

SMT newsletter

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1994 PUBLICATION AWARDS

The 1994 SMT Publication Award winners are Thomas Christensen, Richard Cohn and V. Kofi Agawu. The awards were presented November 5 at the Society's annual meeting in Tallahassee.

The Wallace Berry Award, granted to the most distinguished music theory book published during the last three years, was presented to Thomas Christensen for *Rameau and Musical Thought in the Enlightenment*, published in 1993 by Cambridge University Press. Christensen brilliantly integrates theoretical and historical facets of his subject. The work encapsulates an important chapter in the history of music theory, and itself effectively becomes music theory by freshly synthesizing the elements of its protagonist's theories in a newly coherent manner. Most impressively, it presents its complex music-theoretical materials in a flexible yet cogent interaction with other currents in the history of ideas. Rameau's connection to the Enlightenment figures of Newton and Descartes is clearly illustrated with reference to his own writing, as well as to the music and the philosophical treatises of the 17th and 18th centuries. Thomas Christensen has published a number of articles connected to 18th-century theory. He has also done work on Riemann and written an analytical essay on Schoenberg. He is presently Associate Professor of Music at the University of Iowa. He has also taught at the University of Pennsylvania and at Vassar College, after receiving his Ph.D. in music theory from Yale University. He is presently serving as Reviews Editor for *Music Theory Spectrum*.

The Outstanding Publication Award, granted to the finest music theory article published during the last three years, was presented to Richard Cohn for his "Transpositional Combination of Beat-Class Sets in Steve Reich's Phase-Shifting Music," published in *Perspectives of New Music* in its Summer 1992 issue. Cohn's article unveils structural strategies at the center of a repertoire not previously illuminated by techniques of comparable analytic rigor. The sobriquet "minimalist" has been used freely both by critics and champions of the music of Reich, but in this article set-theoretical processes more characteristically applied to minimalist music are used incisively to illuminate the process of rhythmic generation in Reich's music. The concept of transpositional combination, explored by the author in work dealing with pitch structure and process in the work of earlier 20th-century composers, shows considerable salience in the rhythmic realm for Reich's music. Richard Cohn, in addition to his work on transpositional combination, has published articles dealing with Schenkerian theory, meter and hypermeter, and octatonicism in Bartók's music. He is presently Associate Professor at the University of Chicago, and has also taught at the Eastman School of Music (where he received his Ph.D.), Ithaca College, and Brown University, as well as serving as visiting scholar at the University of Washington. He presently chairs the Publications Committee of the Society for Music Theory.

The Young Scholar Award, granted to a scholar for the quality of a book or article published before the author has reached the age of forty, was presented to V. Kofi Agawu for his book *Playing with Signs: A Semiotic Interpretation of Classic Music*, published in 1991 by Princeton University Press. This book is an imaginative work which applies the relatively new tools of semiotic analysis to the relatively old repertoire of classical music. A dual rhythm is hypothesized for



Thomas Christensen
Wallace Berry Award



Richard Cohn
Outstanding Publication Award



V. Kofi Agawu
Young Scholar Award

**SOCIETY FOR MUSIC THEORY
1995 Executive Board**

Patrick McCreless
President, 1995
University of Texas at Austin

Joseph Straus
President-Elect, 1995
Queens College and
The Graduate Center, CUNY

Marianne Kielian-Gilbert
Vice-President, 1995
Indiana University

Severine Neff
Secretary, 1996
College-Conservatory of Music
University of Cincinnati ML3
Cincinnati, OH 45221-0003

Cynthia Folio
Treasurer, 1998
Esther Boyer College of Music
Temple University
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Marie Rolf, 1995
Eastman School of Music

William Rothstein, 1995
Oberlin College

Thomas Christensen, 1996
University of Iowa

John Rahn, 1996
University of Washington

Elizabeth West Marvin, 1997
Eastman School of Music

Fred Everett Maus, 1997
University of Virginia

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this music: the rhythm articulated by the procession of topics which create a dazzling, quickly moving narrative in the music of composers such as Mozart, Haydn and Beethoven; and the rhythm projected by the voice-leading of the middleground as characterized so brilliantly by Schenker. In revealing the conflicts and congruences of these rhythms, the author has captured the essence of the structure and the style of classic music. In addition to his work on European classical music and semiotics, V. Kofi Agawu has published articles on African music, Moussorgsky, Mahler, Strauss, Schubert, Schumann, and Chopin. He is presently Professor of Music at Cornell University, and has also taught at Haverford College, Duke University, and King's College London. In 1990, Agawu received a Guggenheim Fellowship, and he has received numerous other grants and awards.

The 1994 Awards Committee was comprised of Michael Friedmann (chair), Joseph Dubiel, John Clough, Vernon Kliever, Kevin Korsyn, Deborah Stein, and Joseph Straus. Nominations for next year's SMT Publication Awards should be directed to Joseph Dubiel, 1995 Chair, SMT Awards Committee, Department of Music, Columbia University (E-mail: jpd5@columbia.edu), and should be postmarked on or before May 1. Books and articles in English (excluding unpublished dissertations) published between 1992 and 1994 are eligible. A nomination form is enclosed with this edition of the Newsletter.

Prix Léon-Gérin Awarded to Jean-Jacques Nattiez

On November 23, Jean-Jacques Nattiez (Université de Montréal), a specialist in musical semiotics, was awarded the Prix Léon-Gérin 1993, the highest honor awarded by the Quebec government in the fields of human and social sciences. (The Prix du Québec were created in 1977 and replaced the literary and scientific awards established by Athanase David in 1922. Each award consists of a silver medal, a hand-written parchment, and a cash prize of \$30,000.)

Professor Nattiez's citation, in part, reads "...[he] has a rigorous mind, is an untiring worker, and an artist who is curious about all facets of life. He remains faithful to this image that he presents at the conclusion of *Les Fondements d'une sémiologie de la musique*: 'The researcher constructs a world of concepts and utterances just as the avant-garde composer ventures into the incredible domain of sounds: never at rest, always seeking enlightenment, perpetually questioned by the enigmas of science and the mysteries of music, I simply await the next theme to resume the exploration.'"

In Memoriam Arthur Komar

Arthur Komar died in Boston on November 18 at the age of 60. He had done battle with cancer for so long, in two separate malignancies over a period of thirty years, that many of us thought he would survive beyond us all. At the end, the spirit remained indomitable, when the heart gave out.

Arthur was a native of Portland, Maine. After graduating from Columbia University in 1957, he got a Master's from Yale in 1962 and then entered the newly-established Ph.D. program in music theory at Princeton, completing the M.F.A. in 1964 and the doctorate in 1968.

He first made his mark as a teacher and performer, dividing his time about equally between these activities. As a pianist he regularly accompanied singers and mounted studio-opera performances, particularly of Mozart's operas, which he especially loved. He spent much of his academic time in New England, holding temporary positions at MIT, Northeastern University, the University of New Hampshire, Wheaton College, and the New England Conservatory. After a stint at the University of Texas he moved to the College-Conservatory of Music at the University of Cincinnati in 1982. He retired ten years later, not long after assuming the editorship of the *College Music Society Symposium*, when his health began to fail.

Arthur's publications reveal him as a meticulous writer and a master stylist. He caught the attention of the profession from the start when he reworked his dissertation into a short book, *Theory of Suspensions*, a lucid and well-illustrated exposition that despite its quite individual approach remains today a graceful introduction to Schenkerian principles. Other books followed: the Norton Critical Score of Schumann's *Dichterliebe*, the most analytical of the volumes in that series; an introductory text, *Music and Human Experience*, an unusually rich and original work in an overcrowded field; and, most recently, an aggressively Schenkerian textbook, *Linear-Derived Harmony*, published under his own imprint, the Ovenbird Press. At the time of his death he was working actively on several publication projects; some of these were well advanced and will in all likelihood be brought to completion as he would have wished.

Arthur was a passionate theorist and a wise teacher, combining these capabilities in a way that inspired his colleagues and his students alike. But above all, and unforgettably, he was our good friend.

— Mark DeVoto

REPORTS FROM THE SOCIETY

From the President

As the Society for Music Theory approaches its twentieth anniversary in 1997, it continues to be a vital force in our discipline. The intellectual scope of music-theoretical scholarship that is presented in our annual meetings has broadened dramatically: the Tallahassee meeting featured papers on music from Machaut to Morrissey, a poster session on music cognition, a session on musical affect, and a session on the musical sign, in addition to more familiar topics in tonal and atonal music and the history of music theory. Over the years the Society has evolved a number of groups devoted to important issues and subdisciplines in the field—the Committee on the Status of Women, the Music Cognition Group, and most recently, a group devoted to the study of Music and Philosophy. On the technological front, the Society has now officially approved an online discussion list, an online journal, and a database of musical analyses. Even the mechanics of joining the Society and paying dues have kept pace with the 1990s: as of this year, members can pay dues with credit cards—a convenience for everyone, and especially for foreign members.

The health of the scholarly work and the practical affairs of the Society is attributable to the creativity and productivity of its members, as well as to its fine leadership over the past few years. I extend the Society's gratitude to the officers and Members-at-Large of the Executive Board whose terms have been completed: Past-President Robert Gauldin, who ends a nine-year term as an SMT officer; Jane Clendinning, who has served with endless energy and devotion as Treasurer for the past three years; and Robert Gjerdingen and Robert Wason, who depart after three years on the Executive Board. In their places we welcome Joseph Straus, President-Elect; Cynthia Folio, Treasurer; and Elizabeth West Marvin and Fred Everett Maus, Members-at-Large of the Executive Board.

We are grateful also to other members of the Society who have served with distinction in a variety of editorial and committee tasks. With Volume 16 of *Music Theory Spectrum* now in print, James Baker concludes his editorship of the Society's journal, which has prospered under his expert guidance. Joel Lester begins his duties as Editor with Volume 17. The Chairs of the 1994 Program and Local Arrangements Committees, Paul Wilson and James Mathes, both contributed enormously to the success of the Tallahassee meeting—a meeting distinguished by a first-rate program and a warm, collegial atmosphere. Two other committee chairs who put in many hours over the past year are Michael Friedmann, Chair of the Awards

Committee, and Peter Kaminsky, Chair of the Nominating Committee. Assuming the responsibilities of these committee chairs in the coming year, as we prepare for the 1995 meeting in New York, are Hedi Siegel (Program), Philip Lambert (Local Arrangements), Joseph Dubiel (Awards), and Walter Everett (Nominations). In addition, Richard Kaplan has been appointed as Chair of the 1996 Program Committee. Finally, I would also like to acknowledge the continuing contributions of Richard Cohn, Chair of the Publications Committee; Deborah Stein, Chair of the Committee on the Status of Women; and Lee Rothfarb, whose tireless work with the online operations has now come to fruition.

