

# SMT newsletter

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## TORONTO 2000

### Welcome to Toronto

The Twenty-third Annual Meeting of the Society for Music Theory will be hosted by the University of Toronto and will take place in Toronto, Ontario, Canada from Wednesday, November 1 through Sunday, November 5, 2000, in conjunction with fourteen other scholarly music societies under the title Toronto 2000: Musical Intersections. Meeting with SMT will be the American Musical Instrument Society, the American Musicological Society, the Association for Technology in Music Instruction, the Canadian Association of Music Librarians, the College Music Society, the Canadian Society for Traditional Music, the Canadian University Music Society, the Historic Brass Society, the International Association for the Study of Popular Music (US and Canadian branches), Lyrica, the Society for Word-Music Relationships, the Society for American Music, the Society for Ethnomusicology, and the Society for Music Perception and Cognition. In addition to the papers, lecture-demonstrations, poster sessions and concerts normally presented by each society, there are numerous joint sessions planned in which SMT members figure prominently; all of these activities will be open to all registrants.

All sessions will take place in 70 conference and meeting rooms in two of the city's best-known hotels: the Sheraton Centre and the Hilton, in the heart of the downtown area, right next to City Hall. They are connected to each other—and to hundreds of shops

and services in which you will be able to find anything you might need (photocopying, food, toiletries etc.)—by a vast underground network of tunnels.

### Toronto

Toronto is a large (population: 2.5 million), vibrant, clean, safe, and very cosmopolitan port on Lake Ontario brimming with tourist attractions and night life. While you are here, plan on a breathtaking overview of the city and environs by dining in the revolving restaurant atop the CN Tower (the tallest free-standing structure in the world) next to the SkyDome (baseball Blue Jays) and the Air Canada Centre (hockey Maple Leafs and basketball Raptors). Close by as well are concert halls (Toronto Symphony plays Mahler I and Tchaikovsky Piano Concerto No. 1 with Naida Cole, Nov. 4–5, at Roy Thomson Hall; Tafelmusik presents Lully's *Persée* with Opera Atelier, Nov. 2 and 4, at the Elgin Theatre; Orlando Consort sings at Trinity-St. Paul's Church, Nov. 3), and theatres (musicals *Lion King* and *Mamma Mia*, among many others). The U. of T. Faculty of Music's Opera Division will be presenting the première of Gary Kulesha's *The Last Duel* every night at 8:00; when you are there be sure that you visit their library, one of the largest on the continent, where are housed more than a quarter of a million volumes and 160,000 recordings. "Next door" are three neighboring museums: the Royal Ontario Museum, the George Gardiner Museum of Ceramic Art, and the fascinating Bata Shoe Museum. Also plan to visit the Art Gallery of Ontario with its well-known Henry Moore collection, a five-

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

Send materials at any time to:  
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minute walk from the conference hotels. In addition to the University of Toronto, there are numerous technical and trade schools, and two other universities: York and Ryerson.

One of the most multicultural cities in the world, nowhere is Toronto's diversity better reflected than in its restaurants—over 5,000 of them, of every nationality imaginable, and hundreds within walking distance of the hotels. For greater distances, there are the buses and subways of the Toronto Transit Commission (TTC), a public system renowned for its cleanliness and safety (\$2/ticket). You may have to use it in early November for short hops as well, when the weather often takes you by surprise (anywhere from 60 down to 30 F).

### Website

The meeting website is <www.utoronto.ca/conf2000>. Included at the website is information concerning hotel registration and airline bookings.

### Program

Program details are included in this mailing in the preliminary program, as well as at the website. There is an impressive array of papers to be presented, but the highlight of the conference from an SMT viewpoint promises to be the Keynote Speaker address from Edward Rothstein, Chief Music Critic and Cultural Critic-at-Large of the *New York Times* and author of the bestselling book *Emblems of Mind: The Inner Life of Music and Mathematics* (Times Book/Random House, 1994), following the Business Meeting and the Awards Ceremony on Saturday afternoon. The programs of the other societies can be seen through the links at the website.

The official opening reception will be Thursday from 5:30 to 7:30, although of course there will be many activities beginning prior to that, including a computer lab set up by the Association for Technology in Music Instruction, which will be open for perusal as early as Wednesday afternoon.

### Registration

Registration will take place Wednesday through Saturday from 8 until 5. The early registration (received by September 30) is \$US 90/\$CDN 132 (student/retired \$US 55/\$CDN 81). Registration on or after October 1 is \$US 125/\$CDN 184 (student/retired \$US 75/\$CDN 110). You may register either on-line using our secure server <www.utoronto.ca/conf2000/> or return the registration form included in this Newsletter mailing. Please make your checks payable to Toronto 2000: Musical Intersections, and return it as soon as possible.

### Hotel

SMT members are advised to register early, as the two hotels, large as they are, cannot possibly accommodate all of the expected registrants. When they are filled, other nearby hotels will be listed as contacts on

the website. For further information you may contact the hotels directly: Sheraton Centre, 123 Queen Street West, Toronto, ON M5H 2M9: (800) 325-3535 or (416) 361-1000; Toronto Hilton, 145 Richmond Street West, Toronto, M5H 2L2: (800) 267-2281 or (416) 869-3456. One can refer to "Toronto 2000: Musical Intersections" when contacting the hotels and making reservations. The negotiated rates are \$CDN 162 + tax (Sheraton) or \$CDN 156 + tax (Hilton). The Sheraton is the larger room block, and has most of the meeting rooms, the registration area, and the exhibit area.

### Travel

Toronto is served by most of the world's major airlines, and although there is no "official" conference airline, a discount has been arranged by the organizing committee with Air Canada/American Airlines. Details may be obtained at the website. To reach downtown Toronto from Pearson International Airport, there are several possibilities aside from renting a car at the airport:

1. City shuttle bus. Board the TTC express shuttle bus to the Kipling subway station (\$2, leaves every 45 minutes). Take the subway (\$2.00) east to the St. George station, change trains and go south to the Osgoode station. Exit from the station to Queen St. East and walk one block east to the conference hotels.
2. GO transit bus (marked 'York Mills') to the Yorkdale subway station (\$2.95 one way). Take the subway (\$2) south to the Osgoode station. Exit from the station to Queen St. East and walk one block east.
3. Airport Express bus to the Yorkdale subway station (\$7.25 one way, \$12.50 round trip). Take the subway (\$2) south to the Osgoode station. Exit from the station to Queen St. East and walk one block east.
4. Bus Direct to the Hotel. Airport Express service to major hotels including the Sheraton (\$13.75 one way, \$23.65 round trip).
5. Taxi and Limousine service: approximately \$30-35 one way (from one to four passengers may ride together and split the fee).

If you are driving to Toronto you will approach either via the Queen Elizabeth Way from New York, or the MacDonald-Cartier Freeway (hwy. 401) from Michigan or Vermont.

1. Approaching from the southeast (New York): At the city boundary take either the Gardiner Expwy. or Lake Shore Blvd. Take the York St. exit and continue north on York St. For the Hilton stay to the left, turn left onto Richmond and left into the Hilton reception area. For the Sheraton stay to the right, turn right on Queen St. and right again into the Sheraton reception area.
2. Approaching from the southwest (Michigan): Exit south along route 427. Follow signs for Toronto and change to either the Gardiner Expwy. or Lake Shore

- Blvd. Proceed as above.
3. Approaching from the east (Vermont): Exit on the Don Valley Parkway South. Take the Richmond St. exit (one way). For the Sheraton keep to the right. After you pass Bay St., look on the right for the entrance sign to the Sheraton reception area. For the Hilton keep to the left. Turn left into the Hilton just past York St. In either case, if you cross University Ave. (wide street with boulevard), you have gone too far.

### Entering Canada

U.S. citizens must have a birth certificate or passport with them when crossing the border. Photo ID by itself is not usually acceptable. (Helpful hint: apparently there have recently been instances of Canadian border officials suspecting that delivering a conference paper is somehow a cover for working in Canada; they have detained and

questioned scholars who report that the purpose of their visit is to attend a conference. As always, it is easiest to simply say that you are a tourist.)

Citizens of other countries definitely will need passports, and those from foreign countries stopping first in the US may need a visa in order to enter Canada.

*Do not attempt to bring firearms into Canada.*

### Local Arrangements

The overall local arrangements committee chair is Timothy McGee (t.mcgee@utoronto.ca). SMT Program Committee Chair is Jay Rahn of York University (jayrahn@yorku.ca), Concert Committee chair is Austin Clarkson (clarkson@yorku.ca), and Local Arrangements Chair is John Kruspe, Faculty of Music, University of Toronto, Toronto ON M5S 2C5 Canada <john.kruspe@utoronto.ca>. See you there!

### Grants to Minority Theorists for SMT Conference Attendance

*(Application deadline: September 15)*

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

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

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

### SMT Conference Guide Program

The SMT conference guide program, administered by the Committees on Professional Development, Diversity, and Status of Women, will return at the Toronto conference. This program pairs less experienced conference attendees with more experienced SMT members to meet informally at the conference, chat over a cup of coffee, decipher the program, attend a session, have lunch, etc. You do not have to be attending your first conference to participate. While it is an excellent opportunity for graduate students (and undergraduates!) to network with those outside their home institutions, it is also an opportunity for all SMT members to meet a new colleague outside of their regular sphere of contact. We encourage you all to participate in Toronto! There will be announcements over the smt-list, or you can contact CSW member David Loberg Code <code@wmich.edu> or CPD member Claire Boge <bogec1@muohio.edu> to sign up.

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## NEWS FROM THE SOCIETY

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### From the President

Millennium hyperbole has no doubt made most academics weary of disciplinary retrospections, pontifications, and prognostications. But I hope music theorists will bear at least one more round of millennial self-examination, as we are all invited to attend a scholarly extravaganza this November that is unlike any other in the history of our discipline. As you will read elsewhere in this newsletter, the Society for Music Theory will be meeting with 14 other scholarly

*continued on page 4*

## SOCIETY FOR MUSIC THEORY 2000 Committees

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Sarah Fuller  
Joel Galand  
Lewis Rowell  
Peter Schubert  
Peter Smith

### Publications Committee

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Claire Boge  
Jane Clendinning  
Michael Klein  
Ted Latham  
Patrick McCreless  
Ciro Scotto

**SOCIETY FOR MUSIC THEORY  
2000 Committees,  
continued**

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**2000 Program Committee**

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Christopher Hasty  
Steve Larson  
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Peter Westergaard  
Thomas Christensen, *ex officio*

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organizations in a “mega-conference” in Toronto to celebrate our new millennium, allowing us to enjoy and reflect upon musical scholarship in all its variegated forms. Indeed, the main theme of the conference—“Toronto 2000: Musical Intersections”—suggests the strongly interdisciplinary nature of this conference and as a means of assessing the future of musical scholarship in the coming century.

I am personally excited about the role SMT will play in this conference. Members of our organization constitute an important part in the many special interdisciplinary panels, plenary sessions, and round tables planned for the meeting, and we have an unprecedented opportunity of showing to the largest community of musicians and scholars ever gathered the kind of exciting work that is now animating our discipline.

Not long ago, a number of music scholars outside of music theory thought of our discipline as mired in positivistic stagnation and sterile formalism, and consisting of little more than “Schenker and sets,” as Joseph Kerman expressed it in his petulant though highly influential polemic of 1985. (Music theory was, of course, not the only discipline to suffer from Kerman’s bucolic reproach; but it did seem to receive the most opprobrium.) And as a relatively recent entrant into the program of musicological scholarship in many university programs, music theory did indeed suffer from an anxiety of disciplinary identity.

