

# SMT newsletter

A PUBLICATION OF THE SOCIETY FOR MUSIC THEORY

VOLUME 29,  
NUMBER 2

August 2006

## IN THIS ISSUE...

ANNUAL  
MEETING  
Pages 1–3

SMT  
OFFICERS AND  
COMMITTEES  
Sidebars,  
Pages 2–4

FROM THE  
SOCIETY  
Pages 3–10

NEWS ITEMS  
Pages 10–11

UPCOMING  
CONFERENCES  
Page 11

IN MEMORIAM  
Page 11

CALLS FOR  
PAPERS  
Pages 11–12

REGIONAL  
AND AFFILIATE  
SOCIETY NEWS  
Pages 12–14

INTERNATIONAL  
SOCIETIES  
Page 14

GRADUATE  
STUDENT  
ORGANIZATION  
NEWS  
Pages 12–14

REGIONAL  
AND AFFILIATE  
SOCIETY NEWS  
AND CONTACTS  
Pages 15–16

CALENDAR OF  
EVENTS AND  
DEADLINES  
Back Page

## SMT LOS ANGELES 2006

### Welcome to Los Angeles

The Society for Music Theory will hold its twenty-ninth Annual Meeting jointly with the American Musicological Society (AMS) at the Hyatt Regency Century Plaza Hotel in Los Angeles from November 2 through 5. We hope you will be able to attend and take in some of the attractions of a great multi-cultural city with a thriving musical scene and beautiful November weather. The Century Plaza, one of Los Angeles's finest large hotels, anchors Century City, an area carved out of the 20th Century Fox studio lot in the 1960s. Located in the western part of Los Angeles close to Beverly Hills, the hotel offers a quintessential Southern California experience, with outdoor pools in the back patio, movie moguls close by—not to mention a fine space for a conference.

### Program

The SMT Program Committee, chaired by Henry Martin with Candace Brower, William Caplin (*ex officio*), Nora Engebretsen, Peter Kaminsky, Nancy Rao, and Miguel Roig-Francolí, has selected 58 papers on a wide range of topics from intellectual history to nineteenth-century chromaticism to popular music and jazz, as well as a session on computer-aided music analysis in the internet age, and sessions presented by the Committees on Professional Development, Status of Women, and Diversity. This year the first offering of the Graduate Student Workshop Program, a seminar on

voice leading in atonal music, will be led by Joseph Straus. In addition, the entire AMS program is open to SMT members, and SMT is co-sponsoring two panels with AMS. The first assesses the current state of the history of music theory. The second is an observance of Mozart's 250th anniversary and features discussion and performance of Mozart's music by noted early music performers Jaap Schroder (violin) and Robert Levin (fortepiano), as well as SMT's own Joel Lester (violin). In the same spirit, the SMT plenary session will observe Mozart's 250th with a moderated discussion among three speakers with diverse approaches to the analysis of Mozart's music.

### Concerts and Attractions

Our AMS colleagues are organizing several special events, including a marathon concert of Twentieth-Century Music of the Americas, presented by Jacaranda in a beautifully restored 1938 Streamline Art Deco theatre, and a visit to the spectacular architecture and splendid art collections of the Getty Center.

Los Angeles offers a diverse range of cultural offerings. Simon Wiesenthal's powerful Museum of Tolerance is within walking distance of the Century Plaza, which is also convenient by bus or taxi to art museums such as the Getty Center, the Los Angeles County Museum of Art, the Armand Hammer Museum, and the surreal Museum of Jurassic Technology. As the capital of the American entertainment industry, Los Angeles offers much in the way of popular music.



Photos courtesy PDPhoto.org

**SOCIETY FOR MUSIC THEORY  
2006 Executive Board**

William Caplin  
*President, 2007*  
Schulich School of Music  
McGill University  
555 Sherbrooke Street West  
Montréal, Québec  
Canada H3A 1E3  
caplin@music.mcgill.ca

Joel Lester  
*Past President*  
lesterj@newschool.edu

Robert Hatten  
*Vice President, 2007*  
Jacobs School of Music  
Indiana University  
Bloomington, IN 47405  
rohatten@indiana.edu

Nancy Rogers  
*Secretary, 2008*  
College of Music  
Florida State University  
Tallahassee, FL 32306-1180  
nancy.rogers@fsu.edu

Claire Boge  
*Treasurer, 2006*  
Department of Music  
Miami University  
Oxford, OH 45056  
bogecl@po.muohio.edu

Victoria Long  
*Executive Director (ex officio)*  
vlong@uchicago.edu

Warren Darcy, 2006  
Oberlin Conservatory of Music  
Judy Lochhead, 2006  
Stony Brook University  
Frank Samarotto, 2007  
Indiana University  
Janna Saslaw, 2007  
Loyola University, New Orleans  
Michael Buchler, 2008  
Florida State University  
Catherine Nolan, 2008  
University of Western Ontario

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:  
Joseph Kraus, Editor,  
SMT Newsletter  
College of Music  
Florida State University  
Tallahassee, FL 32306-1180  
joseph.kraus@fsu.edu

Conference attendees may want to visit clubs on the Sunset Strip. Those who wish to make the trip to downtown Los Angeles will find a monumental cultural district taking shape on Grand Avenue adjacent to the 1960s Music Center: The Cathedral of Our Lady of the Angels (2002), the Colburn School of Performing Arts with Zipper Concert Hall (1998) and Conservatory of Music (under construction), the Museum of Contemporary Art (1986), and the Walt Disney Concert Hall (2003).

The astonishing architecture and acoustics of Disney Hall have brought the Los Angeles Philharmonic to peak form. On Thursday, November 2 and Friday, November 3 at 8 and Sunday, November 5 at 2, the Philharmonic will perform Henze's *Erlkönig*, Brahms's Violin Concerto with Joshua Bell as soloist, and (except for Friday) Schubert's Symphony No. 6. Jonathan Nott conducts. In addition, at Disney Hall, on Wednesday night, November 1, Joshua Bell will join members of the Philharmonic in a chamber music concert. Tickets go fast; see <http://wdch.laphil.com>.

However, cultural institutions are only part of the story of Los Angeles, which is also one of the world's great multi-ethnic cities. Visitors will probably experience this through the food; almost every cuisine under the sun is available.

### Conference Guide Program

If you are new to SMT conferences, you may wish to avail yourself of the conference guide program, which pairs less-experienced attendees with more experienced members of the Society to meet informally to discuss the program, have lunch, attend a session, or the like. To request a conference guide or to offer to serve as a guide, see the conference home page at [www.societymusictheory.org](http://www.societymusictheory.org).

### Weather

For many visitors, Los Angeles in early November will seem quite warm. Expect high temperatures in the high 60s to mid 70s and lows in the low to mid 50s. Rain is rare though not out of the question. Visitors who remember LA 30 years ago will be pleased to learn that the air quality has improved somewhat, and that Century City is in one of the clearer areas of the city.

### Conference Registration

To register, complete the form included with this newsletter or register online by going to the SMT Web site and following the link to "2006 conference." For members of SMT or AMS, the registration fee is \$80 (\$40 for students and retirees) if received by September 30; \$100 (\$55 for students and retirees) if received by October 15; and \$130 beginning October 16. For information on joining SMT, see <http://www.societymusictheory.org>.

### Hotel Information

A block of rooms has been reserved at the Hyatt Regency Century Plaza Hotel at the special rate of \$167 (single), \$187 (double), \$207 (triple), or \$227 (quad) per night plus 14.045% tax. This rate is only available for reservations received no later than October 5, 2006. To make a reservation, call the hotel at (310) 228-1234. Quote the AMS/SMT meeting reservation code, G-MUSC, when making reservations. More information, as well as online reservations or scheduling of rooms for meetings or receptions, can be found at [www.societymusictheory.org](http://www.societymusictheory.org). *SMT members are strongly encouraged to book rooms in the conference hotel. Doing so will help the Society to avoid penalties and negotiate the best possible rates for future meetings.*

### Transportation to Los Angeles

Of the several Los Angeles area airports, Los Angeles International Airport (LAX) is by far the closest—about 11 miles from the conference hotel. Super Shuttle (1-800-BLUE VAN) and Prime Time Limousine (1-800-RED-VANS) offer shared shuttle service for \$13 or \$15 one-way per passenger (look for the orange "Shared Ride Vans" signs outside the terminal). Taxi fare to the hotel is on the order of \$30 and may be shared by up to four passengers. Public transportation between the airport and the hotel is not reasonably possible. Shared shuttles from Burbank (BUR) are \$28 and from Long Beach (LGB) \$38. The Orange County (SNA) and Ontario (ONT) Airports are both about 50 miles away, hence not recommended. If distance is not a deterrent, it is also possible to reach Los Angeles by car or by AMTRAK. Rail passengers should take a cab from Union Station (approx. \$35) to Century City.

### Getting Around Los Angeles

Century City is in the heart of Los Angeles's active west side. The Century City Shopping Center, adjacent to the Century Plaza, features a stunningly upscale—but still reasonably affordable—food court, as well as a number of fine restaurants. The famous shopping district of Rodeo Drive in Beverly Hills is a walkable mile away, and there are numerous restaurants within 2 or 3 miles serving quite a few cuisines and catering to all price ranges. If the good news is that the Hyatt Regency Century Plaza is centrally located, the bad news is that this does not mean things are close. To put things in perspective, it is 2.5 miles to UCLA, 6 miles to Santa Monica's famous pier, beaches, and restaurants, and 7 miles to Hollywood. Downtown LA (with Disney Hall and the rest of the Music Center) is 10 miles away. Farther afield, the studios of Burbank are 15 miles north, Pasadena is 20 miles northeast, and Disneyland is 35 miles southeast. Century City itself is a bustling business district during the week, but its convenience stores and copy shops close for the weekend. (Attention, presenters with last minute copying!)

In short, getting around the city will be a challenge. For relatively short trips, city buses are a good possibility; see <http://socialtransport.org> for schedules. (The fairly new subway system doesn't extend to Century City.) If you plan to see a lot of Los Angeles, you may wish to rent a car (and perhaps find someone to share the rental). Parking at the hotel is \$15/day, and there are few other ways to store a car close by. If you don't wish to venture farther than Downtown, taxicabs are a good way to go, especially if you can share. It is safe to budget \$6 for the first mile, \$3 per additional mile, not including tip. There is no charge for extra passengers.

The AMS and SMT Local Arrangements Committees are working to provide information and strategies to help you make the most of your visit. Look for guides to local restaurants, attractions, and transportation options at the conference check-in tables.

### Local Arrangements Committee

The Local Arrangements Committees are chaired by Alfred Cramer (SMT) and Mitchell Morris (AMS). Should questions arise regarding local arrangements, please e-mail Alfred Cramer <[acramer@pomona.edu](mailto:acramer@pomona.edu)>.

## NEWS FROM THE SOCIETY

### Report from the President

*Item:* The program of the upcoming Society for Music Theory Meeting in Los Angeles contains thirteen joint sessions with the American Musicological Society—surely a record number—including two joint special sessions on the history of theory and the relationship of performance and analysis. Ironically, the one session devoted to “sketch studies,” a research domain traditionally associated with historical musicology, is sponsored not by AMS, but by SMT. *Item:* This year's spring issue of the *Journal of the American Musicological Society* featured two (out of three) lead articles by distinguished members of the SMT (Kofi Agawu and Joseph Strauss), and that same issue contains a book review of Lawrence Zbikowski's *Conceptualizing Music*, which won our Wallace Berry Award in 2004. In the last several years, *JAMS* has published lead articles by theorists Ian Bent, Rick Cohn, Joel Lester, and myself. *Item:* This past spring, I had the honor of being invited, as President of SMT, to present the keynote address at the Society for Musicology in Ireland; earlier in the year, I adjudicated a doctoral dissertation in musicology in Belgium; and last summer, I participated in a conference on late eighteenth-century music, whose members consisted almost equally of historical musicologists and music theorists.

What's happening here? After all, our Society was founded a little less than thirty years ago through a schism with the AMS, and the intervening years have witnessed several waves of controversy, in which eminent musicologists (largely of the “new” variety) have challenged the legitimacy of modern music-theoretical pursuits. Kofi Agawu's 2004 article in *Music Analysis* (“How We Got Out of Analysis, and How to Get Back in Again”) summarizes well the history of this troubled relationship between music history and theory, though he observes that by 2004 “a new stability is in evidence; it is somewhat precarious, however.” I would like to think that, two years later, we have moved beyond this precarious state into a solid and productive association with our colleagues in the AMS. Indeed, it may well be the case that the frictions cited by Kofi never really disrupted what have actually been amiable relations between our societies for many years. Since SMT's founding, we have held our annual meeting every other year with the AMS, and at all of these meetings, various joint sessions and other special events have encouraged the interaction of members of both societies. And especially now that each group has the expert guidance of professional executive directors, a strong spirit of cooperation and mutual support has emerged as a normal *modus operandi*. Most significantly, I believe, is the recognition and general acceptance that the music research conducted by members of both societies issues from the same basic impulse—our profound emotional and intellectual engagement with music of all kinds—and that the results of this research have the potential of being valuable and relevant to historians and theorists alike.

