Madison, the University of Chicago, or Northwestern, allow graduate students in various fields of music to come together and share ideas on a vast array of topics. The eighth annual meeting will be held at the University of Chicago on February 27–28, 2004. The program for the 2004 MGMC meeting will be posted on the MGMC Web site: <<http://humanities.uchicago.edu/orgs/mgmc/>> in mid-January. For more information about the conference, please contact the program chair, Joti Rockwell <cjrockwe@uchicago.edu>.

Music Graduate Students' Association (MGSA) at the University of Toronto

The Music Graduate Students' Association (MGSA) at the University of Toronto will hold their fourth annual conference on February 27–28, 2004 at the University of Toronto. The theme of the conference is "The Anxiety of Influence: Musical Intersections of Old and New," and the purpose of the conference is to provide a forum for scholarly discussion by graduate students of all aspects of music—musicology, music theory, education, performance, and composition. The deadline for the submission of proposals for papers, round tables, lecture-

recitals, compositions, and other presentations was January 8. The winning paper will be eligible for publication in the online music journal, *Discourses in Music* <www.discourses.ca>. For information about the conference, please contact Eleanor M. Johnston, c/o Faculty of Music, University of Toronto, Edward Johnson Bldg., 80 Queen's Park, Toronto, Ontario M5S 2C5, Canada

McGill Music Graduate Student Society

McGill University's Music Graduate Student Society will hold its 2004 Symposium on March 12–14. The symposium, which will focus on evolving trends in all disciplines of musical research and performance, is titled "Initiating Dialogues: Interdisciplinary Perspectives on Music." For more information about the 2004 Graduate Symposium, please send an e-mail to <mcgillsymposium@yahoo.com>.

Music Theory Society of the MidAtlantic

The Music Theory Society of the MidAtlantic will have its second annual meeting at Temple University's Esther Boyer School of Music in Philadelphia on Friday, March 26, 2004, beginning at 1:00 p.m., and concluding on Saturday afternoon, March 27, 2004. An interesting program on a variety of topics is planned. Those wishing to become members and have their names placed on the mailing list (there are no dues) are invited to contact the program chair, Joel Phillips <phillips@rider.edu>. Local arrangement questions may be directed to Ted Latham <elatham@temple.edu>. The officers of the Music Theory Society of the MidAtlantic include Pamela L. Poulin (Peabody Conservatory of Music), president; Ted Latham (Temple University), vice president; Joel Phillips (Westminster Choir College of Rider University), secretary; 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). The Music Theory Society of the MidAtlantic Web site <<http://mtsma.shorturl.com>> contains the program and abstracts from last year's meeting, as well as some pictures taken at the meeting. The webmaster is Paul Mathews (Peabody Conservatory of Music, Johns Hopkins University) <mathews@peabody.jhu.edu>. Questions about MTSMA may be directed to Pamela L. Poulin (Peabody Conservatory of Music, Johns Hopkins University), president, <poulin@peabody.jhu.edu>.

Music Theory Midwest

Music Theory Midwest's fifteenth annual conference will be held May 14–15, 2004 at the University of Missouri in Kansas City, Missouri, where the manuscripts of Paul Creston are archived. The conference will coincide with a meeting of the Barr Institute for American Composition Studies, and Andrew Mead (University of Michigan) will be keynoting. Hali Fieldman <FieldmanH@umkc.edu> is coordinating the local arrangements; the program committee is composed of Anne Marie de Zeeuw, (University of Louisville), chair, with Rebecca Leydon (Oberlin College Conservatory), Peter H. Smith (Notre Dame University), Brent Yorgason (Indiana University), and Joseph Kraus (University of Nebraska).

MTMW draws its officers and executive board from the Great Lakes and Great Plains states, including Michigan, Ohio, Kentucky, Wisconsin, Indiana, Illinois, Minnesota, Iowa, North Dakota, South Dakota, Kansas, Nebraska, Missouri, Tennessee, Oklahoma, and Arkansas. Officers include Joseph Kraus (University of Nebraska), president; Ronald Rodman (Carleton College), treasurer; Claire Boge (Miami University), secretary; Deborah Rifkin (Oberlin College Conservatory), Per Broman (elected from Butler University, now at Bowling Green State 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 (Western Michigan University) continues to maintain the MTMW Web site <<http://www.wmich.edu/~mus-theo/mtmw/>>.

MTMW welcomes members from all geographic areas. Annual dues are \$15 for regular membership, \$20 for joint membership, and \$10 for student or emeritus, and may be sent to Ronald Rodman,

MTMW Treasurer, Music Department, Carleton College, 1 North College Street, Northfield, MN 55057, <rrodman@carleton.edu>. Donations to the Arthur J. Komar Student Award are always welcome.

Music Theory Society of New York State

The thirty-second annual meeting of the Music Theory Society of New York State (MTSNYS) will be held at Eastman School of Music in Rochester on April 3–4, 2004. The keynote speaker will be Harold Powers. Details regarding conference registration and MTSNYS membership (which includes subscription to the journal *Theory and Practice*) may be found at the MTSNYS Web site, <<http://www.ithaca.edu/music/mtsnys>>.