How things have changed. Only the most obtuse observer can fail to see how music theory today has been invigorated by diverse ideas drawn from a host of nontraditional disciplines: cultural studies, postmodernism, feminist and queer theory, deconstruction, cognitive theory, film studies . . . ; the list goes on and on. A perusal of the many sessions that we offer in this year’s program—let alone those that we cosponsor with our sister organizations—will reveal a panorama of intellectual topics and styles that elude any easy generalizations. “It’s not your father’s music theory anymore,” a Madison Avenue advertising agency might say. And I for one am happy for the changes.

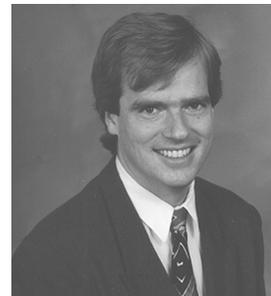
But in the heady fermentation of our new millennial multi-culturalism, I hope we do not lose sight of an authentic core of music theoretical thought that still anchors our discipline and gives it both coherence and tradition. As a historian of music theory myself, I am always pleased to remind and gently chide my musicological friends on the other side of the aisle that music theory has a rich intellectual legacy far deeper than any of our sister disciplines could possibly claim. In the two and one half millennia of verifiable music theoretical activity, there has been a surprisingly consistent program of study that we can — with some twists and turns — trace to the present day. If we are not engaged in classical harmonics with its concerns over the syntonic comma or ranking the perfect eleventh, we carry on our own speculative

research in problems of metric dissonance, transformational group theory, and cross-domain mappings. If the tools we use have changed (and they will always continue to evolve), many of our questions still are concerned — as with the ancient Greeks — with fundamental problems of musical ontology: the properties and potential of musical material. And if the pedagogical content of *musica practica* has changed at the dawn of the twenty-first century, our commitments have arguably not deviated so markedly from those of Guido who was faced in the early eleventh century with the daunting task of teaching his charge of young choir boys at Arezzo to sing, memorize, and categorize a baffling and unwieldy repertoire of liturgical chant. Through the countless and endless changes of musical styles and traditions over these many centuries, there has always seemed to be an honored place for those who undertook the serious and thoughtful contemplation of music as both material and form, and who attempted to pass this knowledge on to their students—in other words, there has always been a place for Plato’s true *Theōros* of music.

I certainly do not want to substitute disciplinary anxiety with that of smugness and self-satisfaction. We still—and always will—have much to gain by listening to our colleagues in neighboring disciplines. The languages, models, and tools of music theory should always be open to critical scrutiny, reevaluation, and reinvigoration from the outside. Yet in our justifiable wish for diversity and dialogue, we should not forget the stable ground in which music theory has historically been planted, one in which none of us need be apologetic. So let us all gather in Toronto this November, listening to and conversing with our colleagues across all musicological boundaries. But, too, let us share with them the vitality and vigor that is the ancient and still venerable discipline of *musica theorica* as it enters the twenty-first century.

**New Editor of Music Theory  
Spectrum**

Daniel Harrison has been appointed by the Executive Board of the Society as editor of *Music Theory Spectrum* for a three year term to succeed the current editor, Philip



Daniel Harrison, Editor  
*Music Theory Spectrum*

Lambert. Daniel has been on the faculty at the University of Rochester since 1987, where he holds appointments in both the College Music Department (which he chairs) and the Eastman School of Music. He is also University Carillonneur. A graduate of Stanford and Yale Universities, Harrison has published on a variety of topics ranging from musical rhetoric to the music of the Beach Boys, and his work has appeared in *Music Theory Spectrum*, *Journal of Music Theory*, *Intégral*, and *Current Musicology*. A past winner of the Society's Young Scholar Award in 1995 for his book *Harmonic Function in Chromatic Music* (University of Chicago Press), Harrison will assume official duties beginning with the volume 23 issue (Spring 2001).

### Actions of the Executive Board

Since the publication of the February 2000 Newsletter, the Executive Board has approved the following motions:

1. that Daniel Harrison be appointed as Editor of *Music Theory Spectrum*;
2. that Edward Rothstein be invited to give the SMT keynote address at the Toronto meeting;
3. that the joint AMS-SMT meeting in 2004 be held in Seattle, Washington;
4. that the rates for subscription to *Music Theory Spectrum* be raised; that a discount be given for early subscriptions, i.e., for those received not later than January 31;
5. that the Board explore the advisability of transferring SMT funds from a money market account to a mutual or index fund;
6. that the Board explore the feasibility of a fund drive to increase the SMT endowment;
7. that SMT be registered under two Internet domain names: "societymusictheory.org" and "music-theory.org";
8. that for the SMT meeting in 2001 a 750-word limit (not to exceed three pages, but not counting examples or graphs) be set for paper proposals;
9. that during this year's election of officers, voters be given the option of casting their ballots online or via regular mail.

### SMT Publication Subvention Grants

Publication subventions are available from the Society and will be awarded on a competitive basis to any member in good standing. Awards are intended to reimburse authors for out-of-pocket expenses associated with the preparation and publishing of articles or books in the field of music theory that have been accepted for publication. Among the possible expenses to which the fund may be applied are the copying and setting of musical examples, the payment of copyright or permission fees, the production of unusually complex graphic and illustrative material, and the development of any relevant computer software, audio material, or other multi-media components essential to the text's production. Funds are not intended to support costs associated with research, travel, or editing. Authors will be expected to submit receipts to the treasurer of the Society documenting all covered expenses within twelve months of the date of the award.

Interested applicants should prepare:

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

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

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

### Report from the Committee on Professional Development

The Professional Development Committee (Elizabeth West Marvin, chair; Claire Boge, Jane Clendinning, Ted Latham, Michael Klein, Pat McCreless, and Ciro Scotto) has several projects in the works. First, we will be sponsoring a Special Session at SMT Toronto, entitled "Mid-Career Renewal and Responsibilities," with panelists Allen Forte, Robert Wason, John Buccheri, Martha Hyde, and Pat McCreless. The session topic is our response to the

## SMT Membership Information

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

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

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

Membership categories are: regular (\$45, \$55 dual), student (\$20, \$30 dual), emeritus (\$30), and library subscription to *Music Theory Spectrum* (\$62). Add \$15 for mailing outside the U.S. Dual members receive only one copy of mailings. (See p. 11 for a notification about an increase in dues effective January 1, 2001.)

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

### Moving?

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

committee's charge from the Society to "address career-related concerns of music theorists at all levels of the profession, from graduate students entering the profession to junior and senior faculty." We hope in future years to address the full "life cycle" of the professional music theorist, probably beginning again in 2001 with a topic addressed to graduate students seeking their first academic position. Details of place and time are given in the preliminary program; we encourage you to attend.

Second, the committee is engaged in outreach activities to bring graduate students in touch with each other across institutional boundaries, and to acquaint them with the workings of the Society. Our hope is that SMT meetings will become more effective professional networking opportunities for students. The PDC is already a co-sponsor of SMT's Mentoring and Conference Guides initiatives. We launch a new program this year with a PDC-sponsored reception for graduate students (see the preliminary program for time and place). We hope to form a student group with representation from each institution that grants graduate degrees in music theory. This group will work to increase student participation in the Society. Jane Clendinning is coordinating this effort.

Third, the committee has developed a new website under the able hand of Ciro Scotto. The site contains texts of talks delivered at previous PDC special sessions: on applying for jobs and search committee procedures (1996), on proposing and delivering papers to professional meetings (1997), on getting research published in journals (1998), and on preparing an effective tenure case (1999). In addition, it will contain links to other professional-development sites. The URL address for the PDC site (also on the SMT homepage) is <<http://locutus.esm.rochester.edu/pdc>>.

### Grants and Fellowship Information Online

The Committee on Professional Development is maintaining the grants and fellowships listing. The address is <<http://music1.uoregon.edu/grants/grantsindex.html>>; the listing can also be accessed through the link "Summary of Grants" on the SMT homepage. Comments and suggestions should be sent to Jack Boss, School of Music, 1225 University of Oregon, Eugene, OR 97403-1225; (541) 346-5654; <[jfboss@oregon.uoregon.edu](mailto:jfboss@oregon.uoregon.edu)>.

### Committee on Diversity

The SMT Committee on Diversity continues its work on a number of projects to fulfill its mission to promote diversity—of ethnicity, culture,

values, and perspectives—within the Society. Each year in the fall, travel grants are offered to minority students and faculty to defray the cost of attending the national SMT meeting (see the Committee on Diversity website at <<http://smt.ucsb.edu/smtlist/homepage/smt-committees.html>> for specific guidelines). For the upcoming meeting in Toronto, we are sponsoring a special interdisciplinary session entitled "Expanding the Canon IV: Musical Representations of 'Self' and 'Other'." This session, which will explore how we write about evolutionary, perceptual, theoretical, and aesthetic contact and friction between western and non-western music theories, histories, and customs, will feature presentations by Ralph Locke, Ellen Koskoff, Fred Maus, and Steven Nuss, with Martin Scherzinger, respondent. All abstracts and bibliography for previous special sessions (1996–1999) are located on our website. The SMT Committee on Diversity plans to team up with the Committee on the Status of Women and the Committee on Professional Development to work on issues of mentoring, inequities, and other concerns relevant to the Society. The current members include: Yayoi Uno Everett (Emory University), chair; JoAnn Koh (Mount Vernon Nazarene College), David Lewin (Harvard University), Steven Lindeman (Brigham Young University), Jocelyn Neal (University of North Carolina), Steven Nuss (Colby College), Martin Scherzinger (Columbia University), and Kristin Taavola (Sarah Lawrence College).

### Music Cognition Group

The Music Cognition Group (MCG) brings together members of SMT with interests in theoretical and experimental work in music perception and cognition. A website <<http://pcb2.acs.unt.edu/smtmcg/>> and an electronic discussion list help the members stay in touch, share ideas, and organize session proposals for SMT conferences. Thanks to Phil Baczewski for creating both of these helpful resources. To subscribe to the electronic discussion list, please contact Phil <[baczewski@unt.edu](mailto:baczewski@unt.edu)>. All interested SMT members are invited to attend an MCG meeting during the 2000 conference in Toronto (see the preliminary program for time and place). Any questions concerning MCG may be addressed to its chair, Steve Larson, University of Oregon, School of Music, 1225 University of Oregon, Eugene, OR 97403-1225; <[steve@darkwing.uoregon.edu](mailto:steve@darkwing.uoregon.edu)>.

### SMT Jazz Theory and Analysis

The Special Interest Group in Jazz (SMT-Jz) is pleased to announce that its group proposal for an SMT special session, "Jazz Compositional Structures and Improvisational Design," was accepted for the SMT annual meeting in Toronto. This is the fourth year in a row that SMT-Jz will be offering a special session at the annual meeting.

At the Atlanta SMT convention in 1999, a subcommittee with Steve Block (chair), Cynthia Folio (Temple University), and J. Kent Williams (UNC-Greensboro) was formed to oversee the group's application to the SMT-2000 program committee. In December 1999, SMT-Jz announced an internal competition for proposals. Among numerous submissions, six were finally selected; Steve Block (University of New Mexico) wrote the general group proposal to the SMT. The SMT program committee asked that one paper be presented as part of another session, so the session "Jazz Compositional Structures and Improvisational Design" will feature five papers.

As usual, SMT-Jz will hold a meeting at the Toronto meeting. Since so many attended the Atlanta meeting, a business meeting will be held rather than a luncheon. Among the topics to be discussed will be a group proposal for the SMT meeting in Philadelphia (2001), ideas for ways to make better use of the SMT-Jz listserv, submissions to the *Annual Review of Jazz Studies*, jazz bibliography, and more. Please check the SMT preliminary schedule for the time and place of the meeting. Everyone is welcome to attend.