This past spring, my *ex officio* membership on the Program Committee permitted me to witness first-hand how cordially and effectively our committee interacted with our counterpart in the AMS. Thanks to the efforts of the two program chairs, Henry Martin (SMT) and Anne Schreffler (AMS), we forged a program that contains, as mentioned above, a record number of joint sessions. As well, our special plenary session, “Mozart and Modes of Analysis,” will include the participation of a past president of the AMS, James Webster, who has also been a long-time member of SMT. (Other participants include Kofi Agawu, Robert Gjerdingen, and Janet Schmalfeldt.) When we meet together in Los Angeles this November, I encourage us all to celebrate the vital and productive association that our two societies have enjoyed and will continue to enjoy in the future.

\*\*\*\*\*

Yes, she's back! But only for one issue. I'm referring to Mary Arlin, who is editor for this issue of the Newsletter. We were disappointed, of course, that Wayne Petty could no longer continue with this position (as he explained in the closing editorial of the last issue), and I want to thank him for the wonderful work on the issues that he edited. But we are extremely fortunate that Mary agreed to step in, on very short notice, to take over this vital task. On behalf of the entire SMT, I want to extend our enormous gratitude to Mary for the incredible devotion to the Society that she has shown for so many years and, more specifically, for her immediate willingness to help us out at a time of particular need. As for the future of the Newsletter, I can assure the members that it will be placed in the most capable of hands. Our next editor will be

## SOCIETY FOR MUSIC THEORY 2006 Committees

### Publications Committee

Thomas Christensen, chair  
Brian Alegant  
Mark Butler  
Michael Klein  
Adam Krims  
Tim Koozin  
Rebecca Leydon  
Jeff Perry  
Wayne C. Petty

### 2006 Program Committee

Henry Martin, chair  
Peter Kaminsky (SMT 2007 Program  
Committee chair)  
Candance Brower  
William Caplin, *ex officio*  
Nora Engebretsen  
Nancy Rao  
Miguel Roig-Francolí

### Nominating Committee

Patrick McCreless, chair  
David Bernstein  
Jocelyn Neal  
Robert Peck  
Janet Schmalfeldt

### Publications Awards Committee

Charles Smith, chair  
Julian Hook  
Fred Lerdahl  
Andrew Mead  
Lynne Rogers  
Robert Wason

### Committee on the Status of Women

Lori Burns, chair  
Heather Feldman  
Ellie Hisama  
Heather Platt  
Brenda Ravenscroft  
Sarah Reichardt  
Deborah Rifkin  
Daniel Sonenberg  
Joseph Straus

### Publication Subventions Committee

Robert Hatten, chair  
Thomas Christensen  
Rebecca Leydon  
Judy Lochhead  
David Temperley

### Committee on Diversity

Frederick Bashour, chair  
Jane Clendinning  
Clare Eng  
Philip Ewell  
Jeannie Guerrero  
Horace Maxile

### Professional Development Committee

John Cuciurean, chair  
Gretchen Foley  
Áine Heneghan  
Evan Jones  
Severine Neff  
Eve Poudrier  
David Smyth  
Kevin Swinden  
Keith Waters

(continued, p. 4)

## **SOCIETY FOR MUSIC THEORY 2006 Committees, continued**

### **Networking Committee**

Lawrence Zbikowski, chair  
Bret Aarden  
Thomas Christensen, *ex officio*  
David Hainsworth  
Tim Koozin  
Robert Kosovsky  
David Neumeyer  
Richard Plotkin  
Leigh VanHandel  
William Renwick  
Brent Yorgason

### **Editors**

Henry Klumpenhouwer, Editor  
*Music Theory Spectrum*  
Adam Krims, Reviews Editor  
*Music Theory Spectrum*  
Tim Koozin, Editor  
*Music Theory Online*  
Jeff Perry, Reviews Editor  
*Music Theory Online*  
Mary I. Arlin, Interim Editor  
*SMT Newsletter*

### **Music Theory Spectrum Editorial Board**

Dora Haninnen  
Richard Hermann  
Gretchen Horlacher  
Marianne Kielian-Gilbert  
Adam Krims  
Michael Klein  
Henry Klumpenhouwer  
Justin London  
Elizabeth West Marvin  
Severine Neff  
William Rothstein  
Philip Rupprecht  
Ramon Satyendra  
Peter Smith  
Lawrence Zbikowski

### **Music Theory Online Editorial Board**

Michael Buchler  
Norman Carey  
Marion Guck  
Tim Koozin  
Rebecca Leydon  
Richard Parncutt  
Jeff Perry  
Peter Schubert

### **Ad Hoc Bylaws Committee**

Justin London, chair  
Richard Cohn  
Janna Saslaw  
James Webster  
Victoria Long, *ex officio*

### **Local Arrangements**

Los Angeles (2006)  
Alfred Cramer, chair  
alfred.cramer@pomona.edu  
Baltimore (2007)  
Paul Mathews, chair  
pmathew1@jhml.edu

### **Legal Advisor**

Wayne Alpern  
waynealp@aol.com

Joseph Kraus, newly ensconced at Florida State University. In other changes to our editorial team, I am pleased to announce that the Executive Board has approved the appointment of Henry Klumpenhouwer as the next editor of *Music Theory Spectrum*. For more details on these two appointments, please see the announcement by Thomas Christensen, chair of the Publications Committee, later in this issue.

As you recall, our business meeting last year in Cambridge occupied itself considerably with matters pertaining to our bylaws. I'm afraid that they are on the agenda again for this year. For quite some time, our bylaws have been seriously outdated and, in comparison to most other academic societies, overly detailed as regards operational procedures. Several years ago, past president Joel Lester set up an ad hoc committee to oversee a wholesale revision of the bylaws. That group has now successfully completed its work, and the executive board has approved sending the revisions to a vote of the members. Please see the report in this Newsletter by Justin London, chair of the Ad hoc Bylaws Committee, who outlines the salient changes reflected in the new bylaws. I thank Justin and his colleagues—Richard Cohn, Janna Saslaw, and James Webster—for their hard and thoughtful work. It is to be hoped that the approval of these revisions at our business meeting will put to rest bylaws matters for many years to come.

Finally, I am pleased to report that a major SMT initiative is set to be launched at this year's annual meeting—the Graduate Student Workshop Program (GSWP). Through the vision and generosity of Wayne Alpern, administrative director of GSWP, along with the support of the GSWP subcommittee (Peter Kaminsky, Henry Martin, and Lynne Rogers, chair), SMT can now offer selected graduate students an active educational experience to supplement their regular attendance at paper sessions. As Wayne reports elsewhere in this Newsletter, preparations for the start of the program are well underway. The fifteen students for the first workshop have been chosen and are in the process of preparing for their meeting with Joseph Straus, who will lead the session. Thanks again to Wayne and his group for setting up a program that is both innovative in its conception and highly promising for the development of younger scholars in our field.

—William Caplin

### **From the Vice President**

I join President William Caplin in expressing our deepest gratitude to Mary Arlin for stepping in as interim Newsletter Editor, and warmest appreciation to Wayne Petty for his invaluable service as the previous editor.

We had three strong applicants for the March round of publication subventions. The recipients and their projects are featured in a separate article. The next deadline is September 15 for receipt of applications by the executive director. Guidelines are posted at the SMT Web site, <http://www.societymusictheory.org/index.php?pid=126>.

I continue to encourage applications for the SMT-25 support grant for innovative conferences or workshops. Your financial contributions to support this project have enabled us to provide up to \$5000 this year to support an imaginative proposal. The next deadline is September 15 for receipt of proposals by the executive director; the publication subventions committee also evaluates these proposals. Guidelines are posted at the SMT Web site: <http://www.societymusictheory.org/index.php?pid=167>.

Los Angeles promises to be an exciting venue for our many activities. As vice president, I look forward to meeting over breakfast with the representatives of regional and international societies to learn of your latest initiatives. If you cannot send a representative, please send me a brief communication of your activities, which I will share with the others. You will also find me at meetings of our special interest groups and standing committees. Feel free to contact me at any time <rohatten@indiana.edu> as liaison for your concerns, or simply to share exciting news, which I will communicate to the executive board. For example, this winter the Scholars for Social Responsibility asked for and received permission from the board to post a link at the SMT Web site, with the appropriate constraints on partisan political advocacy, and an indication that their actions do not necessarily represent commitments of the Society as a tax-exempt entity. We appreciate their work this past year on behalf of libraries affected by the Katrina hurricane and floods.

—Robert Hatten

### **Actions of the Executive Board**

Since the publication of the February 2006 Newsletter, the executive board has approved the following motions:

1. to waive the 2006 conference fee for Mary Arlin, in appreciation of her services as Interim Newsletter Editor.
2. to appoint Henry Klumpenhouwer Editor of *Music Theory Spectrum*.
3. to appoint Joseph Kraus Editor of the *SMT Newsletter*.
4. that the revision to the SMT Bylaws proposed by the Ad Hoc Bylaws Committee be submitted for approval at the business meeting of the members during the 2006 SMT Annual Meeting in Los Angeles.
5. that the 2006 Annual Meeting fees and required SMT membership be waived for Sue-Ellen Case, Naomi André, Jaap Schröder, and Robert Levin.
6. that the SMT authorize funds up to a maximum of \$1000 to cover half of the expenses associated with the special session "Performing Mozart," proposed by the Performance and Analysis Interest Group and sponsored jointly by the SMT and AMS.

—Nancy Rogers

### **SMT Publication Subventions**

The SMT Publication Subvention Committee is pleased to announce the following awards from the March 15 round of applications:

1. Professor Jeffrey Perry, \$350 for copyright fees to publish the musical examples for his chapter, "Mel Powell and the String Quartet," to appear in *Intimate Voices: Aspects of Construction and Character in the Twentieth-Century String Quartet*, ed. Evan Jones (University of Rochester Press).
2. Professor John Snyder, up to \$500 for photographs and permissions from the Bodleian Library to reproduce these in his forthcoming book on Theinred of Dover's *De legitimis ordinibus pentachordorum et tetrachordorum* (Ottawa: Institute of Mediæval Music, c. fall 2006).
3. Professor Jeffrey Kresky, up to \$340 for the preparation of music examples for "Some Unusual Tonic Six-Fours," to appear in *Theory and Practice 32* (2007).

—Robert Hatten

### Two New Editors Appointed

President William Caplin was pleased to announce the appointment of two new editors of important Society publications: Henry Klumpenhouwer will assume the editorship of *Music Theory Spectrum*, while Joseph Kraus will take over as editor of the Society's Newsletter.

Henry Klumpenhouwer is chair and associate professor of music theory at the University of Alberta in Edmonton, Alberta. He received his undergraduate education at the University of Alberta, and a PhD in music theory from Harvard University in 1991, with a dissertation advised by David Lewin. Well known to music theorists for his important contributions to transformational theory, Henry Klumpenhouwer has also published extensively on topics of historical music theory and the analysis of music from Marxist and psychoanalytic perspectives. His many articles have appeared in journals such as *Music Theory Spectrum*, *Perspectives of New Music*, and the *Journal of Music Theory*. Together with Adam Krims, he has edited *Music/Ideology: Resisting the Aesthetic* (Gordon and Breach, 1998).



Henry Klumpenhouwer, Editor  
*Music Theory Spectrum*

In announcing the appointment, Caplin expressed his delight at Henry Klumpenhouwer's acceptance of this demanding post: "Henry will make a superb

editor of *Spectrum*, and the Society is indeed fortunate to have found someone with his extraordinary scholarly credentials and experience." Noting the excellent stewardship of the present editor, Caplin added that "we are grateful to Brian Alegant for his energetic leadership as editor of the journal over the past three years, and we fully expect the leading role *Music Theory Spectrum* has attained in our profession to be continued under Henry's tenure." Henry Klumpenhouwer will assume full editorship of *Spectrum* with the Spring 2007 issue (volume 29).

President Caplin was also delighted to report that Joseph Kraus will take over as editor of the Society's Newsletter beginning in the fall of 2006. Joseph Kraus has recently accepted appointment as professor of music theory at Florida State University in Tallahassee, after having taught music theory for twenty-two years at the University of Nebraska. A specialist in the music of Sibelius, Bruckner, and Tchaikovsky, Kraus received his PhD degree in music theory from the Eastman School of Music in 1987. Caplin has noted that "Joe has been an active and dedicated member of the Society for many years, serving us in a number of important administrative capacities. We are delighted that he has agreed to assume this important position." For his part, Kraus gave his thanks to the past editors, Mary Arlin and Wayne Petty, for their hard work, and indicated his hopes to institute a new format and a number of new features for the Newsletter.

—Thomas Christensen, chair  
SMT Publications Committee



Joseph Kraus, Editor  
SMT Newsletter

### Committee on Diversity

The SMT Committee on Diversity has continued to work on projects chosen to fulfill its charge of promoting multiple cultures, values, and perspectives. Multiculturalism and diversity are two issues at the forefront of higher education today as institutions encourage their faculty to diversify the classroom and to expand the humanities curriculum beyond the Western canon. Since the Society's 1997 annual meeting, we have proposed and presented special sessions that have creatively addressed our mission, and have demonstrated—with concrete musical examples—the lessons that can be drawn from the study of diverse repertoire.

### Contacting the Society

Society for Music Theory  
Victoria Long, Executive Director  
University of Chicago  
Department of Music  
1010 East 59th Street  
Chicago, IL 60637  
telephone: (773) 834-3821  
e-mail: vlong@uchicago.edu

During our Boston conference in November 2005, we presented an extended event involving Middle Eastern music. It consisted of a three-hour special session entitled "Sharakans, Epithets, and Sufis: Three Topics in Middle Eastern Music Theory," followed by a noontime concert of Persian music featuring the Hafez Ensemble.