Every year MTSNYS presents an Emerging Scholar Award to a student who gives a paper at the annual conference; part of the award consists of publication of the paper in *Theory and Practice*. The winner for 2003 is Jeannie Guerrero (Harvard), for her paper "Multidimensional Counterpoint and Social Subversion in Luigi Nono's Choral Music." Starting in 2004, this award will be renamed in honor of the late Patricia Carpenter. At the 2004 meeting, there will be a ceremony to officially inaugurate the Patricia Carpenter Emerging Scholar Award; a number of Carpenter's former students and colleagues will give memorials during this ceremony.

In 2005, the thirty-third annual meeting of MTSNYS will take place on April 9–10 at Baruch College in New York City. The Program Committee invites proposals for papers and presentations on any topic related to music theory. A special session on Diatonic Transformations, for which proposals are invited, will be held in honor of the late John Clough. The program committee, chaired by Steven Laitz (Eastman School of Music), includes Martha Hyde (SUNY–Buffalo), Rebecca Jemian (Ithaca College), Eric McGee (Pennsylvania State University), and Poundie Burstein (*ex officio*, CUNY). The postmark deadline for proposals is October 1, 2004. Guidelines for submissions of papers are posted on the MTSNYS Web site: <<http://www.ithaca.edu/music/mtsnys>>.

MTSNYS is also happy to announce that The Sibley Music Library at the Eastman School of Music has agreed to house and catalog the archives of MTSNYS. This has come about through the efforts of past president and founding member, John Hanson. The archivist in charge of the project is David Peter Coppen. Norman Carey (Eastman School of Music) has been serving as conduit for receiving materials and reviewing them before passing them along to the library. Anyone who has archival material is encouraged to get in touch with Norman at <ncarey@esm.rochester.edu>. The archive, which is already up and running, should prove to be an invaluable resource as future scholars research the development of music theory in the United States.

New England Conference of Music Theorists

The New England Conference of Music Theorists will hold its annual meeting at Boston University on April 16–17, 2004, with David Kopp serving as Local Arrangements Coordinator. The program for the meeting is available on the NECMT Web site at <<http://homepage.mac.com/necmt/>>. The centerpiece of the program is a plenary session, "David Epstein and David Lewin: *Nachlass* and Remembrances," which will examine the scholarly legacy of two of NECMT's most distinguished and longstanding members, the late David Epstein (MIT) and David Lewin (Harvard). Speakers on this session will be Stuart Feder (New York Psychoanalytic Institute and Juilliard Evening Division), John Paul Ito (Columbia University), Fred Lerdahl (Columbia University), and Edward Gollin (Williams College). Anyone who plans to attend the meeting is encouraged to join NECMT or renew membership as soon as possible, in order to be eligible to vote in the election of a new secretary. For information on becoming a member, please see the Web site or e-mail Deborah Burton at <deborahburton@compuserve.com>.

Oklahoma Theory Round Table

The Oklahoma Music Theory Round Table, the world's oldest professional music theory society, held its annual meeting in September at the University of Science and Arts of Oklahoma. Our

thanks go out to Dr. Dan Hanson for organizing the meeting. The group enjoyed presentations by Profs. Sam Magrill (University of Central Oklahoma) and Ken Stephenson (University of Oklahoma), and a special presentation on jazz solos from guest speaker Dr. John Check (Central Missouri State University). For more information on the Round Table, visit our Web site at <<http://faculty-staff.ou.edu/S/Kenneth.D.Stephenson-1/omtrt.html>> or contact Ken Stephenson, Assoc. Prof. Music Theory, The University of Oklahoma, Norman, OK 73019; (405) 325-1650; <kstephenson@ou.edu>.

South Central Society for Music Theory

Preparations are underway for the twenty-first annual meeting of the South Central Society for Music Theory (SCSMT). Emory University will be hosting a joint meeting of our society and Music Theory SouthEast (MTSE) on February 27–29. Kofi Agawu will deliver the keynote address. Please visit our Web site <<http://www.music.ua.edu/scsmt/>> for updates. SCSMT serves the states of Alabama, Kentucky, Louisiana, Mississippi, Missouri, and Tennessee, though membership is open to all people interested in the discipline, regardless of locality. Annual dues are \$15 (\$10 for students). Officers for 2003–2004 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 (University of Texas–Arlington), archivist; Stephen Peles (University of Alabama), webmaster, and Jeff Perry (Louisiana State University), listserv administrator.

SCSMT also runs a discussion forum and mailing list for music theorists in the south central US and adjacent regions. This forum, SCSMT-L, runs under the LISTSERV protocol familiar to SMT list members. SCSMT-L is an informal sounding board for music theory teachers and scholars in the region, 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 few days.