Any questions regarding SMT-Jz should be addressed to its chair, Henry Martin, Department of Visual and Performing Arts, Bradley Hall, Rutgers University-Newark, Newark, NJ 07102; (973) 353-5119, ext. 49, or (212) 595-4681; <[martin@andromeda.rutgers.edu](mailto:martin@andromeda.rutgers.edu)>. Anyone wishing to be added to the SMT-Jz listserv should contact Steve Larson <[steve@darkwing.uoregon.edu](mailto:steve@darkwing.uoregon.edu)>.

### SMT ONLINE ADDRESSES

- SMT homepage: <<http://smt.ucsb.edu/smt-list/smthome.html>>
- MTO homepage: <<http://smt.ucsb.edu/mto>>
- SMT Help Desk: <<http://smt.ucsb.edu/smt-list/homepage/help.html>>  
or <[help@smt.ucsb.edu](mailto:help@smt.ucsb.edu)>
- List managers:
  - <[smt-editor@smt.ucsb.edu](mailto:smt-editor@smt.ucsb.edu)> (smt-list)
  - <[talk-editor@smt.ucsb.edu](mailto:talk-editor@smt.ucsb.edu)> (mto-talk)
  - <[mto-editor@smt.ucsb.edu](mailto:mto-editor@smt.ucsb.edu)> (mto editor)
- System Administrator: <[sys-admin@smt.ucsb.edu](mailto:sys-admin@smt.ucsb.edu)>
- Other addresses: <[addresses@smt.ucsb.edu](mailto:addresses@smt.ucsb.edu)>
  
- RILM (replacement for the SMT bibliographic database):  
<<http://www.rilm.org/>>

To subscribe to any SMT list services, send a message to <[listproc@smt.ucsb.edu](mailto:listproc@smt.ucsb.edu)>.

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

### **SMT Pedagogy Interest Group**

The SMT Pedagogy Group is joining with the Cognition Group to sponsor a poster session at the Toronto meeting. The session entitled "Cognition Research: Implications and Applications for Theory Pedagogy" will feature presentations by Rita Aiello (Juilliard), William E. Lake (Bowling Green), Donald Watts (Towson State), and Elizabeth West Marvin (Eastman). SMT members interested in joining the Pedagogy Group's e-mail list should send a message to <listproc@uncg.edu>. In the body of the message, provide the name of the list (theoryped-l), and your first and last names.

### **SMT Publication Subvention Grants: 2000 Awards**

The Spring 2000 SMT Subvention Committee, consisting of Jonathan Bernard, Lori Burns, Roger Graybill, Richard Hermann, and Robert Morris (chair), awarded two publication subventions to two music theorists working in music cognition: Lawrence Zbikowski for his book *Conceptualizing Music: Cognitive Structure, Theory, and Analysis*, and Fred Lerdahl for his book *Tonal Pitch Space*. Both books are in press and will be published by Oxford University Press. Lawrence Zbikowski is Assistant Professor of Music at the University of Chicago; Fred Lerdahl is the Fritz Reiner Professor of Composition at Columbia University.

Members of SMT are reminded that these grants are offered by the Society to help individual authors defray out-of-pocket expenses associated with the publication of any article or book dealing with music theory. The deadline for the next round of applications is October 15, 2000. Submission guidelines can be found elsewhere in this newsletter and on the web.

### **Committee on the Status of Women**

The Committee on the Status of Women will be participating in several sessions and activities at the Toronto 2000 meeting. You are all welcome to participate and attend. On Friday, November 3 (12:15–1:45), there will be the CSW Special Session: "Gender Studies and the Theorist: Identity, Pedagogy, Analytical Strategies," with presentations by Renee T. Coulombe (University of California, San Diego), Diane Follet (Muhlenberg College), Deborah Rifkin (Oberlin College), and Martin Scherzinger (Eastman School of Music). This year's special session grew out of an open call for papers. Thanks to all who responded, and we look forward to all of your suggestions for and participation in future special sessions. A Joint Session of AMS, CMS, CSW, IAWM, MLA, SAM, and SEM will be held during the AMS Committee on the Status of Women special session. Look for details over the *smt-list*.

Our website resources (available at <<http://www.wmich.edu/mus-theo/csw.html>>) continue to grow with the help of David Loberg Code. The extensive bibliography on gender and music sources is being updated this summer (it may even be more up-to-date than RILM). The website also contains syllabi related to music and gender studies courses. Please send any syllabi from courses you may teach to Elizabeth Paley at <espaley@ukans.edu>. Steve Bruns is heading up a project to put analyses of music by women on the web in order to have easy access for use in the classroom; if you have analyses you would like included, or if you would like to know more about the project, please contact him at <bruns@spot.colorado.edu>.

As proposed at last year's conference, new members are being appointed this summer, again through an open call for nominations. Thank you to all who sent in nominations. By appointing new members earlier, they will be able to meet with the committee at the conference at the beginning of the first year of their term instead of waiting until the next year.

The SMT Mentoring Associates Program, administered by the Committees on Professional Development, Diversity, and Status of Women, continues with between 40–50 participants. Please keep reminding your colleagues and students that this is a society-wide program, and that mentors are available for theorists in all stages of their careers, from graduate school to tenure and promotion decisions, to sabbatical advice. You or your students can sign up using the revised mentoring questionnaire at <<http://www.wmich.edu/mus-theo/csw.html>>.

The majority of CSW's efforts this year focus on status issues. This encompasses projects such as raising awareness about potentially illegal job interview questions and practices; collecting recent and specific statistics on women's status in music theory at all levels; and addressing publication issues related to women and theory (led by Marianne Kielian-Gilbert and Joseph Dubiel). The CSW is also coordinating more closely with the Committees on Professional Development and on Diversity, aided by the appointment of liaisons with each committee. Again, any SMT members with ideas or concerns about any of these issues are encouraged to contact any member of the committee: Steven Bruns <bruns@spot.colorado.edu>, David Loberg Code <code@wmich.edu>, Joseph Dubiel <jpd5@columbia.edu>, Marianne Kielian-Gilbert <kielian@indiana.edu>, Elizabeth Paley <espaley@ukans.edu>, Janna Saslaw <jksaslaw@nadal.loyno.edu>, Elizabeth Sayrs (chair) <sayrs.1@osu.edu>, or Leigh VanHandel <leigh@ccrma.stanford.edu> .

### **From Networking Operations**

**Internet Domain Names.** The Networking Committee (NC) has registered two internet domain names for the Society: *societymusictheory.org* and *music-theory.org*. There are three reasons for registering a name at this time:

*continued on p. 8*

### **Election Reminder**

This year the following SMT officers are up for election: President, Secretary, and two members of the Executive Board. The ballots, together with the 2001 Call for Papers, were mailed to current SMT members during the first week of August. Please remember to vote! Results will be announced at the SMT business meeting in Toronto.

### **SMT 2001: Call for Papers**

The 24<sup>th</sup> Annual Meeting of the Society for Music Theory will be held from Wednesday, November 8 to Sunday, November 11, 2001 in Philadelphia, Pennsylvania. Proposals for papers, poster sessions, and special sessions are invited.

For the 24<sup>th</sup> Annual Meeting, the Executive Board of the Society in conjunction with the Program Committee has set the maximum length for proposals at 750 words, a reduction from the 1000 word limit set for last year's submissions. Supplementary materials such as musical examples, diagrams, and bibliographies should be made as concise as possible (and will not be counted in the word limit). The Program Committee hopes this change will stimulate a greater number of submissions on a wide range of topics. As usual, proposals will be judged on the significance of the research and the appropriateness of the topic for oral presentation. The meeting in Philadelphia will present several opportunities that will be of special interest to participants. Screening rooms will be available for individual presentations or for a special session concerning music and film. To support demonstrations of new teaching technologies, lecture rooms will be equipped with computing facilities. There are currently plans for an evening concert of music by George Crumb and George Rochberg. Individual proposals or proposals for an analysis symposium engaging the work of these composers would be welcome. Send proposals to: Christopher Hasty, Department of Music, University of Pennsylvania, 201 South 34th Street, Philadelphia, PA 19104. Postmark Deadline is February 1, 2001.

The complete call for papers was mailed to the membership along with the election ballot and will be available online on the SMT homepage. For more specific information about proposing special sessions and poster sessions, refer to the complete call or contact Christopher Hasty at <chasty@sas.upenn.edu>.

1. Organizational Identity. Organizations, like businesses, establish world-wide identities today through an internet presence. In the internet world, an organization's domain name is its symbolic identifier. The domain names will help SMT to develop such an organizational identity by clearly conveying the main business of the Society: music theory.
2. Address Stability. With a registered domain name, no matter where our server is located (should server functions be transferred at some point to another institution), the Web address of the host remains the same, rather than changing to a new institutional address (e.g., [smt.indiana.edu](http://smt.indiana.edu), or the like). Accesses to the registered domain names would be automatically forwarded to whatever machine (IP address) we specify.
3. Appropriate domain names are rapidly being lost, both to other organizations, and to individuals who hope to profit by registering likely names and then selling them to organizations like ours who need them. We found that many appropriate names had already been registered (e.g., [smt.org](http://smt.org), [smt.com](http://smt.com), [musictheory.org](http://musictheory.org), [musictheory.com](http://musictheory.com), [music-theory.com](http://music-theory.com), [theory.org](http://theory.org), and [theory.com](http://theory.com)). Thus it was important to stake our claim as quickly as possible.

**New Service.** Lee Rothfarb, our systems administrator, has recently implemented an online SMT and Regional Society Calendar. At present all events for the current calendar year have been added. Relevant events will be added to the calendar as they are reported to us. Please note that only the manager can add events; people cannot add their own events.

At the bottom of the calendar there is a link to subscribe to the calendar, a service hosted by "Mind-IT." Subscribers will receive e-mail notification when new events are added to the calendar, or when existing events are modified or deleted. The calendar can be reached from a link under "Online Services" on our homepage, or directly at [http://www.calendars.net/cals/smt\\_calendar](http://www.calendars.net/cals/smt_calendar).

**Online Elections.** The NC has developed and proposed a system for online voting. Under our proposed system, members will be assigned PINs and passwords, which will be printed on the ballot, and they can either vote via the internet using online forms, or can send the ballots in via US mail. The Executive Board has approved the proposed system, and we have begun implementation and testing; we expect online voting to be in place for the fall election.

**Online Directory.** Panyotis Mavromatis, an Eastman School of Music graduate student, is hard at work implementing an Online Directory for the Society. We expect work to be finished in July, and for this service to be available soon thereafter.

The Committee on Networking Operations encourages the use of the internet by members of the society. This will help you to take full advantage of the services offered by SMT Networking Operations. Suggestions from the membership for improving our services are always welcome. Send them to Aleck Brinkman, chair, Committee on Networking Operations [aleck@theory.esm.rochester.edu](mailto:aleck@theory.esm.rochester.edu), or contact individual members of the committee through the SMT Networking Committee Members link on the SMT homepage.

### **Gay and Lesbian Discussion Group**

The Gay and Lesbian Discussion Group will hold a brief social/planning meeting during the Toronto conference. While there is no queer session on this year's SMT program, there will be a range of Lesbian, Gay, Bisexual, Transgender and Queer activities sponsored by other societies, and we encourage those interested to use this rare opportunity for cross-disciplinary contacts, especially valuable in the inherently interdisciplinary field of sexuality studies. Don't overlook Saturday night's big LGBTQ party.