The business of the Society for 1994 focused on two primary issues: the revision of the Bylaws and the official sanctioning of the various SMT online initiatives that were instituted as pilot projects a few years ago. The ad hoc committees charged with presenting proposals in these areas worked from January through the summer preparing their reports. I congratulate both committees on their work, and the chairs of the committees—Justin London of the Bylaws Committee, and Ann McNamee of the Networking Committee—on their excellent leadership.

The revisions proposed by the Bylaws Committee and distributed to the Society's membership last September were approved at the business meeting in Tallahassee. The most fundamental changes effected by the new Bylaws are that they officially recognize and describe in detail two standing committees that have long functioned in practice but were not established by the original Bylaws of the Society—the Publications Committee and the Awards Committee. The new Bylaws also separate the functions of the Editorial Board of *Music Theory Spectrum* and the Publications Committee. Until now the two have been coextensive, since *Spectrum* has always been the only publication of the Society. But with the establishment of the new online publication ventures, the Publications Committee will take on the broader role of overseeing all SMT publications. On two issues regarding the Bylaws it was impossible to reach a consensus at the Tallahassee meeting: 1) the terms of appointment and other matters regarding the Awards Committee, and 2) the status of the Committee on the Status of Women—that is, whether it is to be an ad hoc or standing committee. As noted in the Bylaws Committee report elsewhere in the Newsletter, the Bylaws Committee will continue its work this year to resolve these questions.

In contrast, the Networking Committee chaired by Ann McNamee has fulfilled its charge by offering the proposal for the online operations that was approved in Tallahassee. Now a new Networking Committee will be constituted to oversee the online operations. The new Committee will include

SOCIETY FOR MUSIC THEORY 1995 Committees

Awards Committee

Joseph Dubiel, chair
Ian Bent
John Clough
Deborah Stein

Nominating Committee

Walter Everett, chair
Mary Arlin
Brian Hyer

Publications Committee

Richard Cohn, chair
Joel Lester, *Spectrum* editor
Lee Rothfarb, *MTO* editor
Claire Boge, Newsletter editor
William Renwick,
Database Director
Candace Brower
William Caplin
Daniel Harrison
Janet Schmalfeldt

Bylaws Committee

Justin London, chair
Helen Brown
Richard Cohn
Robert Gauldin
Robert Hatten

Committee on the Status of Women

Deborah Stein, chair
Lynn Burkett
Lori Burns
David Loberg Code
Marion Guck
Rosemary Killam
John Rahn
Nancy Rao
Elizabeth Sayrs
Janet Schmalfeldt

Networking Operations

Lee Rothfarb,
System Administrator
Jane Clendinning,
smt-list Manager
Robert Judd,
MTO Manager
Claire Boge,
mto-talk Manager
William Renwick,
Database Director
Philip Baczewski,
Site Manager

Committee on Diversity; Committee on Professional Development

new committees;
members to be appointed

Archivist

Richmond Browne

—continued on p. 4

**SOCIETY FOR MUSIC THEORY
1995 Committees, Cont.**

1995 Program Committee

Hedi Siegel, chair
Allen Cadwallader
Howard Cinnamon
Fred Everett Maus
Joseph Straus
Richard Kaplan (1996 chair)
Patrick McCreless (*ex officio*)

1995 Local Arrangements

Philip Lambert, SMT chair

**SOCIETY FOR MUSIC THEORY
Abbreviated Statement of
Revenues, Expenses,
and Changes in Fund Balance
10/31/93-10/31/94**

Revenues:

Memberships	\$21,755.00
<i>Spectrum</i> Proceeds	18,850.00
Proceeds from	
1992 conference	2,500.00
Interest income	906.21
Miscellaneous income	898.52
Refunds and	
bank charges	<u>[-122.84]</u>
	\$44,786.89

Expenses:

<i>Spectrum</i>	\$44,328.27
Newsletter	4,242.61
Office expenses	
(phone, postage, etc.)	2,476.52
Committees	4,745.96
Miscellaneous	
expenses	<u>5,780.49</u>
	\$61,573.85

Summary:

Total Receipts	\$44,786.89
Total Expenditures	<u>61,786.96</u>
Receipts minus	
Expenditures	<u>[-\$16,786.96]</u>

The full fiscal report for the Society, 1993-1994, is available from the Treasurer, and was distributed at the business meeting in Tallahassee. The report is offered in this edition of the Newsletter (instead of the fall edition) because it directly affected the Executive Board's decision to raise SMT dues for 1995.

a Chair, a Discussion Forum (smt-list) Manager, the *Music Theory Online* Manager, the mto-talk Manager, the Database Director, a System Administrator, the *MTO* Editor (*ex officio*), and other members as needed. It should be noted that this new committee will not be a standing committee, as originally proposed in the revised Bylaws; the status of this committee was changed to ad hoc at the business meeting.

It has been a busy and fruitful year. For me, the strength of our Society and the mutual support it offers to all of us have never been more apparent than at the Saturday afternoon sessions at the Tallahassee meeting. We began with a productive, if hurried, business meeting, at which the Bylaws revisions and the Networking Committee report were approved. We then moved to the larger hall where we heard Peter Westergaard's splendid keynote address on musical space—an address that unfolded in an unexpectedly poetic musical time. We saw three fine scholars in our discipline recognized for their intellectual achievements. And we heard some songs of Webern exquisitely performed and analyzed by Elizabeth West Marvin and Robert Wason, with a thoughtful response by William Benjamin. Music theory is alive and well. See you in New York.

**Actions Of The
Executive Board**

- 1) Because of unexpectedly sharp rising production costs for *Music Theory Spectrum*, the Board voted to raise dues. The new dues schedule is published on the back page of this Newsletter.
- 2) The Board approved the reappointment of Claire Boge for a three-year term as SMT Newsletter Editor.
- 3) The Board authorized Richard Cohn, Chair of the Publications Committee, to investigate alternatives to A-R Editions for the publication of *Spectrum*.
- 4) Lee Rothfarb, who instituted the various SMT online operations, will have access to the \$642 remaining from the monies allotted last year for the database of musical analyses.
- 5) The Board approved the proposal of the Networking Committee, with the provision that the Publications Committee clarify the relation between *Music Theory Online* and *Music Theory Spectrum*.
- 6) The Board instituted two procedures for the Awards Committee: a) members of the Awards Committee may nominate books and articles for publication awards; b) nomination forms for publication awards will be included in the February Newsletter.
- 7) The Board directed the President to appoint two ad hoc committees: a Committee on Diversity, and a Committee on Professional Development.

From the Vice-President

Representatives of the regional theory societies met at the annual breakfast meeting, Saturday, November 5, in Tallahassee. Thirteen attended, representing SMT and eight regional societies. President McCreless welcomed the group. Jane Clendinning introduced the new SMT treasurer, Cynthia Folio, gave some background information on the independence between SMT and the regional societies, and included mention of several services that SMT can provide to the regional societies. Claire Boge provided a handout of reference items for the regional societies, and encouraged all to continue publicizing their activities through the Newsletter.

SMT vice-president Marianne Kielian-Gilbert asked for brief reports from the representatives of each society regarding programming, keynote speakers, and representation in regional groups, especially concerning the participation of graduate students. Issues raised included awards for best student paper, featuring graduate students as paper respondents, the role of pedagogy at regional conferences, and special conference activities such as banquets. It was agreed that papers presented at regional meetings can also be revised and presented at the SMT national conference. The vice-president offered to compile a list of past and upcoming keynote speakers for reference.

Additional discussion ensued about money, fund raising, membership costs, and the number of mailings undertaken by various groups. The final topic turned to ways in which SMT and the regional societies might address mutual issues and concerns. To further the outreach activities of SMT, representatives of the regional societies offered to share their local mailing lists with SMT and to forward them to SMT Treasurer, Cynthia Folio.

The meeting ended with the request that representatives send information on meetings and dates, including a list of past and upcoming keynote speakers and copies of conference programs, to the SMT Vice-President and to the editor of the SMT Newsletter.

From the Outgoing Treasurer

As outgoing treasurer, I would like to take this opportunity to acknowledge those whose assistance was invaluable in keeping the treasurer's office running smoothly during my term of office: a big thank you to Jerry Wood, my administrative assistant throughout the treasurer's term in Tallahassee; and to Joyce Stanbery and Melissa Hannah, my student assistants. Also my thanks to the Society for the opportunity to serve as the treasurer. I have enjoyed getting to know many of you during that time (by phone, mail, fax, and E-mail—as well as in person) and appreciate having the occasion to work with you all.

—Jane Clendinning

SMT Membership Summary

As of October 31, the Society for Music Theory's 1994 membership totaled 733, with 280 additional institutional subscribers to *Music Theory Spectrum*. The membership rolls include 655 U.S. members, 51 Canadian members, and 27 overseas members. These numbers include membership categories as follows: 474 regular, 201 student, 32 dual, and 26 emeritus.

From the Committee on the Status of Women

The Committee on the Status of Women presented two events in Tallahassee. The evening session was about women and pedagogy, treating the varied pedagogical issues that arise for women and men in five areas: male teacher/female student, generation gap, authority/respect, feminist pedagogy, and "not fitting." Opening descriptions of these themes by committee members were followed by small groups, each taking up a different theme. The groups then reconvened for a final discussion. The session was attended almost equally by both sexes; the unusual format for the session proved successful and will be used again in the future.

The Committee also inaugurated another function, an Affiliates Luncheon, where interested SMT members could join the Committee members for lunch and exchange of ideas. This first luncheon was extremely well attended, and the discussion that evolved was lively and valuable. This event thus marked the beginning of what will be an annual event for those interested in the CSW.

CSW continues ongoing projects. The online bibliography on women and music is being pursued, with talk underway about a joint database with AMS and other professional groups in the field of music. The *Women and Music Directory* is also being developed in concert with AMS. The Committee also continues to promote mentoring of and by women, and anyone interested should contact Deborah Stein, CSW Chair, Music Department, Harvard University, Cambridge, MA 02138. Another service provided by the Committee, written guidelines about the use of non-sexist language, is enclosed with this edition of the SMT Newsletter. SMT members are also reminded about the existence of the pedagogical anthology *Music by Women for Study and Analysis*, edited by Joseph N. Straus.