Texas Society for Music Theory

The Texas Society for Music Theory will hold its twenty-sixth annual meeting at Texas State University in San Marcos on February 27–28. Nico Schöler will coordinate local arrangements. Our keynote address will be given by David Huron, who is on the faculty at Ohio State University. Dr. Huron is the recipient of SMT’s 2002 Outstanding Publication Award for his article “Tone and Voice: A Derivation of the Rules of Voice-leading from Perceptual Principles” (*Music Perception* 19/1, 2001). He is also the author of *The Humdrum Toolkit* (a general software package for music research), of two monographs on *Humdrum*, and of numerous articles in the areas of music cognition, music theory, and systematic musicology. This year, the society will dedicate a special session to methodologies of music theory: how analytical and pedagogical methods shape outcomes. Participants in this special session may be invited to submit their work to the research series *Methodology of Music Research* (Frankfurt, New York: Peter Lang). The society also presents the Colvin Award for the best student presentation during the conference.

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; and executive board members Tim Koozin (University of Houston), Matthew Santa (Texas Tech University), Doug Rust (Centenary College), and Nico Schöler (Texas State University–San Marcos). The program committee for this year’s meeting includes Eric Lai (Baylor University), David Neumeyer (University of Texas–Austin), Catherine Losada (Texas Tech University), and Stephen Slottow (University of North Texas). For additional information about TSMT, please contact: Timothy McKinney, Box 97408, Baylor University, Waco, TX, 76798-7408; (254) 710-1417; <Timothy_McKinney@Baylor.edu>. The TSMT Web site, maintained by Philip Baczewski, is located at <<http://tsmt.unt.edu/>>.

West Coast Conference of Music Theory and Analysis

The West Coast Conference of Music Theory and Analysis will hold its twelfth annual meeting in Santa Barbara, California from April 23–25, 2004 at the University of California–Santa Barbara. The conference organizers, Pieter van den Toorn and Patricia Hall, have arranged for Rose Subotnik (Brown University) to be the keynote speaker. In addition, they have set up a special panel and session on “Music Theory and Analysis Outside the Canon,” with invited guests Robert Fink (University of California–LA), Victoria Johnson (University of California–Irvine), John Covach (University of North Carolina–Chapel Hill), Justin London (Carleton College), and David Neumeyer (University of Texas–Austin). We encourage all to submit paper proposals and to attend; the deadline for proposal submission is January 16, 2004. Please send an (anonymous) one-to-two page proposal that indicates whether you will be giving a 15- or 30-minute presentation; list your presentation title, name, and contact

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**Western Ontario Graduate Student
Symposium**

Anita Hardeman
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information in a cover letter. You may mail your proposal to Pieter van den Toorn, University of California, Department of Music, Santa Barbara, CA, 93106-6070; e-mail it to Patricia Hall at <zhall@music.ucsb.edu>; or fax the proposal to (805) 893-7194 (attn. Pieter van den Toorn). For general questions about the Conference, please e-mail Jack Boss at <jfboss@oregon.uoregon.edu>; for questions about membership contact Leigh VanHandel at <leighvh@darkwing.uoregon.edu>.

IMPORTANT DATES MENTIONED IN THIS NEWSLETTER

Dates published as of January 10

SMT Deadlines

SMT Publication Subvention Grants (1st round) March 15
Nominations for 2004 SMT Awards April 1
Nominations for SMT Officers April 1
Diversity Grants for Attendance at Annual Meeting September 12

Deadlines for Applications, Proposals, and Articles

CUNY Graduate Students in Music February 15
Institute for Advanced Studies in Music Theory March 1
Britannia (Re-)Sounding: Music in the Arts, Politics, and
Culture of Great Britain March 1
Theory and Analysis for Graduate Students (Oxford University) March 8
Music Theory Society of New York State October 1

Conferences, Meetings, and Symposia

Dutch Society for Music Theory February 20–21
Recorded Sound Collections and the Society for American
Music March 10–14
Analysis, Composition, and Creative Process March 29
2004 Experience Music Project Pop Conference April 15–18
Conference on Interdisciplinary Musicology April 15–18
Lithuanian Academy of Music, Lithuanian Composers' Union April 22–24
Macro Analysis Creative Research Organization June 18–19
Britannia (Re-)Sounding: Music in the Arts, Politics, and
Culture of Great Britain June 18–19
Mannes Institute for Advanced Studies in Music Theory June 24–27
International Society for the Study of Time July 25–31
International Conference on Music Perception and Cognition August 3–7
Nordic Musicological Congress August 11–14
Nadia Boulanger and American Music October 7–9
Joint AMS and SMT Meeting November 11–14

Summer Workshops

Music Technology Institute June 5–10
Summer Residencies in World Music July 6–17

Regional and Affiliate Society Meetings

Florida State University Theory Forum February 7
Indiana University GTA Theory Symposium February 13–14
Midwest Graduate Music Consortium February 27–28
MGSA at the University of Toronto February 27–28
Texas Society for Music Theory February 27–28
South Central Society for Music Theory with
Music Theory SouthEast February 27–29
McGill Music Graduate Student Society March 12–14
Music Theory Society of the MidAtlantic March 26–27
Music Theory Society of New York State April 3–4
GAMMA-UT April 10
New England Conference of Music Theorists April 16–17
West Coast Conference of Music Theory and Analysis April 23–25
CUNY Graduate Students in Music April 24
Music Theory Midwest May 14–15
Oklahoma Theory Round Table September