Anyone who wishes to participate in ongoing discussions of music theory and sexuality, and in planning events for future SMT conferences, is welcome to join the GLD e-mail list. To subscribe, write to [majordomo@virginia.edu](mailto:majordomo@virginia.edu) with the following as the first two lines of your message:

subscribe gld-l  
end

At the time of writing, it seems likely that an extra session on queer issues, arranged primarily by the Gay and Lesbian Study Group of

AMS, will appear as part of the Toronto meeting, with kind assistance from the University of Toronto. The session, primarily on twentieth-century music, will include some work by scholars associated with SMT, and promises to be exciting. Though details are not settled, those who wish to receive information about the session may do so through the GLD e-mail list.

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## **NEWS ITEMS**

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### ***Journal of Music Theory Pedagogy***

The *Journal of Music Theory Pedagogy* has resumed a regular publication schedule this year with the appearance of vols. 11 and 12 under the editorship of John and Sarah Schaffer and vol. 13 under the new editor, J. Kent Williams. Contributions for forthcoming volumes are requested on any topic related to college-level instruction of music theory and/or aural skills. Prospective authors should consult the JMTP web site at <http://music.ou.edu/jmtp/> for additional information and editorial guidelines.

### **Walter Gerboth Award**

*(Application deadline: September 11)*

The Gerboth Award was established by the Music Library Association in memory of its Past President and Honorary Member, Walter Gerboth. It is made to members of MLA who are in the first five years of their professional library careers, to assist research-in-progress in music or music librarianship. Eligible members are invited to apply by September 11, 2000 for next year's award.

Please send the following information: 1) a description of the project and a statement about its significance; 2) a detailed total budget, specifying the amount of funding requested from MLA (to a maximum of \$1,000) and its purpose (capital purchases are not eligible). Indicate any other sources of funding you may have already secured; 3) two letters of recommendation—one for the project and one for yourself; 4) a curriculum vitae that also identifies additional references. Mail to: Gerboth Award, c/o Alan Green, Music & Dance Library, Ohio State University, Sullivant Hall, 1813 North High Street, Columbus, OH 43210-1307.

If you have any questions about the award, particularly about whether you are qualified to apply for it, please contact the chair of the Gerboth Award Committee, at the address above, or via e-mail [green.200@osu.edu](mailto:green.200@osu.edu).

### **AMS 50 Dissertation Fellowships**

*(Preliminary Application deadline: November 1, 2000)*

*(Completed Application deadline: January 15, 2001)*

The American Musicological Society (AMS) holds an annual competition for Dissertation-Year Fellowships. Anyone is eligible to apply who is registered for a doctorate at a North American university, is in good standing there, and has completed all formal degree requirements except the dissertation at the time of full application. Any submission for a doctoral degree in which the emphasis is on musical scholarship will be eligible. AMS awards are not intended for support of early stages of research; it is expected that a fellowship recipient's dissertation will be completed within the fellowship year.

A preliminary application due November 1 is required and may be found on the AMS website (see below). A completed application, due January 15, 2001, is to include a curriculum vitae, certification of enrollment and degree completed, and two supporting letters from faculty members, one of whom is the principal advisor of the dissertation. A detailed dissertation prospectus and a completed chapter or comparable written work on the dissertation should accompany the full application. All documents should be submitted in triplicate. The two supporting letters of recommendation (also in triplicate) may be included with the final application or mailed directly to the Chair of the AMS 50 Committee, Thomas S. Christensen, AMS 50 Chair, Department of Music, University of Chicago, 1010 East 59<sup>th</sup> Street, Chicago, IL 60637. For more information and to obtain a

preliminary application form, see <<http://www.sas.upenn.edu/music/ams/ams50.html>>.

### Philadelphia 2001

After the mega-meeting in Toronto this fall, SMT will enjoy the intimacy of a solo conference in Philadelphia. Mark your calendars for November 7–11, 2001. (See the Call for Papers enclosed in the Newsletter.) The conference will take place at the brand-new Inn At Penn, a state-of-the-art hotel that includes data ports and internet access in every room. The 220-room Inn is the perfect size to host SMT, with ample meeting space ideally suited to our needs, but small enough to encourage lots of informal conversation. Located on the edge of the University of Pennsylvania campus, the area is full of diverse restaurants offering a range of prices and menus (from the humble Philly cheesesteak and soft pretzels at a food truck to haute cuisine and a variety of ethnic restaurants that include Thai, Indian, and Ethiopian to name just a few). Center City Philadelphia with its concert halls, jazz clubs, famed museums, and historic district is a quick subway ride or pleasant walk across the Schuylkill River.

Planning is well underway and we can already promise you a Thursday evening reception at the Institute for Contemporary Art, a special exhibit of autograph scores and early theory books at the Penn library, a demonstration on teaching with new technologies, and a Saturday evening concert on the Penn campus featuring the music of George Crumb and other Philadelphia composers. Cristle Collins Judd (University of Pennsylvania) and Cynthia Folio (Temple University), local arrangements co-chairs, look forward to seeing you in Philly in 2001!

### New Online SMT and Regional Society Calendar

The SMT Web Page has been enhanced with a new addition to our array of electronic services: an online SMT and Regional Society Calendar that will carry entries for national and international music theory events. Visitors to our website may have already seen it. There is a link to it in the sidebar menu of our homepage, under the heading "Online Resources." The Web address is <[http://www.calendars.net/cals/smt\\_calendar](http://www.calendars.net/cals/smt_calendar)>.

In order to keep up to date with events, it is possible to subscribe to the calendar. Follow the link at the bottom of the calendar page to subscribe, and you will receive e-mail updates for each added and modified event. Submissions for inclusion on the calendar should be sent by e-mail to Mary Arlin <[arlin@ithaca.edu](mailto:arlin@ithaca.edu)>, SMT Newsletter Editor. Events submitted for the Newsletter by sponsoring organizations will automatically be included in the online calendar.

### Regional Winners

Five of the regional and affiliate theory societies have awarded prizes for outstanding student presentations at their annual meetings: MTMW, WCCMTA, SCSMT, TSMT, and MTSNYS. The Arthur J. Komar Award for Best Student Paper at Music Theory Midwest was presented to Gurminder Kaur Bhogal for "Disappearing into the Ether: Notions of Metric Stability in Ravel's *Noctuelles*." Bhogal, a doctoral student at the University of Chicago, is writing a dissertation on Ravel, with Richard Cohn and Berthold Hoeckner as her advisors. Joseph Fancher received

the Best Student Presentation Award (a complete set of back issues of *Music Theory Spectrum*) at the 2000 meeting of the West Coast Conference of Music Theory and Analysis in Eugene. His paper, "Olivier Messiaen's Use of Cyclic Sets in the *Turangalila-Symphonie*," uses cyclic interval arrays to generate Messiaen's "modes of limited transposition," then shows how interval classes and trichord sets in mode 5 organize transposition and motivic development in a variety of passages in the *Turangalila-Symphonie*. Francher is completing a dissertation on Messiaen's *Turangalila-Symphonie* under the supervision of Jack Boss at the University of Oregon. Melissa Garmon Roberts's paper, "Tonality and Combinatoricity in Nikos Skalkottas's *Tender Melody* (1949)," won the 2000 Student Paper Award from the South Central Society for Music Theory in February and the Herbert Colvin Award for the best student paper at the Texas Society for Music Theory meeting in March. Ms. Roberts, the first person to win the Colvin Award twice, is writing a dissertation on Nikos Skalkottas under the guidance of Stefan Kostka at the University of Texas at Austin. The Music Theory Society of New York State presented its annual Emerging Scholar Award for the best paper delivered by a graduate student at the annual meeting to Daphne Leong, an instructor at the University of Colorado at Boulder, for her paper "Metric Conflict in the First Movement of Bartók's *Sonata for Two Pianos and Percussion*." Drawing on work by Richard Cohn, Fred Lerdahl and Ray Jackendoff, Maury Yeston, and Harald Krebs, Ms. Leong defines well-formed metric hierarchies and proposes a notational system for such hierarchies. Ms. Leong's paper, drawn from her dissertation, "A Theory of Time-Spaces for the Analysis of Twentieth-Century Music: Applications to the Music of Béla Bartók," which she is completing under the direction of Robert Morris at the Eastman School of Music, will be published in *Theory and Practice*, vol. 24.

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## UPCOMING CONFERENCES AND SYMPOSIA

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### Developing the Musical Ear: The Teaching of Ear Training at the College Level

(Conference, September 9, 2000)

Mannes College of Music, 150 West 85<sup>th</sup> Street, New York, New York 10024 is hosting a conference on the teaching of ear training at the college level on Saturday, September 9, 2000. Ear training is the foundation for all musical development. It encompasses a broad range of instruction from the most elementary to the furthest possibilities of development and improvement of the ear. The teaching of ear training is often mistakenly relegated to a subordinate position in music curricula. The conference will address this concern and will explore a wide range of teaching methods and philosophies in this vital field. We anticipate a lively exchange of ideas and techniques. The conference program, which will include sessions on "Rhythm and Hypermeter," "Pitch and Solmization," and "Advanced Applications," will close with a roundtable discussion

Bo Alphonse passed away May 13, 2000 at the age of 68 following a short illness. Bo will be remembered for his groundbreaking work in twelve-tone theory, especially his formulations of the "invariance matrix" along with key reviews of the theories of Lewin and Perle. Bo also made notable contributions to the area of computer applications in music theory with his work on an "optical music recognition system" (in collaboration with Bruce Pennycook and Ichiro Fujinaga) and a major bibliographical review of the field (*Computers in Music Research* 1 [1989]: 1–74). Toward the end of his life, Bo was working extensively on the analysis of baroque music. His last publication, "Paradigm Shifts in Phrase Structure and Linear Designs as Seen in Johann Friedrich Fasch's Instrumental Works," appeared in the conference report *Johann Friedrich Fasch und sein Wirken für Zerbst* (Dessau, 1997).

Bo received his basic education at the Royal Swedish Academy of Music and Uppsala University. He obtained his Ph.D. in music theory from Yale University (1974), where he began his teaching career as assistant professor. Bo joined the Faculty of Music at McGill University as associate professor in 1978, serving as Chair of the Department of Theory (which includes all musical studies except performance) from 1993 to 1996. He retired from active teaching in 1996. In 1993, Bo was given high honors from his native land by being named a Fellow of the Royal Swedish Academy of Music. His colleagues and students will sorely miss his gentle manner, supportive nature, dry wit, and his wisdom about all matters musical.

– William Caplin

among members of the Mannes Techniques of Music Department, Mary Anthony Cox (Juilliard School), and others. Conference information is available at <<http://homepage.newschool.edu/~etconference>>.

### **Oxford Music Analysis Conference**

*(Conference, September 22–24, 2000)*

The Oxford University Faculty of Music, in association with the Society for Music Analysis and the journal *Music Analysis*, will host OxMAC 2000 from Friday, September 22–Sunday, September 24, 2000; accommodation and meals will be provided in St. Peter's College. The members of the program committee are: Jonathan Cross (University of Bristol), Nicholas Marston (University of Oxford), and John Rink (Royal Holloway, University of London). For information, please contact Dr. Nicholas Marston, St. Peter's College, Oxford OX1 2DL; <[nick.marston@spc.ox.ac.uk](mailto:nick.marston@spc.ox.ac.uk)>.