Finally, the CSW requested a change in status from an ad hoc committee to a standing committee; a change in bylaws was proposed at the Business Meeting. Unfortunately, due to time difficulties, this amendment had to be tabled, but we are continuing to pursue this subject with hopes for a determination to be made at next year's meeting in New York.

Abbreviated Report of the SMT Networking Committee

The SMT Networking Committee [Ann McNamee, (chair), Bo Alphonse, Daniel Harrison, John Roeder, and Lee Rothfarb] was charged with considering the question of the formal relationship between the various networking operations (*Music Theory Online*, the database, and *smt-list*) and SMT. The full version of the Committee's report, which specifies administrative structures, is available from Ann McNamee; E-mail: amcname1@cc.swarthmore.edu.

The most complex issue we discussed throughout our deliberations, and one which affected every topic, was maximal efficiency of operation. Our environment of ever-changing technology gives this issue the quality of being a "moving target." Each member of the committee viewed the target in his or her own personal way, favoring some things, criticizing or dismissing others. We agreed that the current system stands out as well-organized and vigorous. The proposed administrative structure leaves plenty of room for future improvements to the system. We recommend that, for the time being, the operations continue in their present format. As new technology becomes more widely available to our membership, and as the user interfaces for that technology become more stable and easier to use, over time such advances can effectively be incorporated into our networking services.

This Committee recommends that the status of the SMT Networking Committee remain ad hoc to allow it flexibility in responding to rapid changes in computer networking technology, and that it report to the SMT Publications Committee. The Committee shall be appointed by the President, in consultation with the Publications Committee; members will serve three-year terms. [The new committee membership is listed in the sidebar, p.3.]

Music Theory Online, the database, and *smt-list*, as official operations of SMT, provide the Society with very important services. The *smt-list* has stimulated interesting discussion among members; *Music Theory Online*, using new technologies, delivers current research and scholarly exchanges with speed and immediacy that surpasses traditional, print journals; and, the database will become a critical instrument in research. The Committee unanimously concludes that the networking operations should receive official recognition from the Society. Therefore, we move that *Music Theory Online* be recognized as an official publication of the Society for Music Theory; that the networking operations associated with it be officially recognized as well; and that administrative mechanisms along the lines recommended in [the full version of] this report be put into place in order to guide and carry out the work of the networking services.

[This report has been revised and approved by the Publications Committee.]

SMT Networking Operations

At the November '94 SMT meeting in Tallahassee, the three networking projects (discussion forum, database, and MTO) took an important step forward when the Executive Board voted to accept the ad hoc Networking Committee's proposal, with some modifications, to make the projects official SMT services. All three projects have been in existence for some time—the discussion forum (*smt-list*) since 1991, MTO and the database since 1992. Although their operation will remain largely the same, their administration will change in that a Networking Committee will be appointed to oversee and manage the services. Its chief members will be an *smt-list* Manager, a Database Director, the MTO General Editor (ex officio), an MTO Technical Manager, and a System Administrator (for maintaining the SMT host computer, the software, and data), and a small number of Site Managers (to maintain data files at remote storage locations). Additionally, a few consultants may be appointed to the Networking Committee as technical advisers. The individual services will have their own appointed staffs, working under their respective service heads.

The new official status of SMT Networking and the appointing of its managers and staffs comes at a propitious time, for beginning in mid-1995 the services will take up residence on a new host computer dedicated to our services. The name of the new host is Boethius (boethius.music.ucsb.edu), based at the University of California, Santa Barbara. Although Boethius is already connected to the Internet, it is not yet fully outfitted with the software to support and run our services. Over the next several months, the necessary software and data files will be transferred to Boethius and tested. The new host should be fully operational, at the latest, by the end of the current academic year. Until Boethius is ready, all networking will continue to run from Harvard (husc.harvard.edu).

In addition to the greater flexibility that comes with having our own machine, running Boethius means greater responsibility. We no longer have a professional system administrator to rely on for technical assistance. We are counting on the expertise and enthusiasm of SMT members to help in the maintenance and continuing development of our networking services. Those who are interested should contact President McCreless (E-mail: pmcc@ccwf.cc.utexas.edu). Thanks to the Unix wizardry of Tom Heft, Unix System Administrator at Harvard (E-mail: heft@husc.harvard.edu), the job of assuming responsibility for our services will be relatively easy. Over the past four years Heft has worked countless hours, often on his own time, to write, debug, improve, and maintain our software. Without the breadth and depth of his knowledge, and his commitment to developing an effective software foundation for our services, SMT Networking would not have attained the sophistication and reputation it enjoys among our members and many others around the world. Hats off to a genuine Wizard!

—Lee Rothfarb (E-mail: rothfarb@boethius.music.ucsb.edu)

**Society for Music Theory
Call for
Officer Nominations**

SMT offices open for the 1995 election include the position of Vice-President and two Member-at-Large seats on the Executive Board. SMT members who would like to submit nominations for these offices should contact Walter Everett, chair, SMT Nominating Committee, School of Music, The University of Michigan, Ann Arbor, MI 48109; E-mail: walter_t_everett@um.cc.umich.edu.

Self-nominations are perfectly acceptable. Deadline for nominations is April 15.

**From the
Publications Committee**

The appearance of Volume 16 #2 of *Music Theory Spectrum* marks the end of James Baker's tenure as editor. Jim has earned the gratitude of the entire Society for his four years of exceptional commitment to a position at the heart of its scholarly mission. As Jim was unable to appear in Tallahassee to receive public thanks, let these meager sentences represent the resounding applause he would have received.

With the adoption of the new Bylaws, the responsibility of adjudicating submissions for *Music Theory Spectrum* will shift to a newly constituted Editorial Board. This will free the Publications Committee to become more active in overseeing all SMT Publications projects: not only *Spectrum* and the Newsletter, but also the newly sanctioned Networking operations, which include the smt-list, the database, and the electronic journal, *Music Theory Online*. Each of these projects will in turn have its own governing structure. The Committee will also now have more time to pursue special projects when appropriate. One such project will be undertaken in the coming year: the Executive Board has authorized the Committee to explore alternative means for producing *Spectrum*. Members who can recommend publishers that might be interested in taking on board a finely produced high-quality music journal are invited to contact Richard Cohn.

Another such project, undertaken in 1994, was a campaign to sell off back issues of *Spectrum*, linked to an effort to augment our list of library subscribers. This effort was done with the assistance of Robert Cook, Claire Boge, and Jane Clendinning. Although this campaign was a moderate success, there are still many libraries with empty shelves awaiting a complete run of *Spectrums*. If your institutional library is one such, we urge you to visit your librarian, with an oblong issue in hand!

Tallahassee '94: A Final Review

Vintage fall weather in north Florida—sunny skies and moderate temperatures—welcomed over 250 people for the SMT solo conference in Tallahassee, hosted by the Florida State University School of Music. Highlights of the program are mentioned in the President's column; also not to be forgotten was Thursday evening's exquisite reception, hosted by the School of Music, which set a standard that will be challenging for future conferences to meet.

James Mathes, Local Arrangements chair and overseer, extends his thanks to the many people who helped make the conference a success, in particular the program committee (Paul Wilson, Michael Green, Allan Keiler, Andrew Mead, Jay Rahn, Hedi Siegel, and Patrick McCreless), the local arrangements committee (Ellen Achambault, Amy Carr-Richardson, Jane Clendinning, and Russell Johnson), and individuals Peter Spencer, Martha Pahrts, and Patrick Carney. Special thanks to James Mathes, too, from all who attended!

SMT/AMS 1995: New York City

The eighteenth annual meeting of the Society for Music Theory will be held at the Grand Hyatt Hotel in New York City, November 2–5. It will be a joint meeting with the American Musicological Society and the Center for Black Music Research.

The Grand Hyatt is located on 42nd Street next to Grand Central Station, in the heart of midtown Manhattan. Travelers arriving at one of the three area airports will have convenient access to the hotel via taxi or commercial bus lines. From there, travel throughout the city is easy via taxi, city bus, or subway.

Fall is a good time to visit New York. The new seasons of the Metropolitan Opera and the New York Philharmonic will be just underway, among an endless variety of musical offerings for every taste and interest. Special musical events that weekend include a retrospective concert of the works of William Grant Still at the Brooklyn Academy of Music, and concerts and an exhibit devoted to music of Henry Purcell at the Performing Arts Library at Lincoln Center.

Of course, conference goes with broader artistic horizons may go museum-hopping uptown, at the Met, the Whitney, and MOMA, among others, or gallery-hopping downtown, among the panorama of intimate galleries in SOHO. (Try the Guggenheim, which now has both uptown and downtown locations.) Or to give your regards to Broadway, stroll a few blocks west on 42nd Street to Times Square.

Some of the world's finest restaurants are in the midtown area just blocks from the hotel. More adventurous dining experiences are a subway ride away in Greenwich Village, the East Village, or SOHO. And for those wishing to research New York's reputation as the city that never sleeps, the downtown club scene offers no end of polymorphic sensory stimulation.

Sightseers will find relatively light tourist traffic at attractions such as the Statue of Liberty, the World Trade Center, and the Empire State Building. The United Nations is a few blocks east of the hotel. Also close are the Morgan Library and the main branch of the New York Public Library.

Chair of the conference Program Committee is Hedi Siegel (Hunter College, CUNY); chair of the Local Arrangements Committee is Rufus Hallmark (Queens College and the Graduate Center, CUNY); the SMT local arrangements contact is Philip Lambert (Baruch College and the Graduate Center, CUNY; E-mail: phlbb@cunyvm.cuny.edu). Requests for meeting rooms for special interest groups should be sent as soon as possible, but no later than April first, to Rufus Hallmark, Chair, Local Arrangements Committee, Aaron Copland School of Music, Queens College of the City University of New York, Flushing, NY 11367; E-mail: rehqc@aaron.music.qc.edu.

A New SMT Special Interest Group in the Philosophy of Music

The formation of a special interest group in the philosophy of music was announced at the special session on musical affect in Tallahassee. The group's concerns are expected to range from issues of musical aesthetics such as those addressed by the "panel on affect" to such methodological issues as the nature of musical explanation.

An ad hoc steering committee has been formed to help bring the group into existence: Joseph Dubiel (Columbia University), Marion A. Guck (Washington University), Janet Hander-Powers (Topsfield, MA), Marianne Kielian-Gilbert (Indiana University), Fred Everett Maus (University of Virginia), Robert Snarrenberg (Washington University), and Alicyn Warren (University of Virginia).