For the Los Angeles meeting, we will be presenting a special session entitled "Collisions, Mashups, and Trajectories: New Intersections in the Analytic Landscape," chaired by Diversity Committee member Philip Ewell, with comments on each paper from Adam Krims, respondent. The four papers in our session will present varying approaches to "location" in music by examining different repertoire and reflecting on the ramifications of locating music in something other than its abstract being. The hope is that by exploring music as a deeply located cultural product, we can expand the scope of current music-theoretical research to allow for more nuanced consideration of what it means to produce, enjoy and think about music.

This special session falls under the first of our committee's two interpretations of the term "diversity"—our charge to promote multiple points of view—and recognizes that as our discipline continues to extend itself in new domains of repertoire, performance practices, methodologies, and cultural contexts in which music-making occurs, we as theorists carry an implicit responsibility to make the study of these heretofore uninvestigated areas more available to our students and colleagues. For the 2007 meeting in Baltimore, however, we plan to address the other side of the "diversity" coin by organizing a panel discussion on minority issues in music theory pedagogy.

Of course, the Diversity Committee's most visible function over the years has been to administer two travel grant programs designed to help defray the cost of attending the SMT annual meeting: minority travel grants and, beginning in 2002, travel grants for scholars residing outside North America. Theorists belonging to an ethnic minority (defined here on the basis of the majority of current SMT members) are invited to apply for one of our Minority Travel Grants; up to five (5) will be awarded. Furthermore, theorists who reside outside the United States and Canada are invited to apply for an International Travel Grant; this year we will award up to two (2) grants. The Committee

on Diversity requests that all applicants submit their materials by e-mail; attachments should be in a standard file format (such as a Microsoft Word .doc). Complete application materials must be received by September 11, 2006. Specific guidelines for these grants may be found on the Committee on Diversity's page on the SMT Web site, <http://www.societymusictheory.org/index.php?pid=18>, or by contacting the chair, Fred Bashour, at <dufaydigital@wildblue.net> or (413) 548-9881.

We are presently well constituted as a committee, with three new members (Jane Piper Clendenning, Jeannie Guerrero, and Horace Maxile) having come onboard this past fall, joining the two scholars (Clare Eng and Philip Ewell) who were appointed in 2004. Anyone desiring further information about the Committee on Diversity's activities and programs should contact me as mentioned above.

In closing, I invite all interested SMT members to visit our recently updated web pages that systematically detail the committee's activities and conference events since its inception. See you in Los Angeles!

— Frederick J. Bashour

### **American Council of Learned Societies**

It was my privilege to represent the Society for Music Theory at the recent meeting of the American Council of Learned Societies (ACLS), held in May in Philadelphia. One of the mandates of ACLS, which was founded in 1919, is to "advance humanistic studies in all fields of learning in the humanities and the social sciences and to maintain and strengthen relations among the national societies devoted to such studies." The Society for Music Theory became a member of ACLS in 2000, and as my predecessor, Thomas Christensen, wrote in last year's August Newsletter, it is a genuine honor for us as a Society to have the opportunity to express the common humanistic ground we share with many other disciplines through participation in ACLS. The appropriateness of SMT's membership in ACLS was perhaps foreshadowed by the Charles Homer Laskins lecture at the 1991 ACLS meeting by our colleague, Milton Babbitt. The full text of Babbitt's lecture appears on the ACLS Web site.

The theme for this year's meeting, which was held jointly with the Association of American Universities (AAU), was "Reinvigorating the Humanities," and invited speakers addressed the question of whether the humanities are or must be useful. Among the highlights of the meeting was the address by Don Randel, renowned musicologist and president of the University of Chicago (and president-elect of the Andrew W. Mellon Foundation), in a session entitled "Humanistic Learning and Citizenship in a Global Society." Prof. Randel's address was replete with musical references and metaphors, and he made the central point that the inherent value of the humanities is not usefulness, but communicative power. This message carries particular meaning for music theory, I believe, at a time when music theorists are frequently articulating our intellectual connections with other disciplines.

One of the principal functions of ACLS is to distribute fellowships and grants to junior and senior scholars in the humanities through an intensive peer-review process. SMT members are encouraged to consider applying for these. ACLS's commitment to support for

scholarly communication through new technologies is also of enormous value to academics in all disciplines. We have ACLS to thank for the great resources of JSTOR and the ACLS History E-Book Project. I encourage SMT members to visit the ACLS Web site, <http://www.acls.org/>, for information about fellowships and grants, and to learn more about the great value to SMT of our membership in ACLS.

—Catherine Nolan

### **CSW**

Six people asked to participate this year in our mentoring program for conference proposal preparation. These six individuals were matched with mentors. One decided to defer her proposal submission until next year, but made good progress and will continue working with her mentor. One will be included as part of our CSW presentation. Of the rest, three were accepted and one paper was turned down. The CSW is pleased with the success of this program, and we will continue it for SMT 2007.

The CSW panel session at the Los Angeles SMT meeting will explore "The Subject of Musical Inquiry" with panelists Heather Laurel (CUNY), Karen Fournier (University of Michigan), Daniel J. McConnell (University of Wisconsin), Marianne Tatom Letts (University of Texas at Austin), Emily Wilbourne (New York University). The panel will feature special guest respondents Naomi André (Associate Professor of Women's Studies, University of Michigan) and Sue-Ellen Case (Professor of Theater, Chair of Critical Studies, UCLA).

The committee was pleased to welcome Heather Platt (Ball State University) as a new committee member in January 2006.

—Lori Burns

### **Committee on Professional Development**

The Committee on Professional Development (CPD) will be sponsoring four special events at the 2006 Society for Music Theory Annual Meeting in Los Angeles: a special session on mid-career renewal; an opportunity for individual reviews of c.v.'s and cover letters, a breakfast reception for graduate students, and the conference guides program.

The special session, scheduled for Thursday evening, is entitled "Mid-Career Renewal." For this special session, the CPD has invited a panel of distinguished Society members, including Maureen Carr (Pennsylvania State University), Steve Larson (University of Oregon), Joel Lester (Mannes College of Music), Elizabeth West Marvin (Eastman School of Music), and Severine Neff (University of North Carolina at Chapel Hill), who continue to renew themselves professionally by means of: exploring new areas of scholarship or new teaching venues; reexamining their pedagogical approaches; moving from teaching to administration; returning to performance or exploring travel opportunities; or by other means. There will be ample opportunity for questions from the audience to the panel following the presentations, as well as open discussion of other issues relating to mid-career renewal.

For the c.v. review session, the CPD has requested a time slot in the conference program where four or five members of the Society with recent experience on search committees will be available to critique c.v.'s and cover letters one-on-one with those applying for jobs in the near future. Conference attendees who wish to take advantage of this opportunity should bring at least five copies of both their current c.v. and a generic cover letter for this session. Questions regarding this session should be addressed to Keith Waters <watersk@stripe.colorado.edu>, session coordinator. Please check the conference program for the time and location of this session.

The graduate student breakfast is scheduled for Friday morning from 7:00–8:30. All graduate students are invited to attend this increasingly popular event to meet with each other in an informal, collegial atmosphere, and to establish professional contacts with peers from other institutions. To faculty advising graduate students, help us spread the word about this event to those attending the conference by encouraging your students to take advantage of this unique social gathering. Questions regarding this CPD-sponsored event may be addressed to John Cuciurean <jcuciure@uwo.ca>.

The CPD will again host the conference guides program which pairs new SMT members with experienced members of the organization. This program is designed to extend a hearty welcome to new members or those attending a national meeting for the first time by

#### **SMT ONLINE ADDRESSES**

- SMT home page: <http://societymusictheory.org>
- MTO home page: <http://societymusictheory.org/mto>
- List managers:
  - [smt-announce-owner@societymusictheory.org](mailto:smt-announce-owner@societymusictheory.org)
  - [smt-talk-owner@societymusictheory.org](mailto:smt-talk-owner@societymusictheory.org)
  - [mto-list-owner@societymusictheory.org](mailto:mto-list-owner@societymusictheory.org)
  - [mto-talk-owner@societymusictheory.org](mailto:mto-talk-owner@societymusictheory.org)
- System administrator: [admin@societymusictheory.org](mailto:admin@societymusictheory.org)
- Web manager: [lvh@msu.edu](mailto:lvh@msu.edu)
- Online Directory: SMT is 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://www.rilm.org/>

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

pairing them with experienced members of the organization to help break some of the formal "ice" and demystify the meeting in both the social and professional realm. The conference guides program aims to offer a simple and informal means for established SMT members to welcome and briefly connect with newer members of the organization, and to open a door for additional social and professional interaction for the less-experienced attendees who may find the conference experience intimidating. Some ways the conference guide might assist the newer SMT member include: being a friendly and supportive contact shortly before, throughout, and perhaps after the meeting; answering questions about the structure of SMT, the purposes of the conference, and how these purposes are carried out in the various forums (paper sessions, panel sessions, meetings, job interviews, etc.); visiting the exhibits together and making introductions to vendors and exhibitors; or attending the opening reception together and/or another social event or concert. (Please note: the conference guides program is not intended to provide detailed career advice or academic mentorship.) Any attendees wishing to be paired with a guide and any SMT members wishing to serve as guides (please volunteer!) should contact Evan Jones <ejones@mail.fsu.edu> as soon as possible. Information and opportunities to register will also be available in the conference registration packet, and on the SMT Web site.

Work continues on the SMT Mentoring Program which pairs individuals at all career stages—from those applying to graduate school to senior faculty—with other SMT members who are willing to share their expertise and lend support. In order to remain successful, the mentoring program requires volunteers at all levels. Furthermore, a person may simultaneously volunteer as a mentor while requesting to receive assistance with his/her own career concerns from another mentor. Please note that this program is separate and distinct from the mentoring initiative offered by the CSW. Any Society member may sign up for mentoring from either program or both programs simultaneously. A link to the CPD mentoring form can be found on the SMT-CPD Web page, accessible by following the links to "Administration" and then "Committees," or may be obtained directly from David Smyth <dsmyth@lsu.edu>, chair of the CPD mentoring program subcommittee.

The CPD administers an SMT-sponsored listserv specifically for graduate students and first year faculty. This discussion list provides a safe forum for new members of the professional community to discuss issues relevant to graduate study, the job application process, or other related concerns without the questions or comments being shared with the entire membership as they might on the SMT-list. The CPD-list is moderated by CPD student-members Áine Heneghan and Eve Poudrier with assistance from Gretchen Foley <gfoley2@unl.edu>. To subscribe to the CPD-list, send a message to CPD-List@societymusictheory.org with the following line in the body of the message: "subscribe cpd-list <FirstName> <LastName>." (To unsubscribe send a message to the list address with the following line in the body of the message: "unsubscribe cpd-list <FirstName> <LastName>.")

Anyone with questions regarding any of the aforementioned CPD-sponsored events and services, suggestions for possible new initiatives, or any member interested in participating as a volunteer for one of the CPD-sponsored initiatives is encouraged to contact any member of this committee.

—John D. Cuciurean

## Bylaws Committee Report

The Ad Hoc Bylaws Committee (Justin London, chair; Richard Cohn, Janna Saslaw, and James Webster) has been busy at work this past year on a comprehensive review of the bylaws. As a result of our efforts, and with guidance from the SMT Executive Board, we are proposing the most significant set of bylaws revisions in the history of the Society.

Our last bylaws revision was in 2002, when we incorporated the position of the executive director into the bylaws and made a number of technical corrections. Barely two years later, it came to the attention of the SMT Executive Board that additional changes were both needed and desired. First and foremost, the bylaws have become encumbered by too many details of committee appointments, duties of officers, and so forth. This hampers our ability to respond to the changing needs of the Society and hinders the evolution of our operations (e.g., UCal Press now handles membership registration and dues collection, though technically the Treasurer is supposed to do this his/herself). Second, additional "technical corrections" are required (e.g., to sanction online voting). Third, a number of current SMT functions (especially those dealt with by the Diversity, Professional Development, and Networking Committees) are addressed inconsistently.

To solve these problems, the Ad Hoc Bylaws Committee set about streamlining and simplifying all aspects of our bylaws. Our goal has been to have the bylaws state, in the broadest possible terms, what needs to be done, but to delete any reference to how things are to be done, save for those details that are required by law. For example, in our current bylaws the description of the Program Committee reads as follows:

The Program Committee shall prepare the program of papers, panel discussions, and other presentations at meetings of the Society, including the keynote speaker. The chair will be appointed by the President at least one year in advance and will serve as a member of the committee during the year prior to her/his term as chair. The committee will consist of the President, a current chair, next year's chair, and at least three additional members. The chair will thus serve a term of two years; all other members will serve a term of one year.

## Election Reminder

This year the following SMT officers are up for election: President-elect, Treasurer, and two members of the Executive Board. The ballots, together with the 2007 Call for Papers, are mailed to current SMT members during the first week of August. Please remember to vote! Results will be announced at the SMT business meeting in Los Angeles.

## SMT Business Meeting

The annual business meeting is scheduled for Saturday, November 4, 4:15–5:15 p.m., immediately following the Awards Ceremony.