### **The Fourth Bethlehem Conference on Moravian Music**

*(Conference, October 26–29, 2000)*

The Bethlehem Conference on Moravian Music is held biennially in late October to celebrate the rich musical tradition of the Moravians; to view this music within Moravian culture in general and in relation to the broader musical culture of its time; to cultivate interest in Moravian scholarship among college students and younger scholars; and to present the results of these studies in programs of interest to the general public, scholars, and performers. This year, the 300<sup>th</sup> anniversary of the birth of Count Nicholas Ludwig von Zinzendorf, eighteenth-century renewer of the Moravian Church and founder of the city of Bethlehem, PA will be celebrated; as well as the 300<sup>th</sup> anniversary of the invention of the modern pianoforte. Papers, lecture/demonstrations, and performances will feature the life, works, and influence of Zinzendorf, Moravian music and liturgy, the role of the piano in nineteenth-century American society and culture, American/Moravian music for the piano, and historical performance practices on the early piano. For information, contact Dr. Carol Traupman-Carr, Co-chair, Fourth Bethlehem Conference on Moravian Music, Moravian College, 1200 Main Street, Bethlehem PA 18018-6650; fax: (610) 861-1657; e-mail: <[carolcarr@moravian.edu](mailto:carolcarr@moravian.edu)>.

### **Stefan Wolpe Festival-Symposium**

*(Conference, November 15–18, 2000)*

The Stefan Wolpe Festival-Symposium will be held November 15–18, 2000 at the Institut für Neue Musik der Staatlichen Hochschule für Musik, Freiburg, Germany, with support from the Stefan Wolpe Society, Inc., New York <[www.wolpe.org](http://www.wolpe.org)>. For more information about the symposium, send an e-mail message to: <[institut.fuer.Neue.musik@mh-freiburg.de](mailto:institut.fuer.Neue.musik@mh-freiburg.de)>.

### **Gustav Mahler and the Twentieth Century**

*(Conference, March 24, 2001)*

The Music Department in the School of Performing Arts, University of Surrey, will host a one-day conference "Gustav Mahler and the Twentieth-Century." A group of invited specialists will present papers on aspects of the interpretation, influence, and cultural context of Mahler's music. Program and booking details will be available in due course from Dr. Stephen Downes, University of Surrey, School of Performing Arts, Guildford, GU2 7XH, UK; tel.: +44 (0)1483 876533; fax: +44 (0)1483 876501; e-mail: <[s.downes@surrey.ac.uk](mailto:s.downes@surrey.ac.uk)>.

### **Second Biennial International Conference on Twentieth-Century Music**

*(Conference, June 28–July 1, 2001)*

The Second Biennial International Conference on Twentieth-Century Music follows the First Twentieth-Century Conference held as part of the British Musicological Societies' Conference 1999, at Guildford, Surrey. For more information, please contact Keith Potter, Department of Music, Goldsmiths University of London, New Cross, London SE14 6NW; tel.: +44 (0)171 919 7649 (direct line); fax: +44 (0)171 919 7644; e-mail: <[k.potter@gold.ac.uk](mailto:k.potter@gold.ac.uk)>.

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## **CALLS FOR PAPERS AND MANUSCRIPTS**

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### **Dawn of the Millennium**

*(Proposal deadline: August 15, 2000)*

The Indiana University Society of Composers, Inc., Student Chapter, is pleased to announce a call for papers for the 2001 SCI Student National Conference, "Dawn of the Millennium." Papers can be from a theoretic, historical, social, etc. perspective. Papers will be judged based on quality and relevance to contemporary art music. Papers/presentations dealing with issues before 1960 will not be considered. Papers/presentations should be approximately 25 minutes in length, and will be followed by a 10 minute question and answer/discussion period. All materials must be postmarked by August 15, 2000.

Submissions should include: 1) A three- to five-page typed description of the paper/presentation (this can include examples and portions of the paper; illegible or incomplete papers will not be considered). 2) A self-addressed stamped envelope for return of materials. 3) A self-addressed stamped postcard for confirmation of receipt of materials. 4) Proof of student status (photocopy of valid student ID or a letter from a teacher). 5) A contact sheet including address, e-mail, daytime phone, title of paper/presentation, duration, and list of equipment required. All participants must be or become members of SCI before the conference.

Please send all materials to: Jason Bahr, Host; SCI National Student Conference, 2001; Indiana University, School of Music, Bloomington, IN 47405. Inquiries may be sent to <[agc@indiana.edu](mailto:agc@indiana.edu)>.

### **Music and AIDS**

*(Proposal deadline: September 15, 2000)*

Abstracts are invited for a new book on music in the context of AIDS. Of particular interest are writings about musical works created in direct response to the crisis. Genres may include classical/neo-romantic, avant-garde, Top 40, alternative rock, jazz, hiphop, country, musical theater, and others. Writings about musical reinterpretations, musical groups and institutions, benefit and fundraising activities, memorials and biographies, and other such phenomena will be considered. A broad range of approaches, including cultural critique, sociological or psychosocial explication, historical documentation or technical analysis (and optimally syntheses of any of these) is welcome. Collaborations, especially between people working in different fields or methodologies, are encouraged.

The book is under consideration by a major academic publisher. Please convey any expression of intent to write for this volume as soon as possible. Deadlines for materials: abstracts (less than one page) are requested by September 15, 2000, although abstracts which arrive later than that date will be considered. Finished drafts of papers will be requested by May 1, 2001.

Please send all materials to: Paul Attinello, Department of Music, University of Hong Kong, Pokfulam Road, Hong Kong; tel: (852) 2859 2894; fax: (852) 2858 4933; e-mail: <[attinell@hkucc.hku.hk](mailto:attinell@hkucc.hku.hk)>.

### **Southeastern American Society for Eighteenth-Century Studies**

*(Proposal deadline: September 15)*

The Southeastern American Society for Eighteenth-Century Studies, a multi-disciplinary group whose interests embrace such fields as economics, history, politics, science, art and architecture, literature, music, philosophy, and religion, invites proposals and full sessions for the 27<sup>th</sup> meeting of the Society. The meeting, which will feature "New Beginnings: The Eighteenth Century and the Future," will be held March 1–3, 2001 in Huntsville, Alabama. Papers and sessions that treat eighteenth-century representations of the future or that analyze links between the eighteenth century and the new millennium are encouraged. Topics that cross disciplinary lines are especially welcome. Proposals for papers or sessions should be sent to Prof. Lila Graves, Department of English, University of Alabama at

Birmingham, Birmingham, AL 35294; <lgraves@uab.edu>. For more information see the SEASECS web page at <<http://socrates.barry.edu/seasecs>>.

### **The Music of György Kurtág**

*(Proposal deadline: October 1, 2000)*

In collaboration with the Hungarian Society of Musicologists, the Balatonföldvár Festival will host the sixth Conference on Twentieth-Century Music, June 21–23, 2001. For the first time, papers will be considered from outside Hungary; the focal theme of the conference will be the music of György Kurtág. The Conference will be held at the Cultural Centre in Balatonföldvár, on the shores of Lake Balaton in South West Hungary, which is easily accessible from Budapest. Research papers will be presented in the mornings, while concerts and open rehearsals will take place in the evenings and afternoons. The Program Committee (Rachel Beckles Willson, Zoltán Farkas, Péter Halász, and András Wilhelm) invites proposals for papers on any aspect of Kurtág's music. Individual papers may last up to thirty minutes. Proposals for round tables or study sessions up to two hours long are also welcome. Scholars presenting research will be provided with Bed and Breakfast accommodation and tickets for all concerts throughout the festival. It is anticipated that a selection of papers will be published after the conference. Abstracts (200 words) and round tables/study sessions (500 words) should be submitted to Péter Halász at <[peterh@zti.hu](mailto:peterh@zti.hu)> by October 1, 2000. The program will be announced in January 2001. Further information can be obtained from Rachel Beckles Willson <[R.BecklesWillson@bris.ac.uk](mailto:R.BecklesWillson@bris.ac.uk)> or Péter Halász <[peterh@zti.hu](mailto:peterh@zti.hu)>.

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

*(Proposal deadline: October 1, 2000)*

The Society for Seventeenth-Century Music will hold its ninth annual Conference April 19–22, 2001 at Franklin & Marshall College in Lancaster, Pennsylvania. Proposals on all aspects of seventeenth-century music and music culture are welcome, including papers dealing with other fields as they relate to music. In view of the location and the possibility of visits to the reconstructed Anabaptist cloisters in nearby Ephrata, the program committee also encourages proposals on Colonial American and Germanic topics. A prize will be awarded for the best paper presented by a student. Presentations may take a variety of formats, including papers, lecture-recitals, workshops involving group participation, and roundtable discussions. Papers will be limited to 20 minutes and lecture-recitals to 45 minutes. It is the policy of the Society to require a year's hiatus before presenters at the previous meeting may be considered for another presentation. Five copies (four anonymous and one identified with name, address, telephone, fax, and e-mail address) of an abstract of not more than 350 words should be sent to Gregory Barnett, School of Music, Voxman Music Building, Box 1006, University of Iowa, Iowa City, Iowa 52242-1795. The postmark deadline is October 1, 2000. Abstracts from outside the United States and Canada may be sent by fax (one copy only) to (319) 335-2637. Tapes (audio or visual) supporting proposals for lecture-recitals are welcome.

### **Samuel Barber Symposium**

*(Proposal deadline: October 1, 2000)*

Virginia Commonwealth University announces a Call for Papers for presentation at an International Samuel Barber Symposium to be held in Richmond, Virginia, March 22–24, 2001. Proposals are now being accepted for papers and lecture demonstrations on topics related to the life, work, and influence of Samuel Barber. The duration of presentations may be either 20 or 35 minutes. Send 3 copies of a 250 word abstract of the proposal accompanied by a short biographical sketch by October 1, 2000, via conventional mail or facsimile, to Mr. John Patykula, International Samuel Barber Symposium, Department of Music, Virginia Commonwealth University, 922 Park Avenue, Richmond VA 23284-2004. Questions about the Symposium may be directed to Mr. Patykula at (804) 828-8008; fax: (804) 827-0230; e-mail: <[jtpatyku@saturn.vcu.edu](mailto:jtpatyku@saturn.vcu.edu)>.

### **Increase in Membership Dues**

Effective January 1, 2001, SMT membership dues will increase from \$45 to \$55 for regular members and from \$20 to \$25 for students. However, members who pay their dues by January 31 will receive an early renewal discount of \$10 for regular members and \$5 for students. The increase will help to cover the extra cost of individual mailings of *Spectrum* and the SMT Newsletter to late renewers. Note that this is the first increase in membership dues since 1995.

### **Royal Musical Association Research Students' Conference**

*(Proposal deadline: October 27, 2000)*

The Music Department at the University of Exeter will host the 34<sup>th</sup> Royal Musical Association Research Students' Conference from Wednesday, December 13 to Saturday, December 16, 2000. Proposals (limited to one per person) are invited for papers on any aspect of music. Individual presentations should be no more than twenty minutes in length. Suggestions for lecture-recitals (thirty minutes) and round tables/study sessions (approximately one-and-a-half hours) are also welcome. Short compositions are also invited for possible workshop rehearsal by Gemini, the Department's Ensemble-in-Association. Pieces should be around 5 minutes in duration; the combination of instruments available will be confirmed in due course via the Department's website address at <<http://www.ex.ac.uk/music/rma/>> (a link is also in operation through the RMA's own site at <<http://www.soton.ac.uk/~stilwell/RMA/>>).

Abstracts (200 words) should be submitted to the address below, as should proposals for round tables/study sessions (300 words). For composers wishing to submit scores, two copies will be required in the first instance for the purposes of selection (by Philip Grange and Ian Mitchell, Director of Gemini). Please note that it will be the responsibility of those composers whose pieces are chosen to provide performing material when requested. Please address all correspondence (marking your envelope "RMA Conference" in the case of hard copy enquiries) to Alan Street, Department of Music, University of Exeter, Knightley, Streatham Drive, Exeter, EX44PD, UK; fax: +44 (0)1392 263815; e-mail: <[dastreet@exeter.ac.uk](mailto:dastreet@exeter.ac.uk)>.