If you are interested in participating in the group and would like to be on its mailing list, please send your name and address to Robert Snarrenberg, Department of Music, Campus Box 1032, Washington University, One Brookings Drive, St. Louis, MO 63130; E-mail: rsnarren@arts.wustl.edu. Include your E-mail address and fax number if you have them. Please indicate your areas of interest within the philosophy of music and make suggestions for topics which could be proposed for future special sessions. Some possibilities already suggested are: "The Subjective/Objective Debate," "The Relation between Technical Analysis and Meaning in Music," and "What Phenomena Are We Trying to Explain?" Based on suggestions of topics solicited at the meeting in Tallahassee, a proposal will be submitted by the ad hoc steering committee for a special session at next year's SMT meeting in New York City.

From the Bylaws Committee

Enclosed in the current Newsletter you will find a copy of the current SMT Bylaws, adopted at our most recent annual meeting in Tallahassee. Though the bylaws committee and the executive board had hoped that all of the bylaws issues could have been settled at that time, in hindsight it is of course clear that there was simply too much to do in a single round of amendments. We do feel, however, that this first round accomplished a great deal of needed revision and updating to our bylaws; we are now free and clear to devote our energies to a number of specific issues which we were unable to address at the Tallahassee business meeting.

Thus the work of the Bylaws Committee will continue this year. SMT members are first and foremost encouraged to read the enclosed bylaws carefully and send any and all questions, concerns, as well as proposals for additions or emendations to either the Bylaws Committee or to the Executive Board. The Bylaws Committee is already working with the Committee on the Status of Women on pertinent proposals. The Bylaws Committee is also working with a number of other interested members regarding the structure and workings of the Awards Committee. Comments, questions, and proposals should be sent to the Bylaws Committee or the Executive Board by June first, so that they may be reviewed by the Bylaws Committee, their language formalized into particular Bylaws amendments (if deemed necessary), and readied for inclusion in the August Newsletter.

The August Newsletter will then contain another report from the Bylaws Committee which will address all queries regarding the new bylaws. Proposed amendments will be listed in an item-by-item fashion, along with a rationale for each proposed change. These amendments, *and only these amendments*, will be considered at the New York meeting. This stipulation will insure that proper parliamentary procedure is followed and guarantee a fair and thorough debate of any and all amendments. "Bylaws II" will take place at our next annual meeting in New York, during which we will debate and then vote on each amendment listed in the August Newsletter. Additional time for the business meeting will be allotted in the conference schedule to allow for an unencumbered discussion of these issues.

—Justin London: jlondon@carleton.edu

Renewal Reminder

SMT members whose membership is not current still receive the February issue of the SMT Newsletter.

To receive future mailings, including *Spectrum* and the August Newsletter (containing conference information), make sure to renew your membership now.

GENERAL NEWS

Music GRE

The Committee of Examiners for the Revised Music GRE Exam now includes Mary Wennerstrom, Chair; Elizabeth West Marvin, Jonathan Bernard, Christopher Reynolds, and Margaret Murata. The committee is working on a computer-delivered version of the test, to parallel the computer-delivered versions now in use for the GRE General Test. Anyone with comments about the present GRE Music Exam, or about the possibilities for computer-based testing in this area, should contact Mary Wennerstrom, School of Music, Indiana University, Bloomington, IN 47405, or Linda Tyler, GRE Music, Educational Testing Service, Princeton, NJ 08541.

ATMI LISTSERV Established

The Association for Technology in Music Instruction is pleased to announce the establishment of an electronic discussion group open to all interested parties. The topics of discussion will be widely focused on questions, answers, and discussions about computers in music instruction. To subscribe, send E-mail to: listserv@uiowa.edu, with this command in the body of the message: subscribe atmi-l [firstname] [lastname]. Type in your own first and last name. To send messages, include a descriptive subject heading, and send to atmi-l@listserv.weeg.uiowa.edu. For further information, contact Paul Soderdahl; E-mail: paul-soderdahl@uiowa.edu.

MacGAMUT Update

This fall, as the first stage of the transfer of publishing rights for all MacGAMUT programs to MacGAMUT Music Software International, Ann Blombach assumed sole responsibility for Product Support for the MacGAMUT programs. That means if you have any questions or problems, you can now call her directly, toll-free at (800) 305-8731, to get help. It also means she is legally able to send out updated versions of the programs to all current MacGAMUT users (instructors who have adopted MacGAMUT: Intervals, Scales, and Chords or MacGAMUT: Melodic Dictation either this year or last year). The latest versions are Intervals, Scales, and Chords 2.2 and Melodic Dictation 1.7.

During the transfer of rights, it was discovered that current records of faculty and institutions who have adopted MacGAMUT have been not only inaccurate but are also incomplete. As a result, your help is needed in identifying the institutions that are entitled to the free updates. If you have contacted Ann since September 1994, you will be receiving your free update(s) soon. If you have not contacted her since September 1994, there is a good chance she does not know you are a current user; contact her as

soon as possible so you can receive your free update(s) as well: Ann K. Blombach, Ohio State University, Columbus, OH 43210; E-mail: blombach.1@osu.edu. MacGAMUT Music Software International; (614) 263-9359; or use the toll-free number listed above.

CD-Brahms now Available

Developed by William Renwick and David Walker through the Advanced Instructional Technology Initiative at McMaster University, CD-BRAHMS is a multimedia music analysis program that combines CD-ROM and MIDI in a Windows environment. CD-BRAHMS contains a translation and annotations of Heinrich Schenker's analysis of Brahms's "Variations and Fugue on a Theme of Handel," Op. 24, originally published in *Der Tonwille*, 8/9 (1924). The recording used for CD-BRAHMS is a commercial CD of Van Cliburn's performance on RCA Victor, reference number 60357-2-RG. (This must be purchased separately; please check with your local music retailer.)

System Requirements: 386 (or higher) IBM-compatible PC; Windows 3.1; VGA graphics; mouse; 3.5 inch floppy diskette drive; CD-ROM drive (to hear the CD); and MIDI board (to hear the graphs). The full version is available for \$39.99 (U.S.) or \$49.99 (CAN); site licences for computer clusters are available on request. Special arrangements may be made to FTP the software to your site (you save the shipping charges). Please contact William Renwick, Department of Music, McMaster University, Hamilton, Ontario, L8S 4M2, Canada. Otherwise, the software will arrive on three 3.5-inch floppy diskettes.

RILM Update

RILM is pleased to announce that it will soon be as up-to-date as is currently possible. The U.S. Office is now collecting citations and abstracts for items published in this country in 1993, and has begun to do the same for 1994 publications; in early 1995, it will begin tracking 1995 publications.

Thus, it's more helpful than ever when authors and editors send in completed RILM abstract forms at the time of publication. In particular, we encourage editors and authors to consider the creation of a RILM abstract as part of the page proof process. Early notification ensures that volumes of *RILM Abstracts* document the scholarly literature in a complete and timely fashion.

Inquiries, comments, and requests for blank forms are always welcome. Write to RILM, United States Office, Music Library, Lincoln Hall, Cornell University, Ithaca, NY 14853-4101; or contact Lenore Coral, Director; E-mail: lfc1@cornell.edu, or Brian Robison, Assistant Director; E-mail: bcr2@cornell.edu.

Polish Music Reference Center Goes Online

The Polish Music Reference Center at the University of Southern California, which sponsors the Wilk Prize for research in Polish music, announces that it is in the process of "going online." The online resource now contains much useful information on many aspects of Polish music, including prizes and competitions, and a newsletter. The Center's materials are gradually being entered; eventually, most of their reference materials will be cataloged online. Through GOPHER, go to California, select USC Gopher, select (8) research and technology, and continue to (6) the Polish Music Reference Center. For further information write the Polish Music Reference Center, School of Music, University of Southern California, Los Angeles, CA 90089-0851; (213) 734-6769; E-mail: wilk@mizar.usc.edu.

Humdrum Newsletter

Humdrum News is an electronic newsletter intended to facilitate communication between music researchers who are either using the Humdrum Toolkit, or are contemplating using the Humdrum Toolkit. The inaugural issue is now available. It contains announcements, an extended tutorial on building musical inventories, and an article on FTP for novices. (The latter article describes how to download free copies of the Humdrum Toolkit from an FTP archive.)

Users can receive copies of *Humdrum News* by writing to David Huron; E-mail: dhuron@ccrma.stanford.edu.

Timbre Database

SHARC is a database of musical timbre information by Gregory Sandell. It stands for "Sandell Harmonic Archive." People for whom this dataset may be useful are acousticians, researchers in music perception and cognition, psychoacousticians, researchers in digital signal processing, music theorists, and musicologists.

The SHARC Timbre Database is described in detail in the documentation accompanying the archive. You can get this file by anonymous FTP: (ftp.ep.susx.ac.uk; go to pub/sandell, and grab README) or through the World Wide Web: (via the URL ftp://ftp.ep.susx.ac.uk/pub/sandell/README.html). The file contains information on the history of the project, organization of the directories, how the analyses were done, and how the data might be useful. For additional information about installing SHARC, contact Gregory J. Sandell, Experimental Psychology, University of Sussex, Brighton BN1 9QG, England; (44) 273-678058, fax (44) 273-678611; E-mail: sandell@epunix.sussex.ac.uk; WWW address: http://ep56c.ep.susx.ac.uk/Greg.Sandell.html.

CALLS FOR PAPERS AND MANUSCRIPTS, UPCOMING CONFERENCES

The American Society for Aesthetics

(Proposal Deadline: March 1)

The American Society for Aesthetics invites papers for its next annual meeting, to be held November 1–4 in St. Louis. Papers are welcome on any topic related to aesthetics, criticism, and theory of the arts. In particular, papers or panels are welcome on the following topics: 1) aesthetics and crossing boundaries (gender, sexual, racial, disciplinary, and others); 2) can aesthetics be critical?—at the border of aesthetics, criticism, and theory; and 3) art and aesthetics in the "age of information."

Papers should be sent in triplicate accompanied by a 100-word abstract. They should be appropriate for a 20 minute listening time (no longer than 12 pages), and should be suitably formatted for blind review. Panel proposals should recommend 3–4 participants to be organized by the panel leader; each participant would speak for 10–15 minutes, after which there should be general discussion. Send papers and proposals by March 1 to Linda Goehr, Department of Philosophy, Wesleyan University, Middletown, CT 06459.

Society for Music Perception and Cognition

(Proposal Deadline: March 15)

(Conference, June 22–25)

The SMPC conference will be held on the UC Berkeley campus, sponsored by the Center for New Music and Audio Technologies (CNMAT) and the Departments of Psychology and Music. The conference runs June 22–June 25.