In our proposed revision, the program committee description reads:

The Program Committee shall prepare the program of papers, presentations, performances, and other activities at the Society's Annual Meetings.

Of course the nuts and bolts of committee size, terms of office, details of appointment, and specific responsibilities are important. Rather than have these details specified in the bylaws (and have to amend them every time a change is needed), the particulars of committee composition and operation will move to an online document, "SMT Governance Guidelines." These guidelines, written under the authority of the executive board, would include committee structure, procedures for publications and annual meetings, specific duties of officers, and so forth.

On the SMT home page, via a link entitled "2006 Bylaws Revision," you will find a copy of the proposed bylaws, as well as an annotated copy of our current bylaws. In the copy of our current bylaws, language that is to be excised is ~~struck through~~. In the proposed bylaws, new language is underlined. In addition, you will also find on the Web site a draft of the "SMT Governance Guidelines" document. As you read through the proposed bylaws changes and compare them with our current bylaws, you will especially notice changes in the following areas:

1. Article II, the list of "Purposes and Activities of the Society," has been reduced to a general statement that meets the legal requirements of the bylaws vis à vis our non-profit status. As per the suggestion of the executive board, the various purposes and activities currently listed in the bylaws will be integrated into a new mission statement for the Society (also to be published on the SMT Web site). The last paragraph of this section has been retained, as it fulfills various legal requirements; this is boilerplate legal language vis à vis our 501(c)(3) non-profit status with the IRS.
2. Article IV, "The Executive Board of the Society," contains a number of changes. First, the minimum size of

the executive board has been raised from nine to ten (including the executive director, who is a non-voting member). This allows the executive board to conduct business with two vacancies, but not three. Second, the descriptions of the officers' activities and/or responsibilities have been streamlined. Third, the past president and president-elect will now become voting members of the executive board; this is to avoid problems of tie votes, as the board currently has an even number of members.

3. Article VII, on "Meetings of the Society," now clarifies the distinction between the "Business Meeting of the Members of SMT" and the "Annual Meeting," which includes our entire scholarly program.
4. Article VIII, "Committees of the Society," involves the most significant structural changes. The proposed bylaws list only four of our many standing committees: Nominations, Publications, Program, and Local Arrangements. After much deliberation, which included examining the bylaws of several other scholarly societies, the Ad Hoc Bylaws Committee went beyond streamlining the descriptions of our standing committees to actually reducing the number of committees enumerated in the bylaws. This does not mean that we do not have other standing committees; as the proposed language in Article VIII makes clear, new committees may be created by the executive board as needed. Indeed, this is what the executive board has done in the case of the Professional Development, Diversity, and Networking Committees. As well, the executive board may dissolve a committee when its mission has been fulfilled. The mission, composition, and terms of appointment for all committees will also be defined (and over time, adjusted as need be) by the executive board.

Why retain these four standing committees in the bylaws? The Bylaws Committee identified two key reasons. First, and most important, it is necessary to enumerate these committees in order to make the bylaws internally consistent, as these committees are referenced elsewhere in the bylaws. Second, we recognized that holding elections (that is, ensuring the continued governance of the Society), holding our annual scholarly meeting, and issuing scholarly publications are the core functions of the Society. Indeed, elections, meetings, and publications each have their own sections of the bylaws.

5. Article IX, on "Publications of the Society," has been streamlined.

It is our hope that the amendments, if adopted, will make bylaws revisions much rarer in the future. At the same time, the proposed changes give the Society greater flexibility in responding to our changing needs and goals. As such, we are pleased that these new bylaws, along with other changes in our governance policies and procedures, better reflect the diverse, dynamic, and flourishing scholarly community that the SMT has come to be.

—Justin London

### **SMT 2007: Call for Papers**

The Thirtieth Annual Meeting of the Society for Music Theory will be held in Baltimore from Thursday, November 15, to Sunday, November 18, 2007. Proposals for papers, poster sessions, and special sessions on any topic related to music theory are welcome. **An individual may submit no more than one paper proposal, whether as sole or joint author.** More specifically, an individual may have his or her name on the program only once in connection with a titled presentation (on any kind of session). An individual may appear a second time on the program as a chair, moderator, or respondent or as some other participant in connection with an untitled presentation (e.g., a member of a panel discussion).

All papers, poster sessions, and special sessions must conform to the following guidelines: (1) A proposal of no more than three double-spaced pages of text—including any footnotes or endnotes—with one-inch margins, all (including notes) printed in a 12-point font. (2) Supplementary materials such as musical examples, diagrams, and bibliography should be included if appropriate; they will not be counted within the three-page text limit but must not exceed four additional pages. (3) Seven copies of the proposal must be submitted, by mail only. Double-sided duplication is preferred. No faxed or electronic

submissions will be accepted. (4) The proposal must include the title of the paper but exclude the author's name and any other identifying information. (5) A cover letter listing the title of the paper and the name, postal address, e-mail address, and telephone number of the author, as well as the author's rank and institutional affiliation, if any. (6) A listing, on a separate page, of all required equipment (such as piano, overhead projector, CD player, cassette deck, etc.) other than the public-address system that will be provided to all presenters. The Society cannot provide computers or Internet access for presentations, but LCD screens and cables can be made available if requested in advance. (7) As in the past, papers presented at other national or international conferences will not be considered. (8) Proposals for poster sessions should follow the guidelines for submission of papers. (9) Proposals for special sessions and events of unusual format (such as analysis symposia or panel discussions) are welcome. However, individual proposals within a special session proposal should follow, where possible, the guidelines for paper proposals. Proposals for sessions requiring special equipment or invited speakers must itemize these requirements, the acceptance of which will depend on the cost being judged reasonable. Please note that special sessions must be "special" in that the program committee could not put them together. The program committee reserves the right to consider separately each paper in a special session proposal and program accordingly, with or without the other papers from that proposed session. (10) Proposals for special sessions of unusual format may be exempted from certain of these guidelines. To discuss the possibility of such exemption, those wishing to propose special sessions must contact the program committee chair (see below) no later than two weeks before the postmark deadline for submissions. *The postmark deadline: January 17, 2007.*

The complete call for papers is mailed to the membership along with the election ballot and is available online on the SMT home page. For more specific information about proposing special sessions and/or poster sessions, refer to the complete Call for Papers or contact Peter Kaminsky <peter.kaminsky@uconn.edu>.

### **SMT Graduate Student Workshop Program**

The Society for Music Theory is introducing its new Graduate Student Workshop Program (GSWP) at the upcoming 2006 Annual Meeting in Los Angeles. The GSWP offers educational workshops for graduate students led by experts in a particular field. Each year a different topic will be explored. Unlike conventional paper sessions, these workshops emphasize instruction, participation, and discussion. The program adds an educational dimension to the Society, a vehicle for increasing student membership, and an innovative means of introducing junior scholars to each other and to the profession at large. The GSWP is generously funded by the same private donors supporting The Mannes Institute for Advanced Studies in Music Theory upon which it is modeled, in order to extend a comparable opportunity for collaborative learning to those in the early stages of their career.

In its inaugural year, the GSWP is conducting an intensive three-hour workshop on Voice Leading in Atonal Music led by Joseph Straus (City University of New York) on Friday, November 3, 2006 during the SMT Meeting in Los Angeles. This will be the first student think tank in the history of the Society—perhaps in the history of music theory itself. Fifteen participants were selected at random from a pool of thirty-five applicants from North America and abroad. The members of the 2006 GSWP workshop are Joshua Booth (Rutgers University, student of Nancy Rao), Johanna Frymoyer (Princeton University, student of Kofi Agawu), Bryn Hughes (Florida State University, student of Michael Buchler), Daniel Jenkins (Eastman School of Music, student of Dave Headlam), Russell Knight (University of California at Santa Barbara, student of Lee Rothfarb), John Levey (University of Michigan, student of Andrew Mead), Dennis Linsley (University of Oregon, student of Steve Larson), Jessica Myers (University of Missouri, student of Hali Fieldman), Gordon Paslawski (University of British Columbia, student of William Benjamin), Malia Roberson (University of California at Santa Barbara, student of Pieter van den Toorn), Robert Schultz (Washington University, student of Jonathan Bernard), Rebecca Simpson (University of British Columbia, student of William Benjamin), Peter Smucker (University of Minnesota, student of Michael Chertlin), Erin Sullivan (University of Chicago, student of

Steven Rings), and Timothy Sullivan (University of Michigan, student of Andrew Mead).

All participants will prepare reading and repertoire assignments during the summer and early fall. All direct costs of the program are subsidized. Information pertaining to the SMT Graduate Student Workshop Program is available on the SMT Web site at [www.societymusictheory.org](http://www.societymusictheory.org). Kindly direct all inquiries to Wayne Alpern, Administrative Director, SMT Graduate Student Workshop Program, [SMTworkshops@aol.com](mailto:SMTworkshops@aol.com), (212) 877-8350.

---

## NEWS FROM THE INTEREST GROUPS

---

At the 2006 Annual SMT Meeting in Los Angeles, the **Music Cognition Group** (MCG) will host a roundtable discussion of the Introduction and Chapter 4 of David Temperley's *The Cognition of Basic Musical Structures* (Cambridge, MA: MIT Press, 2001). The author, who won SMT's Emerging Scholar Award for this book, will be present to join in the discussion. All interested members of SMT are invited to attend.

MCG brings together members of SMT with interests in theoretical and experimental work in music perception and cognition. A Web site, <http://pcb2.acs.unt.edu/smtmccg/>, and an electronic discussion list help the members stay in touch, share ideas, and organize session proposals for SMT meetings. To subscribe to the electronic discussion list, please contact Phil Baczewski <[baczewski@unt.edu](mailto:baczewski@unt.edu)>. Other questions concerning MCG may be addressed to its chair, Steve Larson <[steve@uoregon.edu](mailto:steve@uoregon.edu)>.

At this year's meeting in Los Angeles, the **Music Informatics Group** is sponsoring a special session titled "Music Databases, Music Analysis, and the Discipline of Music Theory." The session will explore the problems and opportunities for the discipline of music theory presented by the development of digital music libraries. Presenters include Eleanor Selfridge-Field (Center for Computer-Assisted Research in the Humanities, Stanford University), Leigh VanHandel (Michigan State University), and Cory McKay and Ichiro Fujinaga (McGill University). Eric Isaacson (Indiana University) will be the session moderator and David Huron (The Ohio State University) will serve as respondent.

Members of the Society interested in the many roles technology plays in music theory and analysis are invited to attend the scheduled meeting of Music Informatics Group. The agenda for the meeting will be posted on its Web site at <http://theory.music.indiana.edu/smtmig/>. (The site includes instructions on how to subscribe to the mail list.)

For the 2006 SMT conference in Los Angeles, the **Jazz Interest Group** (SMT-Jz) submitted a special session proposal devoted to the well-known Miles Davis album, *Kind of Blue*. The SMT-Jz Reading Committee that judged the internally submitted proposals and assembled the final proposal for submission to the SMT Program Committee included Keith Waters, chair; Cynthia Folio, and Robert Wason. We in SMT-Jz thank them for their work on the special session proposal. The SMT Program Committee accepted the papers, but added a regularly submitted proposal to create a more broadly ranging session on the transition from modal jazz to post-bop. As reported in the previous issue of the Newsletter, SMT-Jz has decided not to continue to submit proposals for special sessions each year.

For the 2006 annual meeting in Los Angeles, SMT-Jz will devote its meeting time to discussing reharmonization. We hope that a lively and fruitful discussion of reharmonization will kick off annual discussions on topics of relevance to jazz theory. Everyone is welcome to attend this discussion.

For the previous eight years, Patricia Julien has organized the SMT-Jz Jam Session, sometimes in conjunction with the AMS. Because she is unable to attend the Los Angeles conference, Matthew Butterfield has taken on that responsibility for this year's meeting.

The SMT-Jz Web site contains details about the interest group's primary objectives, how to join the SMT-Jz listserv, current projects, and the SMT-Jz award for jazz scholarship. It also provides minutes from the most recent annual meeting, contact information, and links to Web sites of interest to jazz theory. The links page is currently in development, and James McGowan <[mcgowan@mcmaster.ca](mailto:mcgowan@mcmaster.ca)>

welcomes suggestions for additional content.

We remind everyone of the SMT-Jz Award for Jazz Scholarship—an award that no one has yet won. Eligibility extends to books, articles, delivered conference papers, dissertations, and theses in English, published, presented, or defended during the five years preceding the award year (e.g., between January 1, 2002 and December 31, 2006, inclusive, for a possible 2007 award). Nominations should be sent to Kent Williams <[jkwillia@uncg.edu](mailto:jkwillia@uncg.edu)>, chair of the 2007 SMT-Jz Award Committee.

Henry Martin, chair of SMT-Jz, can be reached at <[martin@andromeda.rutgers.edu](mailto:martin@andromeda.rutgers.edu)>. Anyone wishing to be added to the SMT-Jz listserv should visit our Web site or contact Steve Larson <[steve@uoregon.edu](mailto:steve@uoregon.edu)> with that request.