### **The College Music Society**

*(Proposal deadline: January 8, 2001)*

The College Music Society will hold its Forty-Fourth Annual Meeting November 15–18, 2001 in Santa Fe, NM, in conjunction with the 2001 National Conference of the Association for Technology in Music Instruction (ATMI). The 2001 Program Committee of The College Music Society welcomes proposals for papers, panels, discussions, performances, lecture-recitals, clinics, demonstrations, workshops, poster sessions, and other types of presentations that relate to all fields of college music, including teaching, learning, research, outreach, communication, and other areas of concern to the college music professional. The Program Committee solicits the broadest representation of our profession and its interests, and particularly invites proposals from adjunct faculty, community college faculty, graduate students, and retired faculty.

Proposals may deal with any aspect of college music teaching. The Program Committee specifically requests proposals for presentations concerning interdisciplinary approaches and teaching enhancement. Also encouraged are proposals that will illuminate musical influences, cultural and sociological contexts, and cross-cultural teaching and learning as exemplified through the peoples and music of the southwestern United States and northern Mexico. Topics related to music theory include: musical analysis, music theory pedagogy, history of music theory, music theory research, interdisciplinary topics with music theory, the use of technology with music theory, lecture-recitals in analysis and performance, with a special call for analysis papers/sessions of compositions from the Burkhart anthology (and other compositions) useful in teaching.

The Program Committee will conduct a blind review of proposals. Please note that where technology is the central subject matter, proposals may be referred to the ATMI Program Committee. There are several

specifics to follow for proposals. Please check the CMS website <<http://www.music.org>> for complete information.

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## NEWS FROM REGIONAL THEORY SOCIETIES

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### Canadian University Music Society

The Canadian University Music Society will hold a special conference November 1–5, 2000 in Toronto as one of fifteen scholarly music societies participating in Toronto 2000: Musical Intersections. Graduate students whose papers are chosen for presentation in any session are eligible to compete for the George Proctor Prize, which is awarded for the best paper presented by a graduate student at the annual conference of the Canadian University Music Society. Those who wish to compete for the prize must submit four copies of their paper (with the scholarly apparatus), exactly as it will be presented at the conference by September 1, 2000. From the submitted papers, a jury will select the finalists (normally four), from which a winner will be chosen at the conference. In determining the winner, the jury will consider the presentation and the ability to handle questions from the audience as well as the quality of the paper. The amount of the award is \$500 plus reimbursement at the same rate as that given to other student presenters for travel and accommodation expenses (receipts are required). The winning paper will be considered for publication in the *Canadian University Music Review* and will be sent out to appraisers like other submissions. The jury reserves the right to withhold the award if, in its judgment, there are no suitable submissions. The competition is open to anyone who, at the time of submission of the abstract, is registered in a graduate degree program, does not yet hold a doctorate, does not hold a full-time teaching position, and is a member of CUMS. Previous winners are ineligible to compete. For more information contact: Dr. Alan Gillmor, 2000 CUMS Program Committee, Music Program, Carleton University, School for Studies in Art and Culture, 1125 Colonel By Drive, Ottawa, Ontario, K1S 5B6; or the CUMS President, Tom Gordon, Bishop's University <[gordon@ubishops.ca](mailto:gordon@ubishops.ca)>.

A bilingual society, our membership cuts across disciplinary boundaries, encompassing musicologists, theorists, composers, and performers. For further information on membership in CUMS/SMUC, including details on past and future conferences and an application form, visit us at <<http://www.upei.ca/~cums/>>.

### Florida State University Theory Forum

This year's Florida State University Theory Forum was held Saturday, February 12, 2000. Included on the program were the following papers: "Of Dynamics in Particular: The Performance Practice of Quantz applied to BWV 853" (Sheila Forrester), "On Using Schenkerian Analysis to Enhance Performance: Structural Effects on Chopin's E-Minor Prelude, Op. 28/4" (Annie Yih), "Tonal Ambiguity in the Prologue to Debussy's Sonata for Cello and Piano" (Scott Roberts), and "Debussy's *Ondine* and Open Form" (Marianne Wheeldon). In addition to the papers, Prof. Janet Schmalfeldt (Tufts University) presented the keynote address, entitled "On Analysis, Performance, and Schubert."

The next annual FSU Theory Forum will be held on January 20, 2001 at Florida State University in Tallahassee. Our keynote speaker will be Prof. Cristle Collins Judd (Univ. of Pennsylvania). Proposals are solicited on any topic related to music theory. Papers should be approximately 30 minutes in length. Submissions should include six copies of an anonymous proposal two to three pages in length, an anonymous abstract of approximately 250-300 words, and a cover letter giving the title of the proposal, the author's name, address, phone number, and e-mail address (if available), and a list of technical requirements for presenting the paper. All submissions should be postmarked no later than October 31, 2000 and sent to: Bryan Richards, FSU Theory Forum, School of Music, Florida State University, Tallahassee, FL 32306-2098. For more information, contact Bryan Richards at <[blr8942@garnet.acns.fsu.edu](mailto:blr8942@garnet.acns.fsu.edu)>.

### Georgia Association of Music Theorists

GAMUT held its 2000 annual meeting at Agnes Scott College in Decatur, Georgia on February 18-19. The keynote speaker was Cynthia Folio, who gave a presentation on analysis, performance, and American

women composers. The conference also featured a panel discussion on the pedagogy of twentieth-century theory. Stefanie Crumbley (University of Georgia) chaired the session, and Pauline Oliveros, then composer-in-residence at Agnes Scott College, served as respondent.

GAMUT will hold its next annual meeting at Clayton College and State University in Morrow, Georgia on April 6–7, 2001. The meeting will be held in conjunction with the annual meeting of the American Musicological Society, South Central chapter. Among the weekend's activities will be a recital by Alfred Brendel in Clayton State's Spivey Hall. A workshop on rhythm in world music traditions is in the initial planning stages. Proposals for the 2001 meeting are welcome on any topic related to music theory. Proposals on the topic of rhythm are especially encouraged. Please submit four copies of an anonymous proposal and one copy of an anonymous 250-300 word abstract. Proposals may contain from three to five pages of text, plus musical examples and/or figures. Include a cover letter containing the author's name, address, telephone number, e-mail address, and technical requirements for the presentation. Presentations should be no longer than 30 minutes, with 15 minutes allowed for questions. Please mail proposals to: Ted Mathews, GAMUT 2001 Program Chair, Music Dept., Agnes Scott College, 141 East College Ave., Decatur, GA 30030. The postmark deadline for proposals is December 1, 2000. The Program Committee will notify the authors of its decision by February 1, 2001.

Membership in GAMUT is open to anyone with an interest in music theory. Please visit our website <<http://www.emory.edu/MUSIC/gamut1.html>>, or link to it via the SMT Regional Societies page.

The *GAMUT* Journal, published annually, welcomes articles dealing with all aspects of music theory. *GAMUT* 10 is due to appear in late summer 2000. The submission deadline for articles to be included in *GAMUT* 11 (2001) is September 5, 2000. Contributors should submit four anonymous copies with an identifying cover letter and a short abstract of the article. Manuscripts should be double-spaced with one-inch margins. Documentation must be complete. Musical examples, tables, and diagrams must be camera-ready. Copyright privileges, if required for publication, should be secured in advance. The subscription price is \$10 for individuals (overseas and Canada \$15) and \$25 for libraries and institutions. Please address all inquiries for subscriptions, back issues (Volumes 6–9), proposals for reviews, or any other responses and communications to: Kristin Wendland, *GAMUT* Editor, Department of Music, Emory University, 1804 North Decatur Road, Atlanta, GA 30322; <[kwendla@emory.edu](mailto:kwendla@emory.edu)>. The term for the present Editor of the *GAMUT* Journal will be over after Volume 10 appears. Anyone interested in taking over the position should contact Ron Squibbs, *GAMUT* President, or Kristin Wendland, *GAMUT* Editor, this summer.

Officers for 1999–2001 are: Ron Squibbs (Georgia State University), president; David Marcus (Clark Atlanta University), secretary; Stefanie Crumbley (University of Georgia), treasurer; Ted Mathews (Agnes Scott College), program chair; and Kristin Wendland (Emory University), *GAMUT* Journal Editor.

### Indiana University Graduate Theory Association

The Eleventh Biennial Symposium for Research in Music Theory was held on February 25–26, 2000 in Bloomington, IN. The symposium featured nine excellent presentations on topics ranging from Techno music to Stravinsky by scholars from across North America. The highlight of the conference was the keynote address by Joseph Straus, whose talk "The Stravinskian Moment" was extremely well received. Overall, the symposium was a wonderful success and we would like to thank all those who attended and participated. IUGTA colloquium series continued this past semester with a guest lecture by Harald Krebs, presentations by IU faculty members Eric Isaacson and Robert Hatten, and IU doctoral candidates Artie Samplaski and Lyn Burkett. The officers for the 1999–2000 school year were David Thurmaier, president; and Michael Toler, vice-president. The officers for 2000–01 are Ryan McClelland, president <[rmcclell@indiana.edu](mailto:rmcclell@indiana.edu)>; and Grace Yu, vice-president <[gyu@indiana.edu](mailto:gyu@indiana.edu)>. Additional information about the IUGTA can be found on our website at <<http://theory.music.indiana.edu/gta>>.

### McGill Music Graduate Students Symposium

The Music Graduate Students (MGS) of McGill University held its annual symposium on the weekend of the March 3–5, 2000. All told, it was one of the most memorable in recent years, with presentations and

performances not only from some of our own graduate students, but also from a quite a few of our American colleagues.

We heard twelve papers by graduate students from McGill University, York University, University of Oregon, SUNY Buffalo, Dept. of German Studies at the University of Wisconsin–Madison, Rutgers University, Northwestern University, Brandeis University, and the University of Alberta. James R. Carlson (Duke University) gave a lecture-recital on Beethoven's Cello Sonata Op. 102, No. 1 with Amanda Keesmaat (cello) and Prof. Paul Helmer (piano).

The Keynote Address was given by Prof. Will Straw from McGill's Dept. of Communications. Entitled "Music and Material Culture," the answer to the question 'what happens to all those old records?' was provided in a most entertaining discussion. If you are interested in contacting any of this year's participants about their papers, or would like to inquire about next year's symposium, please contact us at: MGS, McGill Faculty of Music, 555 Sherbrooke St. West, Montréal, Québec H3A 1E3; <mgs@music.mcgill.ca>. See you next year!

### Music Theory Midwest

The Eleventh Annual Conference of Music Theory Midwest took place May 19–21 at the Lawrence University Conservatory of Music in Appleton, Wisconsin. David Loberg Code (Western Michigan University) chaired the program committee, and Gene Biringer (Lawrence University) headed local arrangements. Twenty-five papers, a six-item music pedagogy poster session, and a special forum panel on "Reimagining the Core Curriculum" were presented, as well as a keynote address by Janet Schmalfeldt (Tufts University) entitled "Performance, Analysis, and Schubert." The Arthur J. Komar Award for Best Student Paper was presented to Gurminder Kaur Bhogal (University of Chicago) for "Disappearing into the Ether: Notions of Metric Stability in Ravel's *Noctuelles*."

The 2001 meeting will be held April 20–21 at the University of Cincinnati. This will be a joint meeting with the Midwest Chapter of the Society for Ethnomusicology. In Winter 2001, Conference information will be posted on the MTMW webpage: <<http://www.wmich.edu/music/mtmw.html>>.