Proposals for papers, panels, and other sessions are invited in the form of 300–500 word abstracts. Abstracts can be posted to: SMPC Conference Secretary, CNMAT, 1750 Arch Street, Berkeley, CA 94720. Electronic submission is encouraged; send to: smpc95@cnmat.berkeley.edu. Deadline for proposal submissions is March 15.

By the Hand of a Woman: Judith and Her Descendants

(Proposal Deadline: May 1)

Oxford University will host this international interdisciplinary conference in June, 1996. Short paper proposals on this theme or its variations are invited from many disciplines, including art history and criticism, cultural history, feminist studies, film studies, literature, music, performing arts, and philosophy. Proposals must be submitted in writing by May 1. North American proposals should be mailed to Diane Apostolos-Cappadona, Liberal Studies Program, Georgetown University, Washington, D.C. 20057-1075. For acknowledgement of receipt, a stamped, self-addressed envelope must be submitted with your proposal. Telephone and faxed inquiries will not be accepted.

Perspectives on the Arts and Technology

(Article Deadline: September 1)

The Journal of Aesthetics and Art Criticism announces a Call for Papers for a special issue on "Perspectives on the Arts and Technology." This issue will be devoted to theoretical explorations of interrelationships of the arts and aesthetics with technologies and sciences. Papers are invited that will provide, for a nontechnical audience, meaningful perspectives on the fine arts or on aesthetic experience in terms of technologies and sciences, or will provide bases for better appreciating the aesthetic dimensions of technological and scientific developments.

Authors might consider how standard issues and positions in aesthetics can be improved through better understanding of such interrelationships. Submitted papers may interpret current and projected developments in art, technology, and science, but may also be historical. Treatments of traditional or nonscientific technologies in connection with the fine arts and aesthetic experiences are welcome. Suggested topics include: technological families and art media, issues of interactivity and telematic connectivity, immaterial versus material technologies and arts, digital technologies and art, technologies of imagining and participation, technologies of art reproduction, modern art and high technology, keyboards, aesthetic coherence of technoscientific arts, etc.

Submissions should be in triplicate and accompanied by brief abstracts. Deadline: September 1. Direct inquiries to: Patrick Maynard (Guest Editor), Department of Philosophy, University of Western Ontario, London, Ontario, Canada, N6A 3K7; E-mail: pmaynard@julian.uwo.ca.

Peter Maxwell Davies

(Call for Analytical Research)

A comprehensive collection is being commissioned of analyses of the works of Peter Maxwell Davies, which will be issued on CD-ROM. At least a selection, and perhaps all, of the analyses will also be published. A group of scholars in Great Britain is already involved; however, more contributors are needed. If you have worked on Davies, or have a colleague or student who is interested in his music, please contact Raymond Monelle, University of Edinburgh, Faculty of Music, Alison House, 12 Nicolson Square, Edinburgh EH8 9DF, Scotland, U.K.; (31) 650-2430, or (31) 447-0477, fax (31) 650-2425; E-mail: raymond@music.ed.ac.uk. This venture is properly funded and the analyses will be paid for.

GaMUT Journal

(Call for Articles)

The Georgia Association of Music Theorists is pleased to announce to SMT members that the GaMUT journal is resuming publication. Please send potential articles to Kristin Wendland, Editor, Department of Music, Morris Brown College, 643 Martin Luther King Dr., Atlanta, GA 30314.

Journal of Music Theory Pedagogy

(Call for Comments, Articles, and Reviews)

The *Journal of Music Theory Pedagogy* invites comments and articles from anyone interested in theory pedagogy. Related to the forthcoming Volume 8 (1994) we would specifically be interested in ideas about the relationship of analysis and performance, the teaching of twentieth-century theory in all its aspects, and the teaching of theory pedagogy. We are also interested in suggestions for books to review. Please contact Mary Wennerstrom, Editor, School of Music, Indiana University, Bloomington, IN 47405. For reviews, contact Gary Karpinski, Reviews Editor, Department of Music, University of Massachusetts, Amherst, MA 01003.

Current Musicology

(Call for Articles)

Current Musicology invites submissions of articles from all areas of musicology—including music theory, history, and aesthetics; ethnomusicology; and related disciplines. Submissions will be judged anonymously within two months; accepted articles will be published during the following semester. For further information, contact Karen Painter, Editor, Department of Music, Columbia University, New York, NY 10027; (212) 854-1632; E-mail: klp2@columbia.edu.

Critical Musicology

Conference;

Goodbye Great Music?

(Conference, April 1–2)

The aim of this conference is to discuss the character and purpose of critical musicology and whether it extends or challenges other forms of musicological inquiry, and to provide a forum for the exchange of ideas from distinct areas of the discipline with a possible view to some more widely collaborative undertaking. The conference will range over four broad areas: 1) the canon, 2) aesthetics, 3) analysis, and 4) individual case studies. Within each area contributors will be concerned with contextualizing music.

The programming committee envisages contributions of three types: conventional conference papers twenty minutes in length (this time may be negotiable); panel and round-table discussions (one or two hours in length); and workshops (likewise). Papers will be followed by ten minutes of discussion. For more information, please contact Derek Scott, Centre for Media, Performance & Communications, University of Salford Adelphi, Peru Street, Salford, Gt. Manchester, M3 6EQ, U.K.; (61) 834-6633; fax: (61) 834-3327.

Schubert's Piano Music

(Conference, April 5–9)

The Westfield Center and the Smithsonian Institution, with the support of the National Endowment for the Humanities and the National Endowment for the Arts, present this symposium and festival at the Smithsonian Institution, Washington D.C., April 5–9. Directed by Thomas Denny and Lynn Edwards, it includes lectures by prominent American and European scholars, evening concerts, (including Friday evening's recreation of Schubert's Invitational Concert of 1828 and Saturday evening's Schubertiade, with poetry, music, dancing, and a buffet), informal noontime concerts, a masterclass with fortepianist Malcolm Bilson, panel discussions, exhibitions (including the Smithsonian's extensive collection of keyboard instruments), and dance instruction for all participants interested in preparation for Saturday evening's Schubertiade.

For a conference brochure or a detailed schedule of events, or for additional information, please write or call: The Westfield Center, One Cottage Street, Easthampton, MA 01027-1658; (413) 527-7664, fax (413) 527-7689.

Miles Davis Conference

(Conference, April 6–8)

The American Culture Studies Institute, the African and Afro-American Studies Program, and the Music Department of

Washington University will host a conference, "Miles Davis and American Culture," April 6–8 at Washington University in St. Louis.

Participants include Martha Bayles, John Bracey, Hazel V. Carby, James Lincoln Collier, Thomas Cripps, Stanley Crouch, Darlene Clark Hine, Bill Kirchner, Nathaniel Mackey, Ingrid Monson, Kathy Ogren, Lewis Porter, Robert Stepto, and Quincy Troupe. There will also be a workshop with the Harold Mabern Trio. The conference is supported by a grant from the National Endowment for the Humanities.

For information about the program, registration, accommodations, or travel stipends for non-presenters, contact Elizabeth Kellerman, American Culture Studies Institute, Washington University, Campus Box 1109, One Brookings Drive, St. Louis, MO 63130-4899; (314) 935-5216, fax (314) 935-5631; E-mail: ekellerm@artsci.wustl.edu.

Popular Culture Association American Culture Association

(Conference, April 12–15)

The annual meeting of the PCA/ACA will be held in Philadelphia. Participants in all areas of the arts, humanities, social sciences, and physical sciences are invited to attend. Area Chairs, who are responsible for all areas, are assigned in over 150 different subjects. For additional information, contact Ray B. Browne, Secretary-Treasurer, P.C.A., Bowling Green State University, Bowling Green, OH 43404; (419) 372-7861, fax (419) 372-8095; E-mail: rbrowne@andy.bgsu.edu.

Second International Conference on Acoustics and Musical Research

(Conference, 3rd week of May)

The second International Conference on Acoustics and Musical Research will be held in Ferrara (Italy), during the 3rd Week of May. CIARM '95 follows the first conference on "Acoustics and Recovery of Spaces for Music," held in Ferrara in October, 1993.

The main topics at CIARM '95 will be auralization, sound spatialization, and acoustics of virtual environments. Other topics concerning particular social and economic aspects such as hearing aids in musical and theatrical spaces and restoration of audio material, of musical instruments and of spaces for music, are classified as "hot topics" and will be treated in a round table discussion.

Interdisciplinary aspects linking scientific and technical problems with final listening to music and/or musical compositions are also of particular interest. Thus, contri-

—continued on page 10

butions from acoustics, audiology, audio engineering, architecture, and computer science, as well as from music, musicology, and psychology are expected.

Advance registration must be paid before March 15. For additional information, contact the conference secretariat, CIARM '95, National Research Council of Italy, Cemoter Acoustics Department, Via Canal Bianco, 28-44044 Ferrara; (39) 532-731571, fax (39) 532-732250; E-mail: ciarm95@cnrfe4.fe.cnr.it.

Feminist Theory and Music III: Negotiating the Faultlines

(Conference, June 15-18)

The two previous "Feminist Theory and Music" Conferences (Minneapolis, 1991 and Rochester, 1993) opened a dialogue about issues of gender and sexuality in music making and in critical discourse about music. In the interests of providing a supportive environment for new approaches and ideas, of continuing the dialogue within and among diverse scholarly interests and musical traditions, and of negotiating the faultlines that have created divisions in our disciplines, the Music Department of the University of California, Riverside, will host a third conference in 1995. The steering committee consists of Jann Pasler, Susan McClary, Philip Brett, Gretchen Horlacher, and Jennifer Rycenga.

A primary goal for the meeting continues to be "to develop a critical language, common to all the subdisciplines of music, that intersects with the insights of feminist theory." Contributions are expected from musicologists, ethnomusicologists, music theorists, performers, composers, and music educators, as well as from scholars in feminist theory, cultural studies, queer theory, women's studies, and other fields. Sessions may have various formats (formal papers, study sessions, workshops, lecture-recitals); individual presentations will be limited to twenty minutes in the interests of stimulating general discussion. For additional information, contact Philip Brett, Feminist Theory and Music III, Department of Music, University of California, Riverside, CA 92521-0325.

International College Music Society Meeting

(Conference, June 15-18)

The College Music Society will sponsor an international conference on "Multi-Cultural Perspectives in Music," to held in Berlin, June 15-18. The meeting will be held at the Akademie der Künste (Tiergarten area) near the city center; an optional guided tour to Leipzig is planned for June 14.