For the 2007 SMT meeting in Baltimore, the **Theory Pedagogy Interest Group** may propose a session on theory pedagogy, or a joint session with the Music Cognition Interest Group. Gary Karpinski (UMass at Amherst) has agreed to chair a committee to begin making plans for that session. Jennifer Sterling Snodgrass (Appalachian State University) has assumed management of the Pedagogy Interest Group Web site. To access the site from the SMT home page, follow the link to the Resources page and from there to the Interest Groups page. Jennifer has asked members to send her ideas and/or content for the site. She can be contacted from an e-mail link on the site. Kent Williams (UNC at Greensboro) recently donated an extensive bibliography on music theory and aural skills pedagogy to the site. Peter Fielding (UMass at Amherst) agreed to help with updating this list and making it available as a searchable database. To subscribe to the Pedagogy Interest Group e-mail list, send an e-mail message to Kent Williams <[jkwillia@uncg.edu](mailto:jkwillia@uncg.edu)>.

The **Performance and Analysis Interest Group** (PAIG) exists to promote research into relations between performance and analysis, to facilitate dialogue between performers and theorists, and to open new avenues for such interaction. We meet yearly at national SMT meetings and field special-session proposals as appropriate. PAIG is sponsoring a special joint SMT/AMS session in Los Angeles, entitled "Performing Mozart." The session features three distinguished scholar-performers of Mozart's music—Jaap Schröder, Joel Lester, and Robert Levin—exploring historical developments in bows and bowing techniques, relations between analysis and performance, and Mozart's approaches to improvisation. The participants will demonstrate concepts by performing on period instruments. Thanks to Janet Schmalfeldt and William Rothstein for putting this proposal together. During the PAIG annual meeting in Los Angeles, we will discuss issues of interest to the group and plan for future activities.

For more information on PAIG, see our Web site, accessible via the SMT home page under "Resources: Interest Groups." To join the PAIG e-mail list, contact Jan Miyake <[Jan.Miyake@oberlin.edu](mailto:Jan.Miyake@oberlin.edu)>. For further questions, contact Daphne Leong, chair, <[Daphne.Leong@colorado.edu](mailto:Daphne.Leong@colorado.edu)>. Thanks to James McGowan for creating and maintaining the Web site, and to Daniel Barolsky, Alan Dodson, and Richard vonFoerster for beginning and editing bibliographies on the Web site.

The Society for Music Theory's **Popular Music Interest Group** is dedicated to theoretical, analytical, and critical inquiries into a variety of popular-music styles. The group actively encourages scholars to address diverse popular repertoires and to disseminate research widely within the field of music theory and other disciplines. Representative examples of recent research activities by group participants include a symposium on the music of Styx, a dissertation on the music of Radiohead, an undergraduate textbook on rock history, a monograph on rhythm in electronic dance music, articles in journals such as *Ethnomusicology* and *American Music*, and chapters in a number of essay collections. Participants have also developed novel courses involving theory and analysis of popular music at both undergraduate and graduate levels.

The Popular Music Interest Group also holds an annual meeting at the SMT meeting. In Los Angeles, our meeting will consist of a brief discussion of business matters followed by an open roundtable discussion, the topic of which will be announced prior to the meeting.

The group sponsors a lively electronic discussion list as well. To subscribe, visit <http://listserv.unc.edu> and use the "Search for Lists" feature to locate the "pop-analysis" list. The list always welcomes questions and comments on popular music analysis and discussion of music-theoretical, media-focused, artist-based, or commercial/contextual issues. For more information about the Popular Music Interest Group, visit our Web site at <http://www.unc.edu/music/pop-analysis/>, or contact Mark Butler <mabutler@sas.upenn.edu>, chair.

The **Queer Resource Group** brings together members of SMT interested in LGBTQ topics. Please see the program schedule for the time and location of our meeting at the 2006 SMT meeting SMT-Jz in Los Angeles. We will discuss recent readings on LGBTQ themes, upcoming projects, and general issues and ideas that arise when we gather. The University of Virginia maintains an e-mail list for use of the QRG. If you wish to subscribe to this list, go to <http://list.mail.virginia.edu/mailman/listinfo/qrg-l> and follow the instructions you will find there. Questions concerning the QRG can be directed to Fred Maus <fem2x@virginia.edu> or Deborah Rifkin <drifkin@ithaca.edu>, the co-chairs of the QRG. All interested members are invited to come to our meeting.

Following the **Scholars for Social Responsibility** (SFSR) meeting in Boston, which focused on the impact of Hurricane Katrina, several of those present expressed an interest in organizing book drives on their campuses. One successful drive was launched at Eastman, where Betsy Marvin worked with Dan Zager, Librarian and Chief Administrator of the Sibley Music Library, to organize a book drive to benefit the music library at Tulane University. The music collection at Tulane was housed in the basement of the university library, and was completely submerged. Sibley Library donated many duplicate scores, and the Eastman faculty donated scores, CDs, and music books. To date, Eastman has sent over 1,800 items to Tulane's music library. SFSR would be interested in hearing of other such efforts at universities around the country; please contact Betsy Marvin <bmarvin@esm.rochester.edu>.

SFSR will hold its third annual meeting in Los Angeles. Anyone who is interested in issues of social responsibility is welcome to attend. We plan to offer several short papers or presentations on the topic of socially conscious composition followed by discussion. A theorist or musicologist who approaches these works interpretively (historically or analytically) faces a serious challenge, that of elucidating the experience of social consciousness.

We seek a small number of focused analytical and/or historical papers or presentations ten to fifteen minutes in length that take up this challenge across a wide repertory involving different points of view about social consciousness in music. Our discussion may also include possible actions or activities relating social concerns and the academy. The organizers of this session are Timothy Brown, Deborah Burton, Amy Engelsdorfer, Marianne Kielian-Gilbert, Betsy Marvin, and Anton Vishio. E-mail submissions are preferred. Please send proposals of 500–750 words by September 1 to: Dr. Timothy Brown, <acecomposer@netzero.net>, 690 South Dahlia Circle, T-105, Glendale, CO 80246. For further information about the group and past conference sessions see the SFSR Web site at <http://www.freewebs.com/sfsr/>.

---

## NEWS ITEMS

---

### **Music Theory featured in *Science Magazine***

Dmitri Tymoczko's "The Geometry of Musical Chords" appears as a feature article in the July 9 issue of *Science* magazine <http://www.sciencemag.org/cgi/content/short/313/5783/13c>. It is accompanied by a Perspective, "Exploring Musical Space," solicited from Julian Hook. This is the first time that research in music theory has appeared in *Science*, which was founded in 1880 and is published by the American Association for the Advancement of Science. Reports on Tymoczko's research have appeared (or are in preparation) in the national press, including on National Public Radio in Boston, MSNBC.com, the *Boston Globe*, the *Washington Post*, *The Los Angeles*

*Times*, *Nature*, and *Physics Today*, and in media outlets in Europe, South America, and Australia. In a related development, recent work in mathematical music theory is the topic of the June 12 issue of *This Week's Findings in Mathematical Physics*.

### **The Mannes Institute for Advanced Studies in Music Theory**

The Mannes Institute for Advanced Studies in Music Theory is an independent musical think tank dedicated to scholarly exploration at the highest level of inquiry. It offers members of the Society a unique opportunity to gather outside of the conventional conference format and interact in a sustained and collaborative way. Now completing its sixth season, The Mannes Institute has achieved international acclaim as an important credential in our profession.

This year's Institute on Chromaticism convened at Yale University in New Haven, Connecticut from June 22–25, 2006. Outstanding theorists and musicologists gathered for comprehensive workshops to discuss and debate "Effects of Chromaticism" with Daniel Harrison (Yale University), "The Chromatic Moment in Enlightenment Thought" with Richard Kramer (City University of New York), "Coping with Chromaticism: Schenker and Us" with Patrick McCress (Yale University), "Distinguishing Chromaticism" with David Kopp (Boston University), "Alternatives to Harmonic Fundamentalism" with Charles Smith (University at Buffalo), and "Chromaticism and Mode Mixture" with Deborah Stein (New England Conservatory of Music). Plenary roundtables were held on "The Hermeneutics of Chromaticism" and "The Boundaries of Chromaticism." Gregory Proctor (The Ohio State University) was special guest, speaking on "Diatonic to 12-Gamut Space: Multiple Distance, Multiple Containment".

The recipient of the first annual Mannes Institute Musical Essay Award, Jeffrey Levenberg (New England Conservatory of Music), was honored and delivered his prize-winning presentation on "Sophistry Used Against Transcendental Chromaticism in the Ears of the Discourteous." The Israeli piano virtuoso Dror Baitel performed a spectacular program of chromatic music by Chopin, Scriabin, and Liszt.

Next year's Institute on Arnold Schoenberg and His Legacy will convene once again at Mannes College of Music in New York City in June 2007, led by another superb faculty of Andrew Mead (University of Michigan), Severine Neff (University of North Carolina at Chapel Hill), Brian Alegant (Oberlin College), Michael Cherlin (University of Minnesota), Walter Frisch (Columbia University), and Ethan Haimo (University of Notre Dame). Allen Forte (Yale University) will be special guest, with a special concert performance of *Pierrot Lunaire*. Future programs include the 2008 Institute on Jazz and Pop, and the 2009 Institute on Cognition and Perception.

Complete information regarding The Mannes Institute and its singular mission is available on the Institute's Web site at [www.mannes.edu/mi](http://www.mannes.edu/mi). Online applications will be accepted from January 1 to March 1, 2007. All inquiries should be directed to Wayne Alpern, director, The Mannes Institute for Advanced Studies in Music Theory <mannesinstitute@aol.com>, (212) 877-8350.

### **Postdoctoral Fellowship**

The Columbia Society of Fellows in the Humanities, with grants from the Andrew W. Mellon Foundation and the William R. Kenan Trust, will appoint a number of post-doctoral fellows in the humanities for the academic year 2007–8. Applicants must have received the PhD between January 1, 2003 and July 1, 2007. Fellows are appointed as Lecturers in appropriate departments at Columbia University and as Mellon Fellows in the Society of Fellows. The fellowship is renewable for a second and third year. The annual stipend will be \$52,000. Each Fellow receives a research allowance of \$3,000 per annum. Additional information and application forms are available on the Columbia Society of Fellows in the Humanities Web site, [www.columbia.edu/cu/societyoffellows](http://www.columbia.edu/cu/societyoffellows).

### **The Michigan Distinguished Residency in Music Theory**

The University of Michigan School of Music's Department of Music Theory is pleased to announce the inauguration of the Michigan Distinguished Residency in Music Theory. The holder of the residency is chosen annually by the department's graduate students. In April,

## In Memoriam

Edward Aldwell (January 30, 1938–May 28, 2006)

I first met Edward Aldwell in the 1960s (I don't remember the year), when he began studying theory and Schenkerian analysis with me; at that time, he was still a piano student at Juilliard. Ed worked with me for several years, mostly on analysis, but also on invertible counterpoint. We became and remained very close friends, and in the 1970s we collaborated on the book *Harmony and Voice Leading*.

Ed joined the faculty of the Mannes College in 1969, and in 1971, he began teaching at the Curtis Institute; he remained on both faculties until his death. In his early years at Mannes, he taught both theoretical subjects and piano, but he eventually became so busy with his various musical activities that he had to give up the theory teaching and confine his teaching there to piano. In the last few years, however, he taught a marvelous Bach course for pianists that combined analysis, historical research, and performance practice in a unique way. At Curtis he "officially" taught only theoretical subjects—counterpoint, harmony, form, Schenkerian analysis—but many Curtis pianists (and also performers on other instruments) would seek his advice and play for him.

Ed regarded himself as a performing musician and teacher of theory rather than a "theorist," and his abiding interest in theory was mainly a practical one: he was not keen to involve himself in theoretical speculation for its own sake. Ed used theory as a means to help young musicians (and himself) understand better, hear better, and play better. His only publication in the field of theory is the harmony book he wrote together with me. Our joint authorship was a genuine collaboration; and whatever might be good in the book is due equally to both of us. Ed sometimes gave two wonderful lecture-demonstrations combining analysis and performance. One dealt with figured bass as an aid to the performance of Bach's keyboard works, and the other treated the elements of species counterpoint in a similar way. He never prepared these for publication, and indeed, they would lose a great deal without his beautiful playing of the musical illustrations.

In the course of a teaching career spanning more than three decades, Ed had a profound influence on some of the most talented young musicians studying in the United States. Many of his former theory and piano students at Mannes and Curtis have gone on to have important careers as composers, performers, teachers, and scholars. In his theory teaching, Ed played a great deal, and his wonderful pianism made his teaching all the more convincing; his playing became an object lesson in the value of theoretical understanding for good performance. In teaching Bach, for instance, he made students aware of the frequent passages governed by parallel motion in tenths between the outer voices. In contrast to many pianists, who "bring out" one of the two voices, possibly in an exaggerated way, Ed would often keep them more nearly (though not exactly) equal so that one heard clearly both the individual lines and the intervals they form. The balance he sought was fairly close to what a harpsichord or organ would produce, but animated by the subtle dynamic nuances possible on the piano. The unrivalled clarity of his Bach playing owed as much to his control of balances as to his ability to shape and articulate each voice individually. None of this would have been possible without his profound feeling for and understanding of the voice leading.

I daresay that his colleagues and students—and indeed everyone who knew him well—found Ed to be one of the most remarkable human beings they had ever encountered. At once exacting and tolerant, serious and full of humor, brilliantly gifted and completely unpretentious, he was kindness and generosity personified. His untimely passing leaves a painful emptiness in many lives.