MTMW officers for 2000–2001 include: Michael Cherlin (University of Minnesota), president; Claire Boge (Miami University–Ohio), secretary; Justin London (Carleton College), treasurer; Gregory Proctor (The Ohio State University), Gretchen Horlacher (Indiana University), Nancy Rogers (Lawrence University), and Mary Jo Lorek (University of Missouri/Kansas City), area representatives; Elizabeth Bodek (University of Chicago) and Michael Jones (University of Iowa), student representatives.

MTMW welcomes members from all geographic areas. Annual dues are \$15 (regular), \$20 (joint), and \$10 (student/emeritus), and may be sent to the Treasurer, Justin London, Music Department, Carleton College, Northfield, MN 55057.

### Midwest Graduate Music Consortium

The Midwest Graduate Music Consortium held its Fourth Annual Meeting on the campus of the University of Wisconsin–Madison, April 7–8, 2000. Thirteen papers and five compositions were presented by graduate students from the campuses at Indiana, Northwestern, SUNY–Buffalo, Columbia, University of Warwick, University of Texas–Austin, University of Chicago, University of Iowa, University of Wisconsin–Milwaukee, and University of Wisconsin–Madison. A lively keynote address entitled "What a Philosophy of Music can Do for You" was given by Dr. Jerrold Levinson, Professor of Philosophy at the University of Maryland, College Park. He is the author of *Music, Art, and Metaphysics*; *The Pleasure of Aesthetics*, and most recently *Music in the Moment*. Karen Bottge served as chair for the conference, while the Chicago liaisons were Yonatan Malin and Michelle McQuade.

The MGMC is a collaboration between graduate students at the University of Wisconsin–Madison and the University of Chicago. The Fifth Annual Meeting will be held in Chicago in the spring of 2001. For additional information, please visit our website at <<http://www.sit.wisc.edu/~mgmc>> where you can find a copy of this year's program, information about past meetings, and contacts for the upcoming year. The 2001 program chair will be Yonatan Malin at the University of Chicago <jmalin@midway.uchicago.edu>.

### Future SMT Meetings

2000	November 1–5	Toronto, Canada (Sheraton Center)
2001	November 7–11	Philadelphia, Pennsylvania
2002	Oct. 31–Nov. 4	Columbus, Ohio (joint meeting with AMS)
2003	November 6–8	Madison, WI. (solo meeting)
2004		Seattle, WA (joint meeting with AMS)

### Music Theory Society of New York State

The Music Theory Society of New York State was established in 1971 to provide a forum for the exchange of information and ideas pertaining to teaching music theory, and to promote music theory as both a scholarly and a pedagogical discipline. MTSNYS both supports and encourages pre-professionals in their pursuit of a career in music theory with an Emerging Scholar Award for the best paper delivered by a graduate student at the annual meeting. The Society seeks to foster the development of all aspects of the discipline of music theory, including music theory pedagogy and research.

The 28<sup>th</sup> annual meeting of MTNYS was hosted by the New York University School of Education April 8–9, 2000. This was the Society's first meeting at New York University, which offered a congenial and hospitable environment in the heart of New York's historic Greenwich Village. The local arrangements coordinator was George Fisher (New York University). The program committee, chaired by Poundie Burstein (Hunter College, CUNY), included Craig Cummings (Ithaca College), Donna Doyle (Manhattan School of Music), Matthew Santa (The Graduate School and University Center of CUNY), Klaus Sinfelt (New York University), and Kristin Taavola (Sarah Lawrence College). Sessions featured "Music and Drama," "'Downtown' NYC Music," "Haydn's Op. 76 Quartets," "Diversity and Unity," "Dance," "Post-Tonal Studies," and "Music and Metaphor." The Keynote Address was presented by William Caplin (McGill University). Mark Anson-Cartwright (Hofstra University) was elected vice president, Timothy Johnson (Ithaca College) was elected treasurer, and Marva Duerksen (The Graduate School and University Center of CUNY) and Robert Gauldin (Eastman School of Music) were reelected to the board.

The 2000–2001 meeting will be held April 21–22, 2001 at Binghamton University of SUNY. The Program Committee invites proposals for papers and presentations on any topic. Areas of particular interest include: The Undergraduate Curriculum: Interfaces with Current Trends in Research and Pedagogy; Analytical Approaches to the Works of Prokofiev and Shostakovich; and Embodiment and Music Theory: Past and Present Issues. Proposals for this meeting should include: (1) Seven copies of a proposal of at least two but no more than four double-spaced pages of text. Each copy should include the title of the paper and its duration as read aloud, but not the author's name. (2) An abstract of 150–200 words, suitable for publication. (3) A cover letter listing the title of the paper and the name, address, telephone number, and e-mail address of the author. Proposals must be postmarked by October 1, 2000 and should be sent to George Fisher, MTSNYS Program Chair, Department of Music and Performing Arts Professions, School of Education, NYU, 35 West 4<sup>th</sup> Street, Suite 777, New York, NY 10012.

Volumes 22, 23, and 24 of *Theory and Practice* will be published in summer, 2000, with Volumes 22 and 23 forming a double issue. Submissions are invited for Volume 25; they should be sent to Mark Anson-Cartwright, editor, Emily Lowe Hall, 112 Hofstra University, Hempstead, NY 11549. Since *Theory and Practice* uses blind review, please send three copies anonymously with an identifying cover letter. Back issues of the journal may be requested from the subscriptions manager, Joel Galand, Todd Union, University of Rochester, Rochester, NY 14627. Membership in MTSNYS is open to all persons interested in any aspect of music theory. Applications for membership, which includes a subscription to *Theory and Practice*, should be addressed to the Secretary of the Society, Daniel Harrison, 205 Todd Union, University of Rochester, Rochester, NY 14627, or

using the form contained on the MTSNYS website at <<http://www.ithaca.edu/music/mtsnys>>.

### **Music Theory SouthEast**

Music Theory SouthEast met jointly with regional chapters of CMS, AMS, and the Southeastern Historical Keyboard Society on March 10–11, 2000 in the new music building of UNC-Greensboro. In addition to joint sessions, one of which included a lecture/demonstration of the cembalo cromatico, MTSE held the following paper sessions: “Beethoven Studies,” “Twelve-tone Explorations,” “Recent Music,” and “Neo-Classicism.” The program committee for the meeting consisted of Paul Wilson (University of Miami), chair; David Berry (Converse College), Mauro Botelho (Davidson College), Jane Piper Clendinning (Florida State University), Robert Hutchinson (Winthrop University), and Bryan Richards (Florida State University). The local arrangements chair was J. Kent Williams of UNCG. Abstracts of the MTSE papers are available on the society’s web site <<http://www.uncg.edu/~jkwillia/mtse/>>.

The next meeting will be held in March 2001 at Bob Jones University in Greenville, South Carolina. Proposals are solicited on any topic related to music theory. Presentations may include papers, panel discussions, or special sessions. Papers should be approximately 30 minutes in length. To celebrate the Tenth Anniversary of MTSE, a complete set of *Music Theory Spectrum* will be awarded to the best student paper at the 2001 meeting. Submissions for papers should include five copies of an anonymous proposal three to four pages in length, an anonymous abstract of 250–300 words, and a cover letter giving the title of the proposal, the author’s name, address and e-mail address, phone number, and a list of technical requirements for presenting the paper. Submissions for special sessions or panel discussions should not be anonymous, but should include proposal, abstract, and a list of participants. All submissions must be postmarked no later than November 1, 2000, and sent to Marianne Wheeldon, MTSE Program Chair, School of Music, Florida State University, Tallahassee, FL 32306-1180.

Future meetings will be hosted by Florida State University (January 31–February 2, 2002, in conjunction with a conference on the music of Dohnányi), and Florida International University (2003). MTSE officers for this year include J. Kent Williams (UNCGreensboro), president; Amy Carr-Richardson (East Carolina University), secretary; Jane Clendinning (Florida State), treasurer; Rob Hutchinson (Winthrop University) joins Mark Parker (Bob Jones University) as a member of the executive committee. Membership is open to interested persons from any region. Annual dues are \$10 (\$5 for students).

### **New England Conference of Music Theorists**

The New England Conference of Music Theorists met at Brandeis University on March 25–26, 2000. The two morning sessions offered a wide range of fascinating topics including papers on Musical Systems, Wagner, French Harmony, Political Thought, and Modern Music. The plenary session Saturday afternoon was all we had hoped it would be. Five guest speakers considered the state of the field in provocative talks on: “Analysis, Description, and What Really Happens” by Joseph Dubiel (Columbia University), “Life outside the Canon? A Walk on the Wild Side” by Ellie Hisama (Brooklyn College and CUNY), “Revenge of the Boomers: Notes on the Analysis of Rock Music” by Peter Kaminsky (University of Connecticut, Storrs), “Lessons from the Past: Music Theory Pedagogy and the Future” by Gary Karpinski (University of Massachusetts at Amherst), and “Music Theory and Historical Awareness” by Patrick McCreless (Yale University). The moderator was Janet Schmalfeldt; Allen Forte provided thoughtful responses to each paper.

The panel demonstrated how far our discipline has come from the initial areas of focus some twenty years ago. Research into pop, rock, jazz, world music, new approaches such as narratology, cognition, feminist theory, etc. are alive and well, in part due to the willingness of the discipline to embrace new areas of research and in part because of the courage of younger scholars to work on the music and the ideas that they love. The papers of the panel, including the response by Forte, comments by Schmalfeldt, and replies to Forte’s response, will be published in *MTO* in the near future.

The success of NECMT 2000 resulted from much hard work. Thanks to the Program Committee: James Baker (Brown University), chair; Catherine Hirata (Columbia University), Patrick McCreless (Yale University); and Deborah Stein (New England Conservatory), *ex officio*. Thanks also to the Local Arrangements Committee: Allan Keiler (Brandeis University) and two incredibly hard-working Brandeis graduate students, Heather Feldman and Michael Abu Hamad. Special thanks go to Janet Schmalfeldt for her assistance in shaping the panel and *MTO*’s Eric Issacson for his aid in securing publication of our plenary session in *MTO*.

NECMT also held an election to replace our hard-working secretary, Janet Hander-Powers. Deborah Burton (Harvard University) joins David Cohen (Harvard University), treasurer; and Deborah Stein (New England Conservatory), president. Thanks go to our Nominating Committee: Michael Schiano (Hart School of Music), Michael Hamad (Brandeis University), and Roman Ivanovitch (Yale University).

### **Oklahoma Theory Round Table**

The Oklahoma Music Theory Round Table, the world’s oldest professional music theory society, will meet on Friday, September 29 at Oklahoma Christian University in Edmond, Oklahoma. For information on this meeting, please contact Prof. Kathy Thompson <[kathy.thompson@oc.edu](mailto:kathy.thompson@oc.edu)>, (405) 425-5532; or Prof. Paula Hutton <[paula.hutton@oc.edu](mailto:paula.hutton@oc.edu)>. For more information on the Round Table, visit our web site at <<http://faculty-staff.ou.edu/S/Kenneth.D.Stephenson-1/omtr.html>> or contact Ken Stephenson, Assoc. Prof. Music Theory, The University of Oklahoma, Norman, OK 73019; (405) 325-1650; <[kstephenson@ou.edu](mailto:kstephenson@ou.edu)>.

### **Pacific Northwest Music Graduate Students’ Conference**

This annual conference is hosted in rotation by the University of Washington, the University of Victoria, and the University of British Columbia. Graduate students from across the U.S. and Canada are invited to submit proposals for presentations on any music related topic (including musicology, music theory, ethnomusicology, performance practice, music education, etc.). Proposals for lecture recitals and works-in-progress are welcome. Presentations will be limited to 20–25 minutes, followed by a brief discussion period.