Several European speakers and performers will be invited to participate in the meeting. For additional information on the program, and for a list of hotels and current rates, contact The College Music Society, 202 West Spruce St., Missoula, MT 59802. Travel arrangements should be made independently.

International Congress of Aesthetics

(Conference, August 1-5)

The thirteenth Congress will be held in Lehti, Finland, and is organized under the auspices of the International Association for Aesthetics and the Finnish Society for Aesthetics in cooperation with the Lahti Research and Training Center of the University of Helsinki, the International Institute for Applied Aesthetics, and the Pajjat-Hame Summer University.

The theme of the Congress is Aesthetics in Practice. The theme will be discussed from theoretical and philosophical as well as from pragmatic and concrete points of view. For more information, write XIIIth International Congress of Aesthetics, University of Helsinki, Lahti Research and Training Centre, Attn. Sonja Servomaa, Kirkkokatu 16, 15140 Lahti, Finland.

Current conference information is frequently posted on the smt-list. Keep an eye out for late-breaking developments!

SMT Members Honored Congratulations!

Ann McNamee (Swarthmore College) was awarded the Stefan and Wanda Wilk Prize for Research in Polish Music, for her article, "Grazyna Bacewicz's Second Piano Sonata (1953): Octave Expansion and Sonata Form," which appeared in *Music Theory Online* 0.4.

Patricia Carpenter (Professor Emerita, Barnard College) and Severine Neff (College-Conservatory of Music, University of Cincinnati) were awarded a publication grant from the National Endowment for the Humanities for their book, *The Musical Idea and the Logic, Technique, and Art of Its Presentation* by Arnold Schoenberg (Columbia University Press).

PRIZE COMPETITIONS

Kurt Weill Prize Established

(Nomination Deadline: April 1)

The Board of Trustees of the Kurt Weill Foundation for Music is pleased to announce the establishment of a new Kurt Weill Prize, which will be awarded in association with the American Musicological Society, American Society for Theatre Research, and the Modern Language Association. The purpose of the Kurt Weill Prize is to encourage distinguished scholarship in the disciplines of music, theater, dance, literary criticism, and history, addressing twentieth-century music theater (including opera). The prize will be given annually.

The Kurt Weill Prize, in the amount of \$2,500, will be awarded for the first time in 1995; eligible works include: an outstanding book; major scholarly article, chapter, or essay; critical edition; or publication in other media. Nominated works must have been first published in the calendar year 1993 or 1994—works addressing the American musical theater are particularly encouraged. Authors of nominated works need not be members of the sponsoring organizations, nor are there citizenship or language restrictions. Nominations are solicited from individuals, publishers, and institutions; self-nominations are encouraged as well. Works will be evaluated by a panel of distinguished scholars representing each of the sponsoring organizations. 1995 judges are Charles Hamm, Julian Mates, John Rouse, and Kim Kowalke. The address of the author and five copies of the nominated work must be submitted before April 1 to: Kurt Weill Foundation for Music, 7 E. 20th St., 3rd Floor, New York, NY 10003.

Wilk Prizes for Research in Polish Music

(Nomination Deadline: September 1)

The Stefan and Wanda Wilk Prizes for Research in Polish Music are sponsored by the Polish Music Reference Center and School of Music of the University of Southern California. They are intended to stimulate research on Polish music in academic circles outside of Poland. The prizes are awarded to authors of the best English-language papers on some aspect of the music of Poland or its composers. A prize of \$1,000 is awarded to a paper reflecting original research; the winning essay by an author who is a student is \$500. Winning essays have explored such diverse subjects as "Tonal Processes in Szymanowski's Piano Sonata in A, Op. 21," "Tonal Architecture in Chopin's Early Music," "Witold Lutoslawski's 'Chain 3': Aspects of Form and Closure," and Ann McNamee's "Grazyna Bacewicz's Second Piano Sonata (1953): Octave Expansion and Sonata Form," the 1993 Wilk winner. Deadline for submission is September 30. The Music History and Literature faculty at USC coordinates the judging. For further information, write: Wilk Prizes in Polish Music, School of Music, University of Southern California, Los Angeles, CA 90089-0851; (213) 734-6769; E-mail: wilk@mizar.usc.edu.

GRANTS AND FELLOWSHIPS

Due to space constraints, the SMT Newsletter is unable to publish specific details on grants with spring deadlines. A brief listing is provided here, with contact information for further pursuit. Complete text was posted on the smt-list in January and will be reposted in late February, after the Newsletter has been received by most of the membership.

American Council of Learned Societies

ACLS deadlines have changed this year; there are no longer any deadlines which fall after February 1. A complete list of programs and application forms may be requested from the Office of Fellowships and Grants, ACLS, 228 East 45th Street, New York, NY 10017-3398; (212) 697-1505, fax (212) 949-8058. (Application forms themselves will not be sent or accepted by fax).

American Philosophical Society

The general research grant program is the only offering of the APA currently applicable to SMT members. Applications are due four times yearly: deadlines are March 1, July 1, November 1, and January 1. Write to the Committee on Research, American Philosophical Society, 104 South Fifth Street, Philadelphia, PA 19106-3387. The society asks prospective applicants to write for forms, stating the nature of the research and specifying the proposed use of funds in an itemized budget; telephone requests cannot be honored.

Association for Asian Studies

The Association for Asian Studies supports a variety of grant programs in Japanese and Korean Studies. Further information is available from the Association for Asian Studies, University of Michigan, 1 Lane Hall, Ann Arbor, MI 48109-1290; (313) 665-2490, fax (313) 665-3801. Deadlines are March 1 and November 1. Specific programs include: 1) research travel within North America; 2) short-term travel to the host country for professional purposes; 3) research assistance; and 4) speakers and panels at national conventions of major scholarly disciplines.

Canadian Studies Grant Programs

The Government of Canada's grant programs are designed to promote teaching and research in Canadian Studies. Information is available from the Academic Relations Office, Canadian Embassy, 501 Pennsylvania Ave., N.W., Washington, D.C. 20001; (202) 682-1740. Individual and institutional awards are available. The Canadian Studies Senior Fellowship is awarded every other year, with competition open this year. Application deadline: June 15.

Folger Institute and Center for Shakespeare Studies

The Folger Library houses material covering the history of music from 1500–1715. Short-term postdoctoral fellowships are available to scholars involved in a humanities research project involving the period between 1660–1815. Applications must be received by March 1. For additional information, contact Lena Cowen Orlin, Executive Director, Folger Institute, 201 E. Capitol Street, S.E., Washington, D.C. 20003; (202) 544-4600.

Fulbright Scholar Awards

The Fulbright Scholar Program presents an array of country and regional programs that offer a variety of opportunities for lecturing and research abroad. Application deadline is usually August 1 (with December notification) for all world areas. Other deadlines are in place for special programs. Specific materials will be available in March. For additional information, contact the Council for International Exchange of Scholars, 3007 Tilden Street, N.W., Suite 5M, Box CHE, Washington, D.C. 20008-3009; (202) 686-7877 [24-hour access].

German Academic Exchange Service

Grants are available for participation in a wide variety of programs. Most have fall deadlines. For additional information, contact the Deutscher Akademischer Austauschdienst [DAAD], New York Office, 950 Third Avenue, 19th floor, New York, NY 10022; (212) 758-3223, fax (212) 755-5780; E-mail: daadny@nyuacf.bitnet. DAAD-AICGS (American Institute for Contemporary German Studies) grant deadline is April 15. Information on this grant should be obtained from AICGS, Suite 350, 11 Dupont Circle N.W., Washington, D.C. 20036; (202) 332-9312.

Kennan Institute for Advanced Russian Studies

The Kennan Institute offers short-term grants to scholars having a particular need for the library, archival, and other specialized resources of the Washington, D.C. area. Application closing dates are March 1, June 1, September 1, and December 1. Contact: Fellowships and Grants, The Woodrow Wilson International Center for Scholars, The Kennan Institute for Advanced Russian Studies, 370 L'Enfant Promenade, S.W., Suite 704, Washington, D.C. 20024-2518; (202) 287-3400, fax (202) 287-3772; E-mail: wwcem116@si.edu.

GRANTS, CONT.

National Endowment for the Humanities

NEH sponsors several programs supporting research in the humanities. A complete list of programs and application information may be requested from the Public Information Office, National Endowment for the Humanities, 1100 Pennsylvania Avenue, N.W., Room 407, Washington, D.C. 20506; (202) 606-8438; E-mail: nehopa@gwuvm.bitnet. (NEH will not accept grant proposals sent through bitnet.) Specific NEH opportunities with spring deadlines include:

- *Summer Seminars for College Teachers: Participants' Grants:* deadline is March 1; see p. 12 for more details.

- *Summer Seminars for College Teachers: Director's Grants:* deadline is March 1, to room 316; (202) 606-8463.

- *Publication subvention grants:* deadline is March 15, to Room 318; (202) 606-8207.

- *Interpretive Research grants for conferences:* deadlines are April 1, October 1, and January 1, to Room 318; (202) 606-8210.

- *Fellowships for University Teachers:* deadline is May 1, to Room 316; (202) 606-8466.

- *Fellowships for College Teachers and Independent Scholars:* deadline is May 1, to Room 316; (202) 606-8466.

- *Editions grants:* deadline is June 1, to Room 318; (202) 606-8207.

- *Translations grants:* deadline is June 1, to Room 318; (202) 606-8207.

- *Study Grants for College and University Teachers:* deadline is August 15, to room 316; (202) 606-8463.

- *State Programs.* NEH sponsors humanities councils in the fifty states, the District of Columbia, Puerto Rico, the U.S. Virgin Islands, the Northern Marianas, and Guam. Each establishes its own grant guidelines and sets its own application deadlines—a listing is available from the National Office at the address listed above.

Newberry Library

The Newberry Library supports a variety of fellowship programs in the humanities for research to be undertaken at the Newberry Library in Chicago, whose collection in the history and theory of music is particularly strong. The Newberry Library Fellowships and deadlines have changed for 1995–1996. For further information, write to the Committee on Awards, The Newberry Library, 60 West Walton Street, Chicago, IL 60610-3380; (312) 943-9090. Specific opportunities with spring deadlines include:

- *Short-term Resident Fellowships for Individual Research.* Application deadline: March 1 (also October 15).

- *American Society for Eighteenth-Century Studies.* Application deadline: March 1 (also October 15).