—Carl Schachter

2007, the first residency was held by Professor Edward Laufer, who graciously presented a probing, insightful, and entertaining expanded two-hour lecture based on his research on the Chopin Ballades that had recently been conducted for the Fourth International Schenker Symposium. The talk was enjoyed by a roomful of scholars (many of whom were then enrolled in the department's doctoral seminar, "The Music of Chopin"), pianists, and other musicians. In addition to delivering his lecture, Professor Laufer met individually over a two-day period with several doctoral candidates and faculty, advising them on research projects of mutual interest.

---

## UPCOMING CONFERENCES AND SYMPOSIA

---

**Shostakovich: Centenary Reflections.** The International Conference, "Shostakovich: Centenary Reflections," will be held on September 15–17, 2006 at Fitzwilliam College, Cambridge, England. The program and registration form can also be found on the DSCH Journal Web site: <http://www.dschjournal.com/events/dsevents.htm#ukss2006>.

**Shostakovich – 100**, to be held September 24–25, 2006 at Queen Elizabeth Hall, London, will include performances of the complete Shostakovich chamber music (excluding string quartets). The keynote address will be presented by Gerard McBurney (Royal Academy of Music). For details, please visit the Centre for Russian Music Web site at <http://www.goldsmiths.ac.uk/departments/music/crm/events.php>.

**Schumann Perspectives: A View Across the Disciplines**, an international symposium and music festival celebrating the wide-ranging artistic legacy of Robert Schumann, will take place on the campus of Texas Tech University in Lubbock, Texas on September 29–30, 2006. The festival marks the 150th anniversary of Schumann's death. The conference schedule and information about registration can be found at <http://www.ttu.edu/colleges/visualarts.php>.

**Society for American Music.** The thirty-third annual conference of the Society for American Music will meet jointly with the Music Library Association in Pittsburgh, Pennsylvania on March 1–4, 2007.

Information about the meeting may be found at Society for American Music Web site at [www.american-music.org](http://www.american-music.org).

**Feminist Theory and Music 9** will be held on June 6–10, 2007, at McGill University, Montréal, Québec. The call for papers is forthcoming. For more information please contact <lisa.barg@mcgill.ca>.

**The Fifth Biennial International Conference on Twentieth-Century Music** will be held on July 5–8, 2007 at the University of York, England. For details, contact Dr. William Brooks <wfb3@york.ac.uk>.

**Messiaen 2008 International Centenary Conference.** UCE Birmingham Conservatoire and the University of Sheffield are pleased to announce an international conference to celebrate the centenary of the birth of Olivier Messiaen. The conference will be held at Birmingham Conservatoire, in the heart of Birmingham, during June 2008. A call for papers will be forthcoming, with updates, and further details posted on the conference Web site as they become available: <http://www.conservatoire.uce.ac.uk/messiaen>. Inquiries should be sent to <Messiaen@uce.ac.uk>.

**Society for Music Analysis 2008.** The conference of the Society for Music Analysis will be hosted by the School of Music, Cardiff University from September 4–7, 2008. A call for papers will be issued in summer 2007. Any inquiries should be addressed to Dr. Charles Wilson, School of Music, Cardiff University, 31 Corbett Road, Cardiff CF10 3EB, Wales <WilsonC@cardiff.ac.uk>.

---

## CALLS FOR PAPERS AND ARTICLES

---

### Chopin in Paris: The 1830s

An international conference entitled "Chopin in Paris: The 1830s" will take place in Warsaw, on November 29–December 2, 2006. The main focus of the conference will be on Chopin's first decade in Paris, and papers may engage with this theme from a variety of perspectives: the cultural context, including concert life and opera; the climate of ideas, as registered through journals and other literature; the context of virtuoso pianism; the styles and structures of Chopin's compositions.

We invite proposals for papers, including abstracts (no longer than 500 words). Papers should have a maximum duration of 30 minutes, and should be written in one of the three following languages: English, German, or French. The deadline for proposals is August 30, 2006, and papers should be sent to the Institute before November 15, 2006. Accommodation will be provided for all participants during the conference. The proceedings will be published and authors will receive a fee. The conference preparation is led by the academic program coordinator of The Fryderyk Chopin Institute, Artur Szklener. For further details, please contact The Institute Office: Plac Pilsudskiego 9, 00-078 Warszawa, Poland; e-mail: <nifc@nifc.pl, aszklener@nifc.pl>.

#### **On the Relationship of Imitation and Text Treatment: The Motet Around 1500**

"On the Relationship of Imitation and Text Treatment: The Motet Around 1500," an International Musicological Conference, will be held at the University of Wales, Bangor, Wales on March 29–April 1, 2007. Proposals are encouraged on (but not limited to) the following themes: questions of musical historiography and periodisation; text treatment and imitation as defining factors of motet composition and stylistic change; motet repertoires of individual composers, sources, or regions; motet styles around 1500 in relation to earlier or later periods; the impact of music theory, musical aesthetics, or attitudes about music on motet writing. Please send paper proposals for papers of 25–30 minutes in length (with an abstract of no more than 250 words) by August 31, 2006 to: Professor Thomas Schmidt-Beste, School of Music, University of Wales, Bangor, Bangor Gwynedd LL57 2DG; <mus205@bangor.ac.uk>.

#### **Performance Practice: Issues and Approaches**

The Department of Music of Rhodes College invites proposals for papers and performances for a conference on "Performance Practice: Issues and Approaches," to be held March 4–6, 2007. Proposals on a wide range of topics are encouraged, including, but not limited to: issues relating to specific composers, geographic areas, and periods of music history from the Middle Ages to the twentieth century; performance practice of repertoires outside the traditional canon of Western music; and the impact of technology on performance practice. Abstracts of papers appropriate for the conference should be sent by mail or (preferably) e-mail by September 1, 2006 to: Dr. Tim Watkins <watkinst@rhodes.edu>, Department of Music, Rhodes College, 2000 North Parkway, Memphis, TN 38112. Abstracts should be no longer than 300 words and should indicate clearly the scope of research, methodology, and conclusions of the paper, as well as the significance of the conclusions. Paper presentations should last no longer than twenty minutes.

#### **Forum on Music and Christian Scholarship**

The Forum on Music and Christian Scholarship seeks proposals for its upcoming annual meeting, which will take place at the Yale Institute of Sacred Music, New Haven, CT, March 9–10, 2007. Papers on any topic pertaining to music and Christian scholarship are welcome. Similarly, we invite submissions representing a variety of approaches and perspectives: history, theory and analysis, philosophy and theology, ethnomusicology, critical theory, and the like. Papers will be twenty-five minutes long. Proposals for panels are also welcome. Please send a 300-word abstract that includes your name, affiliation, and contact information to the chair of the program committee by October 1, 2006: Markus Rathey, Yale University, Institute of Sacred Music, 409 Prospect Street, New Haven, CT 06511; <markus.rathey@yale.edu>. For more information about FMCS and previous conferences, see their Web site at [www.fmcs.us](http://www.fmcs.us).

#### **Society for Seventeenth-Century Music**

The Society for Seventeenth-Century Music will hold its fifteenth annual conference on April 19–22, 2007 at the University of Notre Dame in South Bend, IN. Proposals on all aspects of seventeenth-century music—instrumental music, vocal music, music theory, etc.—and its cultural contexts are welcome, including those drawing on other fields as they relate to music. As 2007 marks the 300th anniversary of the death of Dietrich Buxtehude, proposals relating to Dietrich Buxtehude's music and cultural milieu are particularly encouraged. Abstracts may be submitted by e-mail or postmarked by midnight, October 1, 2006. For details, see <http://www.arts.uci.edu/sscm/>.

#### **Beyond Grieg: Edvard Grieg and his Diverse Influences on Music of the Twentieth and Twenty-First Centuries**

The International Grieg Society is organizing an international research conference in Bergen, Norway, May 30–June 2, 2007. The main conference language will be English. Abstracts must be received by October 1, 2006, and the full papers are due on February 1, 2007. For details, please see the International Grieg Web site at <http://griegforum.no/griegsociety/default.asp?id=3813&kat=462&sp=2>.

#### **American Handel Society**

The American Handel Society invites submissions of abstracts for papers to be given at the American Handel Festival, which will be held at Princeton University on April 19–21, 2007. Festival concerts will include a semi-staged performance of Handel's *Hercules* and a chamber concert organized around the theme of "Handel's London." Papers on any topic connected with Handel's life and music are invited, but we especially encourage submissions related to the music being performed, such as Handel's treatments of myth, masculinity, and heroism; the secular oratorios; Handel's chamber works and arrangements for London; or his London circle of friends and colleagues. Abstracts of no more than 500 words should be sent by December 15, 2006. Electronic submissions are preferred, and may be sent to <robert-ketterer@uiowa.edu>. Surface mail should be sent to Prof. Robert Ketterer, Department of Classics, 210 JB, University of Iowa, Iowa City, IA 52245.

#### **College Music Society**

The College Music Society will hold its Fiftieth National Conference November 15–18, 2007, in Salt Lake City, Utah, in conjunction with the 2007 National Conference of the Association for Technology in Music Instruction (ATMI). The 2007 Program Committee welcomes (1) proposals concerning interdisciplinary initiatives in teaching, research, and performance; (2) proposals with specifically interdisciplinary emphasis among music disciplines or with other disciplines. A Special "Building Bridges" panel sessions will address cross-over issues among music theory and other disciplines. Proposals for these 55-minute sessions are to include short papers, an invited respondent (not a theorist), and must allow for discussion time. The featured disciplines in 2007 include Music Theory, Music Education, and Musicology. The proposal deadline is January 20, 2007. See <http://www.music.org/cgi-bin/showpage.pl?tmpl=/profactiv/conf/natl/nat/home&h=40> for proposal guidelines.

---

### **NEWS FROM REGIONAL AND AFFILIATE THEORY SOCIETIES**

---

The Catholic University of America will host the fifth annual meeting of the **Music Theory Society of the MidAtlantic** on Friday, March 23, 2007 beginning at 1:00 p.m. and concluding Saturday afternoon, March 24. All are invited to attend. Papers on a variety of topics are planned and the program and paper abstracts will be posted on the MTSMA Web site, [mtsma.shorturl.com](http://mtsma.shorturl.com). Registration, local arrangements (including area attractions), and program (with abstracts) will also be posted. The Dorothy Payne Best Student Paper and Prize will be awarded at the Friday Banquet. Those wishing to serve the Society as vice president, treasurer, or as members of the executive board are invited to place their name in nomination by January 1, 2007 with the chair of the nominating committee, Eric McKee (Pennsylvania State University). Steven Strunk (Catholic University of America) is chair of local arrangements and Michael Klein (Temple University) is the program committee chair.

The **Music Theory Society of New York State** (MTSNYS) typically holds its conferences at big prestigious universities. This past year was an exception, as MTSNYS held its conference at Skidmore, a small prestigious college located in Saratoga Springs, on April 8–9, 2006. The conference was highlighted by two free concerts, one by pianist Richard Hihn and another by jazz vocalist Nnenna Freelon.

A highlight of the conference was a session in tribute to the late Jonathan Kramer. This tribute, which was organized by Diane Urista (Oberlin), included presentations about Kramer's compositions and scholarship, as well as presentations whose ideas and methodologies

were influenced by Kramer. There were also various sessions devoted to the theory and analysis of jazz. Among these was a special session by Steve Larson (University of Oregon) and Keith Waters (University of Colorado) devoted to the analysis of a selection from Bill Evans's recording, "Conversations with Myself," followed by a jazz analysis roundtable discussion chaired by Patricia Julien (University of Vermont). Other sessions were devoted to the analysis of Baroque music, post-1900 theory and analysis, and the music of Mozart and Brahms. The winner of the 2006 Patricia Carpenter Emerging Scholar Award was Vasili Byros (Yale) for his paper, "'Tonal oder Atonal?': Interval Cycles, Whole-Tone Tonality, and the Dialectics of Musical Process in Berg's Piano Sonata, op. 1." The local arrangements chair for the conference was Benjamin Givan (Skidmore); the program chair was Chandler Carter (Hofstra).

The next MTSNYS conference will be held on April 14–15, 2007 at Fordham University, New York City. The program committee invites proposals for papers and presentations on any topic related to music theory and particularly welcomes those that touch on the theme of "Technology and Music Theory." For details, see [http://www.ithaca.edu/music/mtsnys/2007\\_call.html](http://www.ithaca.edu/music/mtsnys/2007_call.html).

The officers of MTSNYS are L. Poundie Burstein (CUNY), president; Shaugn O'Donnell (CUNY) vice president; Lisa Behrens (CUNY), secretary; Jeannie Guerrero (Eastman), treasurer; and board members Norman Carey (Graduate Center, CUNY), Charlotte Cross, Panyotis Mavromatis (NYU), and Lynne Rogers (William Paterson). Members of MTSNYS include those who live in and around New York State, as well as anyone interested in any aspect of music theory. Membership comes with a subscription to the journal *Theory and Practice*. Those wishing to join may register and pay dues online through PayPal at <http://www.ithaca.edu/music/mtsnys/joining.html>. For inquiries about membership, please contact the secretary, Lisa Behrens, c/o Music Department, Graduate Center CUNY, 65 Fifth Avenue, New York NY 10016-4309, or at <lbehrens@yahoo.com>.