The submission deadline for proposals is August 25, 2000, with notification of acceptance no later than September 7, 2000. Both written and e-mail abstracts (of approximately 250 words) are acceptable. Proposals and/or requests for further information should be directed to Brandon Derfler, Co-ordinator, Eleventh Pacific Northwest Music Graduate Students Conference, School of Music, Box 353450, University of Washington, Seattle, WA 98105-3450; <[brandond@u.washington.edu](mailto:brandond@u.washington.edu)>.

### **Rocky Mountain Society for Music Theory**

Plans for the spring 2001 meeting of the Rocky Mountain Society for Music Theory are being made and will be announced on the SMT listserv as soon as they are formalized. The Rocky Mountain Society for Music Theory draws its membership from the following states: Arizona, Colorado, Idaho, New Mexico, Montana, Utah, and Wyoming. For more information about the regional chapter, please visit our website <<http://jan.ucc.nau.edu/~tas3/rmsmt.html>> or contact: Steven Bruns, College of Music, University of Colorado at Boulder, 18th & Euclid, Campus Box 301, Boulder, CO 80309-0301; <[bruns@spot.colorado.edu](mailto:bruns@spot.colorado.edu)>.

### **South Central Society for Music Theory**

The 2000 meeting of the South Central Society for Music Theory was a joint conference with the regional chapters of the Society for Ethnomusicology (SEM) and the American Musicological Society (AMS); it was held at Loyola University in New Orleans, February 18–19, 2000. The program committee was chaired by Jeffrey Perry (Louisiana State University), and Janna Saslaw (Loyola University) made local arrangements for the meeting. James Dapogny’s keynote address on his reconstruction of James P. Johnson’s opera “De Organizer” was certainly a highlight of the conference. The call for

papers and other details regarding the 2001 joint meeting with the Texas Society for Music Theory will be dispersed through the smt-list later in the fall and posted on the society webpage at <<http://www.music.lsu.edu/areas/theory/scsmt/>>. The 2000–01 officers of the SCSMT are Jeffrey Perry (Louisiana State University), president; Laurdella Foulkes-Levy (University of Mississippi), vice president; Kevin Swinden (University of Mississippi), secretary; and Mark McFarland (Southeastern Louisiana University), treasurer.

### **Texas Society for Music Theory**

The 22<sup>nd</sup> annual meeting of the TSMT was held February 25–26 at Baylor University with local arrangements coordinated by Eric Lai. The program committee, consisting of David Hooten (McLennan Community College), Kathryn Hoppe (Odessa College), Jana Millar (Baylor University), and Edward Pearsall (University of Texas), selected eight papers for the program as well as a panel discussion entitled “Crossing the Lines: Theoretical Perspectives on Popular Music.” David Neumeyer (Indiana University) presented the keynote address entitled “Music Analysis in Context: Audiovisual Literacy.”

In response to an initiative started at last year’s meeting, Blaise Ferrandino (Texas Christian University) and Barbara Wallace (Dallas Baptist University) reported on pre-college music theory instruction and interactions with music educators. As a result of this report, TSMT has launched an initiative to create “reciprocal visitation” programs. This initiative will allow high school and college theory teachers to spend time on each other’s campuses and in the classroom so as to gain an understanding of the environment from which the student comes and to which he or she goes.

Special mention must be made of the passing of Douglass Green. A friend and valued member of the Society, Doug will be missed. The Douglass M. Green Memorial Scholarship has been set up in his honor at the University of Texas at Austin.

Next year’s meeting will take place February 23–24 at the University of Houston, with Tim Koozin serving as local arrangements coordinator. This will be a joint meeting held with the South Central Society for Music Theory (SCSMT). The deadline for proposals will be around December 15, 2000; a call for papers will be published via the usual media in the fall.

Current officers of the TSMT are Blaise Ferrandino (Texas Christian University), president; Don McManus (Lufkin, Texas), secretary; Jana Millar (Baylor University), treasurer. Philip Baczewski (University of North Texas), Edward Pearsall (University of Texas at Austin), Barbara Wallace (Dallas Baptist University), and Kip Wile (Sam Houston State University) are members at large. For additional information, contact Blaise Ferrandino at Box 297500, Texas Christian University, Ft. Worth, TX 76129; (817) 257-6608; <[B.Ferrandino@tcu.edu](mailto:B.Ferrandino@tcu.edu)>. The TSMT website is maintained by Philip Baczewski and is located at <<http://tsmt.unt.edu/>>.

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

The WCCMTA met in Eugene, Oregon, on April 14–16, 2000. Carl Schachter and Mark Johnson gave keynote presentations. (Some of Schachter’s work is gathered in the recent book *Unfoldings*. Johnson’s book, *The Body in the Mind*, was the focus of a recent Special Session at SMT, which is being published in *Theory and Practice*. Johnson also is co-author with George Lakoff of *Metaphors We Live By* and *Philosophy in the Flesh*.) The conference included sessions on “Jazz,” “Metaphor and Imagery,” “Analyzing Twentieth-Century Music,” and “Pushing the Envelope: Brahms, Sibelius, and Shostakovich.” An evening recital featured pianists Steve Larson (University of Oregon), Henry Martin (Rutgers University), Steve Strunk (Catholic University of America), and Keith Waters (University of Colorado) in a program of solos, duets, trios, and a quartet that included transcriptions and improvisations on their own compositions and on traditional jazz repertoire.

The West Coast Conference of Music Theory and Analysis (WCCMTA) invites all who are interested in music theory to join. Members do not have to live on the west coast, but all of our meetings take place there. Current officers of WCCMTA are Steve Larson (University of Oregon), president; Patricia Hall (UC Santa Barbara), secretary; and Jack Boss (University of Oregon), treasurer. Membership fees are now \$10 (individual), \$5 (student/retired). Jack Boss maintains the WCCMTA web site at <<http://music1.uoregon.edu/grants/westcoastconf.html>>. If anyone has questions concerning WCCMTA, visit the web site, or contact Steve Larson, University of Oregon, School of Music, 1225 University of Oregon, Eugene, OR 97403-1225; <[steve@darkwing.uoregon.edu](mailto:steve@darkwing.uoregon.edu)>.

### **Western Ontario Graduate Music Symposium**

On Saturday and Sunday June 3–4, 2000, the Faculty of Music at the University of Western Ontario, London, Ontario, Canada, held its first annual Graduate Student Symposium in Music. The keynote speaker was Professor Paul Theberge of the University of Western Ontario’s Faculty of Information and Media Studies. Dr. Theberge received the 1998 Annual Book Award from the International Association for the Study of Popular Music, US Branch (IASPM-US), for his acclaimed book *Any Sound You Can Imagine: Making Music/Consuming Technology* (Wesleyan University Press). Fourteen papers were presented, covering a diverse range of topics in music scholarship. The Symposium was well attended and the presenters hailed from a number of institutions in both Canada and the US. Abstracts from the Symposium will be available on-line shortly. The Symposium website will be accessible from the Faculty of Music’s homepage <<http://www.uwo.ca/music/>>.

## **REGIONAL AND AFFILIATE THEORY SOCIETY CONTACTS**

### **Canadian University Music Society**

Susan Fast  
School of Art, Drama and Music  
McMaster University  
Hamilton, Ontario, Canada L8S 4M2  
<[fastfs@mcmaster.ca](mailto:fastfs@mcmaster.ca)>

### **Florida State University Music Theory Society**

c/o James Mathes  
School of Music  
Florida State University  
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### **Georgia Association of Music Theorists**

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### **Indiana University Graduate Theory Association**

Ryan McClelland  
GTA, School of Music  
Indiana University  
Bloomington, IN 47405  
<[rmcclell@indiana.edu](mailto:rmcclell@indiana.edu)>

### **McGill Graduate Society**

c/o Faculty of Music  
McGill University  
555 Sherbrooke St. West  
Montréal, PQ, H3A 1E3, Canada  
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### **Midwest Graduate Music Consortium**

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### **Music Theory Midwest**

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### **Music Theory Society of New York State**

David Gagné  
Queens College, CUNY  
Flushing, NY 11367  
<[gagne.d@worldnet.att.net](mailto:gagne.d@worldnet.att.net)>

### **Music Theory SouthEast**

J. Kent Williams  
School of Music

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

UNC-Greensboro  
Greensboro, NC 27412-5001  
<jkwillia@uncg.edu>

**New England Conference  
of Music Theorists**

Deborah Stein  
New England Conservatory  
290 Huntington Ave.  
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**Oklahoma Theory Round Table**

Ken Stephenson  
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**Pacific Northwest Graduate  
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**Rocky Mountain Society  
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**South Central Society  
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**Texas Society  
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**West Coast Conference  
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**Western Ontario Graduate  
Student Symposium**

Andrew James Kizas  
c/o Faculty of Music  
Talbot College  
London, ON N6A 3K7 Canada  
<ajkizas@julian.uwo.ca>

**REGIONAL AND AFFILIATE SOCIETY WEBSITE ADDRESSES**

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

**IMPORTANT DATES MENTIONED IN THIS NEWSLETTER**

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

**SMT Deadlines**

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

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

Dawn of the New Millennium ..... August 15  
Pacific Northwest Graduate Music Students' Conference ..... August 25  
George Proctor Prize of CUMS ..... September 1  
GAMUT Journal ..... September 5  
Walter Gerboth Award ..... September 11  
Southeastern American Society for Eighteenth-Century Studies .....  
..... September 15  
Music and AIDS ..... September 15  
Music Theory Society of New York State ..... October 1  
Society for Seventeenth-Century Music ..... October 1  
The Music of György Kurtág ..... October 1  
Samuel Barber Symposium ..... October 1  
Royal Musical Association Research Students' Conference ..... October 27  
Florida State University Music Theory Forum ..... October 31  
AMS 50 Dissertation Fellowships (Preliminary Application) ..... November 1  
Georgia Association of Music Theorists ..... December 1  
Texas Society for Music Theory ..... c. December 15  
South Central Society for Music Theory ..... c. December 15  
College Music Society ..... January 8  
AMS 50 Dissertation Fellowships (Completed Application) ..... January 15

**Conferences and Symposia**

Developing the Musical Ear ..... September 9  
Oxford Music Analysis Conference ..... September 22–24  
Bethlehem Conference on Moravian Music ..... October 26–29  
Toronto 2000: Musical Intersections ..... November 1–5  
Stefan Wolpe Festival-Symposium ..... November 15–18  
Gustav Mahler and the Twentieth Century ..... March 24  
Second Biennial International Conference on Twentieth-Century Music .....  
..... June 28–July 1

**Regional and Affiliate Society Meetings**

Oklahoma Theory Round Table ..... September 29  
Pacific Northwest Graduate Music Students' Conference ..... October 7  
Florida State University Theory Forum ..... January 20  
Texas Society for Music Theory — Joint Meeting with  
South Central Society for Music Theory ..... February 23–24  
Music Theory SouthEast ..... March  
McGill Graduate Society Symposium ..... March  
Midwest Graduate Student Music Forum ..... April  
Georgia Association of Music Theorists ..... April 6–7  
Music Theory Midwest ..... April 20–21  
Music Theory Society of New York State ..... April 21–22  
West Coast Conference of Music Theory and Analysis ..... TBA  
New England Conference of Music Theorists ..... TBA  
Rocky Mountain Society for Music Theory ..... TBA  
Canadian University Music Society ..... TBA  
Indiana University Graduate Theory Association ..... TBA  
Western Ontario Graduate Music Symposium ..... TBA