**SUMMER SEMINARS
AND PROFESSIONAL
DEVELOPMENT
OPPORTUNITIES**

**CMS/ATMI Development
Center in Music Technology
and Summer Workshop**

The College Music Society and the Association for Technology in Music Instruction announce the creation of the jointly sponsored continuing Center for Professional Development in Music Technology to be based at Indiana University. The Center director is Gary Wittlich (Indiana University), who will chair a steering committee comprised of Kate Covington (University of Kentucky), Gary Karpinski (The University of Massachusetts at Amherst), and Timothy Koozin (University of North Dakota), with additional members to be named in the coming months. The Center is also forming an Industry Council comprised of representatives from leading computing and music business and industry organizations to provide opportunities for communication and future partnerships.

The Center's first offering will be a week-long workshop June 8–13, to be held at the Indianapolis campus of Indiana University. The initial workshop will be aimed at introductory-level applications in music instruction, research, and creative activities—including internet resources, MIDI, sequencing, music notation, and instructional multimedia, on both Macintosh and Windows platforms. The faculty for the 1995 workshop will include persons actively engaged in multimedia development, among them Frank Clark (Associate Professor of Music and Theory Coordinator, University of South Alabama), Timothy Koozin (Associate Professor of Music Theory, University of North Dakota), David Williams (Director of the Office of Research in Arts and Technology, Illinois State University), and Gary Wittlich (Professor of Music and Director of Computing, School of Music, Indiana University).

In future years, workshops will be held in the new Music Library of Indiana University in Bloomington, scheduled to open fully in the fall of 1995. Plans are to hold two workshops each year on topics chosen by the steering committee, as well as to open the Center to year-round visitors from other campuses for music technology consultation and development. Information on the Center is available from the College Music Society, 202 West Spruce Street, Missoula, MT, 59802; (406) 721-9616, fax (406) 721-9419; E-mail: mu_cms@lewis.umd.edu.

NEH Summer Seminar Programs

Participants' grants provide support for teachers in two-year, four-year, and five-year colleges and universities and for others who are qualified to make a contribution to the work of the seminar. Seminars are limited in the number of participants. Applicants must be U.S. citizens or have been U.S. residents for three years. Applications are submitted to the seminar director. Deadline for application is March 1. Contact NEH at (202) 606-8463. Stipend varies according to the length of the seminar; there are three seminars of direct interest to music theorists this coming summer:

Modernism in Music and Literature: Chamber Music for the Mind

Daniel Albright, director. June 12–July 21 (6 weeks); University of Rochester.

The seminar addresses the basic question, "Are music and literature two things, or two aspects of one thing?" The seminar aims to define Modernism in an unusually thorough way, as *about* the possibilities for interchanging artistic media. Projects include the study of certain collaborations, such as the Ballets Russes of Diaghilev, Cocteau, and Stravinsky; the anthology *Der blaue Reiter*, involving Kandinsky and Schoenberg; Yeats's and Pound's attempts to make an opera of speech using the Japanese Noh play; Wagner's *Tristan* and Villon's poetry; the Group Theatre of Rupert Doone, W.H. Auden, and Benjamin Britten; and the Friends and Enemies of Modern Music, which produced the première of the Stein/Thompson *Four Saints in Three Acts*, with an all-African-American cast. The NEH stipend is \$3,200 for the six-week seminar. For further information, contact Daniel Albright, Department of English, University of Rochester, Rochester, NY 14627; (716) 586-9891.

The American Popular Ballad 1925–1950

Allen Forte, director. June 19–August 4 (7 weeks); Yale University.

The Seminar involves a study of selected songs from the repertoire, including those by Kern, Berlin, Porter, Gershwin, Rodgers, Arlen, and other prominent songwriters, emphasizing idiomatic features of this music, text-music relations, and cultural background. Some attention will be given to issues involving the study of popular music and its position in the undergraduate curriculum. Composers, performers, musicologists, music theorists, and other individuals with the requisite musical competencies are cordially invited to apply. Both modernists and post-modernists are welcome. The stipend is \$3,600 for the seven-week seminar. For further information, write NEH Summer Seminars for College Teachers, 246 Church Street, Suite 101, New Haven, CT 06510-1722, or contact the director via E-mail: forte@yalevm.ycc.yale.edu.

Analyzing Early Music, 1300–1600

Jessie Ann Owens, director. June 12–August 4 (8 weeks); Brandeis University.

The seminar will consider a number of analytical approaches to early music that have been developed in recent years. After an introduction to music theory as it was taught by contemporary theorists and pedagogues, it will investigate a number of topics, including modality, non-modal approaches to tonal structure, numerical and other kinds of musical scaffolding, borrowing (imitatio), text-music relations, line versus chord, and compositional process. The goal is to test the validity and usefulness of the new methodologies by applying them to a core repertory of compositions commonly taught in undergraduate music courses and performed by early music ensembles. The NEH stipend is \$4,000 for the eight-week seminar. For further information, contact Jessie Ann Owens, Music Department, Brandeis University, Waltham, MA 02254; phone and fax (617) 641-2976; E-mail: owens@binah.cc.brandeis.edu.

CMS Workshop Series:

Teaching Tonal Theory at the End of the 20th Century

The College Music Society is sponsoring this travelling workshop which will introduce teachers to techniques for the development of students' score analysis skills and for the enhancement of their aural imaginations. Developed over the last twelve years, the techniques present an alternative to the traditional part-writing approach to tonal theory which prevails at the freshman and sophomore levels. The goals in training students to use these techniques are to inspire confidence among those who feel weak in analysis, to develop analytical facility and the aural imagination to the point where they serve as practical tools for musical awareness, to equip students with the means to maintain skills through self-study, and to make more accessible the subtleties of tonal movement as represented in score.

The proposal is for a 2-day workshop (a total of six 90-minute sessions and two 45-minute discussion periods) which will be repeated at 5 or 6 carefully selected sites during 1995–1996 and 1996–1997. John Buccheri, Northwestern University, will serve as the workshop director, with possible assistance from a computer specialist in music learning depending on the desire of the participants at the host site. The topics covered include 1) introduction to routines for the rapid scanning of score for information about tonal operations, 2) introduction to the

—continued on p. 13

Society for Music Analysis LancMAC '94

The latest in the series of British Music Analysis conferences was held at Lancaster University September 23–25. This was almost exactly ten years after the first BritMAC had been organized at King's College, University of London, by Jonathan Dunsby. It was appropriate, therefore, that LancMAC was the first of these conferences to be run entirely under the auspices of the Society for Music Analysis, which Professor Dunsby currently chairs.

Lancaster is a small town near the English Lake District, about 90 minutes from the border with Scotland. The journey to this pleasant part of the country was made difficult for many delegates by a one-day strike which affected train services from London quite severely on the opening day of the conference. This somewhat compromised the intention of setting up key issues for the conference by scheduling important papers from Ian Cross, Allan Keiler, Gregory Proctor, and Richard Cohn on the first afternoon. Nonetheless, the latter two papers at least were attended by pretty well the full complement of delegates, whose collective spirits were then raised by a sherry reception hosted by Penny Souster, Music Books Editor of Cambridge University Press. So, by the time Jonathan Dunsby rose to deliver his after-dinner address, the proceedings were well and truly under way.

The second day included parallel sessions in the morning, and papers from Alan Street and Julie Brown in the afternoon. After a presentation of computer software by Bruce Campbell, delegates were free to browse the poster displays which were an innovative feature of this conference. Arnold Whittall, doyen of British music analysts, gave an after-dinner speech that blended the provocative and the wise in goodly measure. Sunday's business included the second of three colloquia on the works of Gerald M. Edelman run by Richmond Browne during 1994. Papers from Michael Russ and Jonathan Kramer ended the formal business of the conference.

Seeing colleagues from around the globe—some old friends, others new acquaintances—is one of the pleasures of this series. The BritMACs have until now taken place on an approximately two-yearly basis and have led to publication of several papers in *Music Analysis*. The SMA hopes that this sequence, and the happy relationship with the journal, can be maintained in future years.

Society at large, as well as to a respondent chosen from the theory community; the floor of the colloquium is then opened to both the authors and the audience for discussion. Plans for the colloquium will be established by the time the SMT Newsletter is received; for updated information, contact Murray Dineen, Department of Music, University of Ottawa, Ottawa, Ontario, K1N 6N5; E-mail: pdineen@acadvm1.uottawa.ca. Information will also be posted to the smt-list.

Individual membership in CUMS/SUMC is \$35 (CAN) per annum; the student rate is \$18. Membership forms are available from Dr. Anne Hall, Vice-President, at Wilfrid Laurier University, Waterloo, Ontario N2L 3C5. Subscriptions to the *Review* (which is now an annual publication), the twice yearly Newsletter, and the biennial Directory of Music Schools and Faculty in Canada are included in the membership fee. The membership year runs from June 1 to May 30. Officers are Eugene Cramer, president (University of Calgary); Martin Waltz, secretary (l'Université de Moncton); and Gregory Johnston, treasurer (University of Toronto).

McGill Music Graduate Society

The Music Graduate Society was founded in 1984 to provide a forum for graduate students to exchange ideas. In the spring of 1985 the MGS held its first Symposium and, due to its success, this Symposium has become an annual event. Each year, following the Symposium, a journal containing all of the proceedings is published. The Symposium has grown from a day-long event, which featured only lectures by McGill students, to a weekend-long conference which now invites submissions from throughout North America. For example, in 1993 presentations were given by graduate students from Alberta, New York, and Michigan, and last year's Symposium attracted students from Columbia, Harvard, SUNY Stony Brook, and SUNY Buffalo. The 1994 Symposium also included an evening concert of works composed and performed by graduate students from McGill and SUNY Buffalo. This concert was a terrific success and we hope to include it again this year.

In November 1994, the MGS held a benefit concert to raise money for this year's Symposium. The concert featuring McGill graduate, Marc Couroux, piano, and Montréal jazz drummer, Philippe Keyser, was a great success and did generate a sizable amount of money which will help the MGS finance this year's event. The eleventh annual Symposium will be on March 4–5. For more information, contact Karma Bryan, Margaret Miner, and Francois de Medicis, Symposium Coordinators, Music Graduate Society, Faculty of Music, McGill University, 555 Sherbrooke St. W., Montréal, Quebec, H3A 1E3; E-mail: bj4k@musicb.mcgill.ca.

mental rehearsal of sound and notational patterns which facilitate analytical reading, 3) strategies to motivate student learning, 4) computerized score anthology and imaging programs, 5) integrating new techniques into traditional course formats, and 6) score analysis as music cognition.