**Music Theory Midwest's** Seventeenth Annual Conference was held May 12–13, 2006 in the stunning new facilities at Ball State University, in Muncie, Indiana. The local arrangements chair Eleanor Trawick (Ball State University), along with Michael Oravitz (Ball State University), Eunhye Kim (Ball State University), and Melissa Hoag (Indiana University and IUPUI) adroitly set the stage for a stimulating series of papers. Julian Hook (Indiana University) chaired the program committee, which included Leslie David Blasius (University of Wisconsin–Madison), Stuart Deaver (University of Kansas), Melissa Hoag (Indiana University and IUPUI), Nadine Hubbs (University of Michigan), Ronald Rodman (Carleton College), and Claire Boge (Miami University), *ex officio*. Session topics included Music, Language, and Metaphor; Topics in Twentieth-Century Music; Time and Unity in Tonal Music; Wagner; Brahms and Metric Conflicts; Medieval and Renaissance Music; and Intervals, Transformations, and *Tonnetz*. Our keynote speaker, Gregory Proctor (The Ohio State University), entertained and challenged listeners with his talk "Real and Apparent Simplicity in Musical Explanation, Occam's Razor and Music-Theoretic Wormholes."

Among the highlights of the conference were the twelve student papers competing for the Arthur J. Komar Student Paper Award, which made a difficult job for the Komar Committee: Frank Samarroto (Indiana University), chair; Per Broman (Bowling Green State University), and Philip Stoecker (Oberlin College Conservatory). The award was presented to René Rusch Daley (University of Michigan) for her paper "Rethinking Conceptions of Unity: Schubert's Moment Musical, op. 94, no. 2." Honorable mention went to two papers: "Sonata Rhetoric and Transformational Processes in the First Movement of Rochberg's String Quartet no. 6" given by Mustafa Bor (University of British Columbia) and "A Generalized Interval System for Rameau's Music and Thought" given by Justin P. Hoffman (Columbia University).

Next year's conference will be hosted at the University of Kansas in Lawrence April 13–14, highlighted by a large program Friday evening around the theme of decadence and the circus and featuring the KU Wind Ensemble performing John Corigliano's new symphony, *Circus Maximus*, as well works by Florent Schmidt, Vincent Persichetti, and William Schuman. Deron McGee will coordinate local arrangements, with Scott Murphy's assistance. Deadlines for proposals will be moved

up to accommodate the earlier conference date.

Many thanks go to this year's nominating committee, chaired by Claire Boge (Miami University). Congratulations go to newly elected (or re-elected) officers: Shersten Johnson (University of St. Thomas), secretary; Stan Kleppinger (Butler University), Scott Murphy (University of Kansas), area representatives; and Christopher Brody (University of Minnesota), student representative. The continuing officers include Claire Boge (Miami University), president; Ron Rodman (Carleton College), treasurer; Karl Braunschweig (Wayne State University), Gretchen Foley (University of Nebraska–Lincoln), area representatives; and Melissa Hoag (Indiana University and IUPUI), student representative. Our thanks to outgoing area representatives: Julian Hook (Indiana University), Neil Minturn (University of Missouri–Columbia), and student representative Joseph Hupchick (University of Cincinnati College-Conservatory of Music).

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 <rrodman@carleton.edu>, MTMW Treasurer, Music Department, Carleton College, 1 North College Street, Northfield, MN 55057. Donations to the Arthur J. Komar Student Award are always welcome. More information can be found at the MTMW Web site, <http://www.wmich.edu/~mus-theo/mtmw/>.

MTMW draws its officers and executive board from the Great Lakes and Great Plains states, including Michigan, Ohio, Kentucky, Wisconsin, Indiana, Illinois, Minnesota, Iowa, North Dakota, South Dakota, Kansas, Nebraska, Missouri, Tennessee, Oklahoma, and Arkansas. David Loberg Code (Western Michigan University) continues to maintain the MTMW Web site. Anyone from the area interested in participating more actively as an officer or committee member is encouraged to volunteer by contacting Claire Boge <bogecl@muohio.edu>.

**Music Theory Southeast** held its fifteenth annual meeting on March 3–4 at the University of North Carolina at Chapel Hill. The program committee, chaired by Boyd Pomeroy (Georgia State University), scheduled sessions on scales in theory and practice, Brahms's op. 119 pieces, meaning and metaphor, unity and continuity, modernism, uncommon-practice tonality, and transformational approaches to harmony and rhythm. William Rothstein (Queens College and Graduate Center, CUNY) gave the keynote address, "Why Theorists Should Pay Attention to Nineteenth-Century Italian Opera; or, Confessions of a Reformed Germanophile Snob." It gracefully described his close and long-standing relationship with nineteenth-century Italian opera and showed how that repertory, pace Schenker, holds many beauties and fascinations for scholars of tonality as well as lovers of music. The prize for the best student paper went to Michael Baker (Indiana University) for his paper "Parsimonious Voice-Leading in Debussy: the "Fêtes" movement from the Nocturnes," which presented parsimonious voice leading and an abstract transformational network among all forms of 4-27 in the movement. The results of our elections included the election of Paul Wilson (University of Miami), president, and Deborah Burton as member-at-large. Matthew Shaftel agreed to serve another term as treasurer of the organization. MTSE thanks Jocelyn Neal (UNC–Chapel Hill) for all her excellent work as local arrangements chair for the conference and James Mathes for his fine service as president over the past two years.

The next meeting of MTSE will be held at the University of Georgia in Athens on March 16–17, 2007. It will be a joint conference with the South Central Chapter of the American Musicological Society and the Southeast and Caribbean Chapter of the Society for Ethnomusicology. The chair of the program committee for the conference is Mauro Botelho (Davidson College). A call for papers and proposals will be issued soon. For the program and abstracts of the 2006 conference, plus names and contact information for our officers, please visit our Web site at <http://music.uncg.edu/mtse>.

The twenty-first annual meeting of the **New England Conference of Music Theorists** was held on April 21–22, 2006, at the Hartt School, University of Hartford. Attendees were treated to a varied and absorbing program of papers on nineteenth- and twentieth-century music and theoretical topics. Members of the program committee

for the meeting were Roger Graybill (New England Conservatory), chair; Sigrun Heinzelmann (University of Massachusetts–Amherst), and Ian Quinn (Yale University). Local arrangements chair was Patrick Miller. At the meeting, Margaret Thomas (Connecticut College) was elected to a second term as NECMT secretary. Continuing members of the executive committee are David Kopp (Boston University), president, and Edward Gollin (Williams College), treasurer. Members of the nominating committee were Gary Karpinski (University of Massachusetts–Amherst), chair, Janet Schmalfeldt (Tufts University), and Paula Telesco (University of Massachusetts–Lowell)

NECMT's twenty-second annual meeting will be held in spring 2007 at Tufts University. For further information, including the call for papers, please visit our redesigned Web site at [www.necmt.org](http://www.necmt.org), which is maintained by Stuart Woronecki (University of Connecticut). The deadline for paper submissions is November 27, 2006. Membership information and forms are also available on the Web site.

The **Oklahoma Music Theory Round Table**, the world's oldest professional music theory society, will meet on October 13, 2006 at Cameron University in Lawton Oklahoma. We will have a guest presentation by Prof. Nico Schuler of Texas State University and a round-table discussion on teaching analysis to undergraduates. For information on this meeting, please contact Prof. Greg Hoepfner <[gregh@cameron.edu](mailto:gregh@cameron.edu)>, (580) 581-2449. 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 <[kstephenson@ou.edu](mailto:kstephenson@ou.edu)>, (405) 325-1650.

The **Rocky Mountain Society for Music Theory (RMSMT)** met on March 31–April 1, 2006 at the Lamont School of Music at the University of Denver. RMSMT joined with the Rocky Mountain Chapter of the American Musicological Society and the Southwest Chapter of the Society for Ethnomusicology. Scholars from across the United States and Canada presented fifteen papers on a wide variety of theoretical and analytical topics. The program committee included Frank Riddick (Northern Arizona State), Steve Bruns (University of Colorado), Lisa Derry (Albertson College of Idaho), Ellon Carpenter (Arizona State University), and Steve Lindemann (Brigham Young University). The local arrangements were handled by AMS people at the University of Denver, John Sheinbaum and Suzanne Moulton-Gertig. The 2007 meeting will be held at Arizona State University in Tempe. Contact Prof. Ellon Carpenter <[ellon.carpenter@asu.edu](mailto:ellon.carpenter@asu.edu)> for information about next year's meeting.

The **South Central Society for Music Theory** held its 2006 meeting at the University of Southern Mississippi on March 10–11, 2006. Prof. Kevin Swinden (Wilfred Laurier University, Ontario) was the keynote speaker. The program committee, which was chaired by Scott Baker (University of Southern Mississippi), included Laurdella Foukles-Levy (University of Mississippi), Donald LeRoy (Lee University), and Michael Baker, student representative (Indiana University), scheduled sessions on the history of theory, narrative approaches, directional tonality, sonata theory, perspectives on traditional methodologies, and time and rhythm in modern popular music.

The **Texas Society for Music Theory** held its twenty-eighth meeting on February 23–24, 2006 at the University of North Texas. The local arrangements committee, chaired by Frank Heidelberg, included Philip Baczewski and Stephen Slottow, and the program committee was comprised of Michael Berry (Texas Tech University), David Castro (University of Texas at Arlington), Tim Cutler (Austin College), and Cynthia Gonzales (Texas State University, San Marcos). A highlight of the TSMT meeting was a session entitled "Robert Ottman Remembered — Past and Present Issues in Music Theory Pedagogy." The Keynote Address, "Schenker's 'Missing' Book: The Evolution of Schenker's *Der freie Satz*" was delivered by Charles Burkhart (Queens College and Graduate Center, CUNY). The TSMT officers include Edward Pearsall (University of Texas, Austin), president; Jana Millar (Baylor University), treasurer; and Philip Baczewski (University of North Texas), secretary.

The **West Coast Conference for Music Theory and Analysis** held its 2006 meeting from April 21–23 at the University of British Columbia

### Future SMT Meetings

2006 November 2–5	Los Angeles, CA (joint meeting with AMS)
2007 November 15–18	Baltimore, MD (solo meeting)
2008 November 6–9	Nashville, TN (joint meeting with AMS)

in Vancouver. Many thanks are due to Alan Dodson (University of British Columbia), who took care of local arrangements. The Program Committee, consisting of Alan Dodson, Richard Kurth, John Roeder, and Jack Boss (*ex officio*) created a varied schedule that included sessions on North American composers, early music, Schoenberg, music and meaning in fin-de-siècle Vienna, and the twentieth century. The highlight of our weekend was a keynote presentation by Harald and Sharon Krebs (University of Victoria), which illustrated (through the magic of PowerPoint and the performing talents of the Krebses) the multitude of ways nineteenth-century song composers vary the metrical patterns suggested by their texts. And the Saturday session was summed up beautifully with dinner and discussion at Enigma, one of Vancouver's many excellent restaurants. We are still seeking nominations for the important position of secretary-treasurer (self-nominations are welcome), and hopefully an election will be held during the business meeting in 2007.

Tentative plans are to hold our 2007 meeting at the University of Utah in Salt Lake City. This will probably be a joint meeting with the Rocky Mountain Society for Music Theory, continuing our pattern of meeting together during odd years. An official date has not been set yet, but more information regarding the call for papers will be available through our Web site, <http://wccmta.org>, in the fall; we will also distribute flyers at the SMT meeting in Los Angeles. The West Coast Conference invites all who are interested in music theory and analysis to join us. Membership fees are \$10 (individual) and \$5 (student/retired), and should be sent to Jack Boss, School of Music, 1225 University of Oregon, Eugene, OR 97403-1225. If you have questions or comments regarding the WCCMTA, please contact the president, Jack Boss at <[jfboss@uoregon.edu](mailto:jfboss@uoregon.edu)> or (541) 346-5654.

---

### NEWS FROM INTERNATIONAL SOCIETIES

---

The **Canadian University Music Society** and the Canadian Association of Music Libraries, Archives, and Documentation Centres held their 2006 conference jointly May 28–31, 2006 at York University. The conference consisted of a balance of over forty papers, one keynote address, one panel, two recital-concerts, two lecture-recitals, and a composers's concert. Of the papers, at least ten were in the area of music theory, ranging from Tinctoris's *varietas* to Dallapiccola's early dodecaphony and voice-leading practices in the works of Canadian composer Jacques Hétu. The program is available in MS-Word format at <http://www.cums-smuc.ca/conference/Schedule2006.doc>.

Current membership dues run for the calendar year and are \$60 (Canadian) for regular members and \$30 for students, independent scholars, and retired persons. A membership form can be found at <http://www.cums-smuc.ca/membership/join.html>. Members receive: *Intersections: A Canadian Journal of Music*, containing refereed articles on a wide range of musical topics as well as reviews of current books; our online newsletter; and access to a host of other services through our Web site. Members also are able to participate in the annual conferences through submissions.

The sixth conference of the **Gesellschaft für Musiktheorie** will be held at the Hochschule für Musik Franz Liszt in Weimar on October 6–8, 2006. The conference topic is "Musiktheorie und Vermittlung"; the conference organizer is Professor Klaus Heiwolt from the Hochschule für Musik Franz Liszt. Information about the conference is available at [www.hfm-weimar.de](http://www.hfm-weimar.de) or [www.gmth.de](http://www.gmth.de).

---

---

## NEWS FROM GRADUATE STUDENT ORGANIZATIONS

---

The **City University of New York's Graduate Students in Music** (GSIM) group held its ninth annual symposium entitled "Musical Spaces" on April 1, 2006. This year's conference embraced the many and varied meanings of music and space, and graduate students from across the subdisciplines of music were invited to present on topics ranging from gender and jazz to Schenker and Dalcroze. The following are highlights from among the nine papers presented: Thomas Robinson (CUNY Graduate Center) explored the properties of balance, force, and direction found among pitch-classes in his paper "Pitch-Class-Balance Space;" Jessica Payette (Stanford University) examined gendered connotations of the genre monodrama within the framework of Schoenberg's *Erwartung*; and Dana Borrelli (University of Massachusetts–Amherst), together with Jesse Pearlman-Karlsberg (Rensselaer Polytechnic Institute), presented fieldwork about, and compositions based upon, modern practices of Sacred Harp singing. The keynote address, given by Professor Kofi Agawu (Princeton University), focused on Topic Theory, and generated a lively discussion among attendees. Moderators Joseph N. Straus, Anne Stone, and Stephen Blum (CUNY Graduate Center) also brought insightful and informed commentary to their respective sessions.

Next year's symposium will be held in late spring at the CUNY Graduate Center, 365 Fifth Avenue, and is still in the early stages of planning. In the meantime, feel free to contact Stephanie Jensen-Moulton at <sjensen-moulton@gc.cuny> with any questions about GSIM or next year's conference.

The **Music Theory Society at Florida State University** is pleased to announce its Twenty-fourth Annual Music Theory Forum will be held on February 10, 2007 on the FSU campus in Tallahassee, Florida. The keynote speaker will be Professor L. Poundie Burstein (Hunter College and the Graduate Center, CUNY). The program committee invites proposals for papers and presentations on any topic related to music theory. The deadline for submissions is December 1, 2006. For the complete call for papers and more information, please visit us online at <http://musictheory.aboho.com/forum.htm>. The MTS at FSU executive board for 2006-7 includes Sean Atkinson, president; Rob Bennett, vice president; Bryn Hughes, secretary; Greg McCandless, treasurer; Chris Endrinal and Sarah Sarver, Forum co-chairs; and Jane Piper Clendinning, faculty advisor.

**GAMMA-UT**, the Graduate Association of Music and Musicians at UT, held its sixth annual conference at the University of Texas at Austin on Saturday, March 25, 2006. Graduate students in musicology, ethnomusicology, theory, and composition from University of Washington, Cornell, CUNY, Bowling Green State University, University of Kentucky, Florida State, University of North Texas, University of

Colorado-Boulder, University of Michigan, and University of California–Berkeley met to share their research. The conference consisted of sessions on Popular Music, Twentieth-Century Music, and Latin American Music, all of which engaged various methods for producing illuminating and interesting scholarship, and highlighted the interdisciplinary mission of GAMMA-UT. Lawrence Zbikowski (University of Chicago) gave an engaging keynote speech on the possibility of building a cognitive grammar of dance music using dance figures. The Tosca String Quartet, a professional string quartet based in Austin, performed the attending composers' works in an evening recital.

For more information on GAMMA-UT or the 2007 spring conference, please visit <http://gammaut.music.utexas.edu>. The conference chair for 2006-07, Kim Schafer, can be contacted by e-mail at <[gammaut@mail.music.utexas.edu](mailto:gammaut@mail.music.utexas.edu)>.

The highlight of the year for the **Graduate Theory Association of the Indiana University Jacobs School of Music** was our Fourteenth Biennial Symposium of Research in Music Theory, held on February 10–11. The focus of this year's symposium was "Issues in Musical Meaning," and it included vigorous participation from both current and former members of our organization. Invited papers were presented by Kevin Korsyn (University of Michigan) and Frank Samarotto (Indiana University), both of whom then participated in a stimulating panel discussion, chaired by Robert Hatten (Indiana University) addressing issues of musical meaning in current theoretical research. Also participating in the panel discussion were David Lidov (York University) and Marianne Kielian-Gilbert (Indiana University). After four paper sessions chaired by members of our organization, Professor Lidov capped off the symposium with his keynote address: "Some Remarks on the First Movement of Beethoven's Piano Sonata, op. 90, with Regard to Theories of Musical Representation of Bodily Movement."

The officers for the 2006–07 academic year are: Timothy Best, president; Daniel Arthurs, vice-president; Michael Vidmar-McEwan, secretary; and Kyle Fyr, treasurer. The GTA is currently planning a special Symposium on the topic of text and music, which will be held in February 2007. The call for papers is on our Web site at <http://theory.music.indiana.edu/gta/>.

The **Midwest Graduate Music Consortium** will hold its eleventh annual meeting on February 23–24, 2007 at the University of Chicago with Professor Scott Burnham (Princeton University) as the keynote speaker. The program committee invites graduate and advanced undergraduate students to submit abstracts for papers related to ethnomusicology, historical musicology, music theory and analysis, cognition, performance practice, pedagogy and education, or any other topic concerning the study and practice of music. We particularly welcome interdisciplinary studies. Abstracts must be received by November 10, 2006. For details,

---

---

## REGIONAL AND AFFILIATE THEORY SOCIETY CONTACTS

---

### Canadian University Music Society

James A. Deaville  
[deaville@mcmaster.ca](mailto:deaville@mcmaster.ca)

### Columbia Music Scholarship Conference

Ryan Dohoney  
[cmsc@columbia.edu](mailto:cmsc@columbia.edu)

### CUNY Graduate Students in Music

Stephanie Jensen-Moulton  
Music Program  
CUNY – Graduate Center  
365 Fifth Avenue  
New York, NY 10016  
[sjensen-moulton@gc.cuny.edu](mailto:sjensen-moulton@gc.cuny.edu)

### Music Theory Society at Florida State University

Sean Atkinson  
College of Music  
Florida State University  
Tallahassee, FL 32306-1180  
[sea04e@garnet.acns.fsu.edu](mailto:sea04e@garnet.acns.fsu.edu)

### GAMMA-UT

Kim Schafer  
[gammaut@mail.music.utexas.edu](mailto:gammaut@mail.music.utexas.edu)

### Indiana University Graduate Theory Association

Timothy Best  
GTA, School of Music  
Indiana University  
Bloomington, IN 47405  
[tcbest@indiana.edu](mailto:tcbest@indiana.edu)

### McGill Music Graduate Students' Society

Schulich School of Music  
McGill University  
[mgs@music.mcgill.ca](mailto:mgs@music.mcgill.ca)

### Midwest Graduate Music Consortium

Cecilia Lo, MGMC Program Chair  
[ccl@uchicago.edu](mailto:ccl@uchicago.edu)

### Music Theory Society of the MidAtlantic

Pamela Poulin  
Peabody Conservatory of Music  
John Hopkins University  
1 E. Mount Vernon Pl.  
Baltimore, MD 21202  
[poulin@peabody.jhu.edu](mailto:poulin@peabody.jhu.edu)

### Music Theory Midwest

Claire Boge  
Department of Music  
Miami University  
Oxford, OH 45056  
[bogecl@po.muohio.edu](mailto:bogecl@po.muohio.edu)

### Music Theory Society of New York State

L. Poundie Burstein  
Music Department, Hunter College  
695 Park Avenue  
New York, NY 10021  
[poundie@aol.com](mailto:poundie@aol.com)

(continued, p. 16)

**REGIONAL AND AFFILIATE  
THEORY SOCIETY CONTACTS,  
CONTINUED**

**Music Theory Southeast**

Paul Wilson  
Frost School of Music  
University of Miami  
PO Box 248165-7610  
Coral Gables, FL 3312-7610

**New England Conference of Music  
Theorists**

David Kopp  
School of Music  
College of Fine Arts  
Boston University  
855 Commonwealth Avenue  
Boston, MA 02215-1303  
dako@bu.edu

**Oklahoma Theory Round Table**

Ken Stephenson  
Music Theory  
University of Oklahoma  
Norman, OK 73019  
kstephenson@ou.edu

**Rocky Mountain Society for Music  
Theory**

Frank Riddick  
School of Music  
Northern Arizona University  
Flagstaff, AZ 68011-6040  
Frank.Riddick@nau.edu

**South Central Society for Music Theory**

Patrick Tuck  
Southeastern Arizona University  
Department of Music and Dramtic Arts  
SLU 10815  
Hammond, LA 70402  
Patrick.Tuck@selu.edu

**Texas Society for Music Theory**

Edward Pearsall  
The University of Texas at Austin  
School of Music  
1 University Station, E3100  
Austin, TX 78712-0435  
pearsall@mail.utexas.edu

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

Jack F. Boss  
School of Music  
1225 University of Oregon  
Eugene, OR 97403-1225  
jfboss@uoregon.edu

**Western Ontario Graduate Student  
Symposium**

Stephanie Horsley  
shorsley@uwo.ca

Links for the Regional and Affiliate Societies can  
be found on the SMT Web site at <http://www.societymusictheory.org>

please see <http://humanities.uchicago.edu/orgs/mgmc>. If there are questions, contact Cecilia Lo at [cclo@uchicago.edu](mailto:cclo@uchicago.edu).

The **Michigan Music Theory Society** (MMTS) is a graduate student organization at the University of Michigan devoted to music scholarship and interdisciplinary collaborations. MMTS is proud to issue a call for papers to all interested graduate students for the bi-annual Graduate Music Conference to be held on February 16–17, 2007 at the University of Michigan in Ann Arbor. Highlights of the conference include a keynote address by Lawrence Kramer and a graduate student workshop led by Kevin Korsyn. Paper submissions in music theory, musicology, ethnomusicology, and related fields are welcomed, and interdisciplinary work is especially encouraged. Please submit all paper proposals to [mmts07submissions@umich.edu](mailto:mmts07submissions@umich.edu) by Friday, November 12, 2006. Guidelines for submissions are as follows: the cover letter should be included in the body of the email; abstracts (maximum of 500 words) and supplementary material should be attached to the message. Authors are responsible for producing files that will display and print clearly and for ensuring that files and file names contain no indication of authorship. Any questions should be directed to the program chairs Alyssa Woods [alyssawoods@umich.edu](mailto:alyssawoods@umich.edu) or René Daley [daley@umich.edu](mailto:daley@umich.edu). Further details about the conference and the guidelines for applying to the graduate student workshop can be found at [www.umich.edu/~mmts](http://www.umich.edu/~mmts).

**IMPORTANT DATES MENTIONED IN THIS NEWSLETTER**

*DATES PUBLISHED AS OF JULY 11, 2006*

**SMT Deadlines**

International Travel Grants for Attendance at SMT Annual Meeting ..... September 11  
Minority Travel Grants for Attendance at SMT Annual Meeting ..... September 11  
SMT Publication Subvention Grants (2nd round)..... September 15  
SMT-25 Grants..... September 15  
Call for Papers, 2007..... January 17

**Deadlines for Applications, Proposals, and Articles**

Chopin in Paris: The 1830s ..... August 30  
On the Relationship of Imitation and Text Treatment: The Motet Around 1500 .... August 31  
Scholars for Social Responsibility ..... September 1  
Performance Practice: Issues and Approaches ..... September 1  
Forum on Music and Christian Scholarship ..... October 1  
Society for Seventeenth-Century Music..... October 1  
Beyond Grieg: Edvard Grieg and His Diverse Influences on  
Music of the Twentieth and Twenty-First Centuries ..... October 1  
Columbia Society for Fellows in the Humanities ..... October 2  
New England Conference of Music Theorists ..... November 27  
American Handel Society..... December 15  
College Music Society..... January 20  
Mannes Institute for Advanced Studies in Music Theory..... March 1

**Conferences, Meetings, Institutes and Symposia**

Shostakovich: Century Reflections ..... September 15–17  
Shostakovich – 100 ..... September 24–25  
Schumann Perspectives: A View Across the Disciplines ..... September 29–30  
Gesellschaft für Musiktheorie..... October 6–8  
Society for American Music ..... March 1–4  
Mannes Institute for Advanced Studies in Music Theory..... June  
Feminist Theory and Music 9 ..... June 6–10  
Fifth Biennial international Conference on Twentieth-Century Music..... July 5–8  
Messiaen 2008 International Centenary Conference..... June  
Society for Music Analysis 2008 ..... September 4–7

**Regional and Affiliate Society Meetings**

Oklahoma Theory Round Table..... October 13  
Florida State University Theory Forum ..... February 10  
Michigan Music Theory Society ..... February 16–17  
Midwest Graduate Music Consortium..... February 23–24  
Music Theory Southeast..... March 16–17  
Music Theory Society of the MidAtlantic..... March 23–24  
Music Theory Midwest ..... April 13–14  
Music Theory Society of New York State..... April 14–15  
New England Conference of Music Theorists..... April  
West Coast Conference of Music Theory and Analysis ..... April  
Canadian University Music Society..... May  
City University of New York's Graduate Students in Music ..... TBA  
Western Ontario Graduate Music Symposium..... June  
South Central Society for Music Theory..... TBA  
Texas Society for Music Theory ..... TBA  
Rocky Mountain Society for Music Theory..... TBA  
Gamma-UT..... TBA