The list of host institutions has not been finalized. If you wish to sponsor a workshop, contact John Buccheri at the School of Music, Northwestern University, Evanston, IL 60208-1200; E-mail: bucc@nwu.edu.

College Music Society Teaching Development Center

The College Music Society is in the process of establishing a *Center for Professional Development in Teaching*. The Center is designed to assist both new and experienced teachers in advancing teaching capabilities. The first offering of this Center will be held at the University of Washington in Seattle during July, and will provide the opportunity for faculty to increase competence and hone skills in the area of music instruction. Details are being finalized and complete information should be available by the time the SMT Newsletter is received. To obtain information or to enroll, call or write to the CMS national office, 202 West Spruce St., Missoula, MT 59802; (406) 721-9616; E-mail: mu_cms@lewis.umt.edu.

INTERNATIONAL AND REGIONAL SOCIETY NEWS

*International and North American
contacts are listed in the
sidebar on page 14;
U.S. regional contacts
are listed on page 15*

Canadian University Music Society

The 1995 Annual Conference of the Canadian University Music Society/Société de Musique des Universités Canadiennes will be held in Montréal, June 1–4, hosted by McGill University. Program chair is Bruce Minorgan (Faculty of Music, McGill University, Montréal, Quebec H3A 1E3), who is also serving as the contact person for the general meeting. Concerts of early and contemporary Polish music are being planned, as well as a Theory Colloquium (or possibly two), coordinated by Murray Dineen.

The general rubric under which these theory colloquia operate is "work in progress." Printed versions of the chosen presentations are prepared in advance and made available to the membership of the

INTERNATIONAL AND NORTH AMERICAN CONTACTS

Society for Music Analysis

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Ananda, Jordans
Near Beaconsfield
Buckinghamshire
HP9 2ST, U.K.

Canadian University Music Society

Eugene Cramer
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Department of Music
Calgary, AB Canada T2N 1N4

McGill Graduate Society

Margaret Miner
c/o Music Graduate Society
McGill University
555 Sherbrooke St. West
Montréal, PQ H3A 1E3 Canada

Florida State University Music Theory Society

The FSU Society will not hold its annual Theory Forum this spring, having been so actively involved in hosting the national conference this fall in Tallahassee. The society anticipates returning to its normal schedule next year, hosting a Theory Forum in early February. For additional information, contact Russell Johnson, FSU Theory Society, School of Music, Florida State University, Tallahassee, FL 32306-2098.

Georgia Association of Music Theorists

The Georgia Association of Music Theorists held its annual meeting October 28–29 at the School of Music of Georgia State University in Atlanta. Friday evening was devoted to a panel discussion of different approaches to musical analysis. Five papers were presented on Saturday morning, and in the afternoon, Carl Schachter presented the keynote address. At the business meeting, new officers were elected. Kristin Wendland (Morris Brown College) was named Editor of the revived GaMUT Journal; Susan Tepping (Georgia State University), Ted Mathews (Agnes Scott College), and John Nelson (Georgia State University) were named to the editorial board, with John Nelson acting as business manager.

Officers for 1994–1995 include Susan Tepping, president (Georgia State University), Kristin Wendland, secretary (Morris Brown College), Susan McEwen, treasurer (Dekalb College), and Leonard Ball, program chair (University of Georgia).

Indiana University Graduate Theory Association

The Indiana University Graduate Theory Association has planned a busy year. During the fall semester, GTA solicited I.U. theory faculty for biweekly presentations, and the response was outstanding. Benito Rivera gave a talk titled "Improvisation and Systematic Generation of Melodic Lines in 16th-Century Imitative Polyphony," Lewis Rowell spoke about "Ma: Time and Timing in the Traditional Arts of Japan," and Marianne Kielian-Gilbert's paper addressed "Feminine Spaces and Metaphors of Reading." GTA also invited Kevin Korsyn (University of Michigan) to participate; in November he traveled to Bloomington to speak on "History and Ideology in David Lewin's Phenomenology of Music." All of the presentations were well-attended and well-received by theorists and non-theorists alike.

The activities calendar for the upcoming spring semester focuses less on faculty presentations and more on graduate student concerns. GTA hopes to complete a "Survival Guide" for future incoming theory graduate students, a student's-eye view of the ins-and-outs of the School of Music. GTA will also sponsor and put together a "mock" styles exam as a practice run for the styles exam required for all doctoral music students. Also in the early planning stages is a one-day symposium which would be held in the fall of 1995 celebrating Hindemith's centennial.

Current officers for the 1994–1995 school year are Ted Buehrer, president, and Lee Sanders, vice-president. For additional information, contact Ted Buehrer; E-mail: tbuehrer@indiana.edu.

Music Theory Midwest

The sixth annual conference of Music Theory Midwest will take place April 7–8 at the University of Iowa in Iowa City, in conjunction with the National Conference of the Society of Composers, Inc., which meets April 5–8. The joint meeting will offer over twenty separate concerts featuring new music, including a performance by the Kronos String Quartet followed by a gala reception hosted by the University of Iowa School of Music. Guest lecturer will be Glenn Watkins (University of Michigan); other guests include Ben Johnston and Bernard Rands. In addition to papers exploring all aspects of contemporary music, joint sessions and round-table discussions involving both composers and theorists are anticipated. Program chair is Severine Neff (University of Cincinnati); local arrangements are being coordinated by Thomas Christensen (School of Music, University of Iowa, Iowa City, IA 52242; (319) 335-1620; E-mail: tchriste@music-po.music.uiowa.edu).

MTMW officers include David Neumeyer, president (Indiana University); John Schaffer, treasurer (University of Wis-

consin); Joseph Kraus (University of Nebraska-Lincoln), secretary; and area representatives Mark Lochstampf (Ohio State University), Bruce Benward (University of Wisconsin), Timothy Koozin (University of North Dakota), and E. Michael Harrington (Belmont College). New officers will be announced at the business meeting in April. MTMW continues to welcome members from all geographical areas. Annual dues of \$10 (regular), \$15 (joint), and \$5 (student) may be sent to the treasurer, John Schaffer, School of Music, 455 N. Park St. University of Wisconsin, Madison, WI 53706.

Music Theory Society of New York State

The Music Theory Society of New York State will hold its annual meetings for this year and next in the spring semester, in order to avoid a potential conflict with the SMT/AMS joint meeting in the fall of 1995 in New York City. We are pleased to announce that the State University of New York at Buffalo will host the Society's annual meeting this year on April 22–23, with local arrangements coordinated by Martha Hyde and Charles Smith. The Program Committee, consisting of Dave Headlam (Eastman School of Music, Chair), David Clampitt (SUNY Buffalo), John Clough (SUNY Buffalo), George Fisher (Adelphi University), Catherine Nolan (University of Western Ontario), and Joseph Straus (Queens College and the Graduate Center, CUNY), has not yet announced the final program. However, sessions are tentatively planned on the following topics: 1) theory and analysis of non-Western music; 2) theory and analysis of vernacular and popular music; 3) teaching undergraduate theory in a changing musical world; and 4) the music of Franz Schmidt, Franz Schreker, Alexander von Zemlinsky, or other lesser-known Viennese composers of that generation. In addition, elections will be held for President and for two new members of the Board, and a motion will be raised to change our bylaws so that future elections will be conducted by mail rather than at the annual meeting. This will ensure better representation of the membership in the election process and allow the Board to meet prior to the general business meeting. Nominations for officers should be sent to David Gagné, Nominations Committee Chair, Aaron Copland School of Music, Queens College of CUNY, Flushing, NY 11360, by March 15; nominations will also be taken from the floor at the general business meeting.

Volume 17 (1992) of *Theory and Practice* has been sent to the 1991–1992 membership. Volume 18 (1993) is in production under the editorship of Severine Neff, (University of Cincinnati), and will be mailed to the 1992–1993 membership soon. Editorial work is well under way for Volumes 19 and 20, under the editorship of Philip Lambert (Baruch College and the Graduate Center, CUNY). It is our intent that Volume

20 (1995) will be published on schedule. Submissions are read blind, and should be sent to: Philip Lambert, Editor, *Theory and Practice*, Department of Music-321, Baruch College of CUNY, 17 Lexington Avenue, New York, NY 10010.

Current officers of MTSNYS are Elizabeth West Marvin, president (Eastman School of Music); David Gagné, vice president (Queens College); Garry Brodhead, secretary (Ithaca College); Howard Cinnamon, treasurer (Hofstra University); and board members George Fisher (Adelphi University), Dave Headlam (Eastman School of Music), Martha Hyde (SUNY-Buffalo), and Gary Karpinski (University of Massachusetts, Amherst)

As always, MTSNYS invites music theorists inside and outside of New York State to membership; 1993-1994 dues include a subscription to Volume 19 (1994) of *Theory and Practice*. MTSNYS also announces a 50% discount on back issues of *Theory and Practice* for individuals to purchase. Those interested should contact Howard Cinnamon, Music Department, Emily Lowe Hall, 101B, 112 Hofstra University, Hempstead, NY 11550-1090.

Music Theory Southeast

Music Theory Southeast was founded in 1992 and draws its membership primarily from Virginia, North Carolina, South Carolina, Georgia, Florida, Alabama, and Mississippi. MTSE conferences are typically informal and feature a relatively small number of presentations in order to maximize possibilities for discussion and interaction between presenters and other participants. Last year's conference attracted participants from Indiana, Wisconsin, Oklahoma, and California, as well as from the southeast region.

The 1995 Annual Meeting will be held March 17-18, at Catawba College in Salisbury, N.C., located between Charlotte and Greensboro. Program Committee members include Jeffrey Perry, chair (Louisiana State University), Steve Miles (New College, University of South Florida), James Mathes (Florida State University), Sandra Matthes (Liberty University), and Nora Loyd (Florida State University). There is no keynote address planned. Local arrangements are being coordinated by Renee McCachren, (704) 633-8932; please contact her for additional information about the conference.

Current MTSE officers include: Jane Clendinning, president (Florida State University); John C. Nelson, secretary (Florida International University); Paul Wilson, treasurer (University of Miami); and executive committee members-at-large Ann Hawkins (University of South Florida) and Renee McCachren (Catawba College). Members are drawn primarily from the states of the Southeastern U.S., but are welcome from all areas. Individuals may join this organization by sending \$10 dues to the treasurer.

New England Conference of Music Theorists

The tenth annual meeting of the New England Conference of Music Theorists will take place April 8-9, at Wellesley College in Wellesley, MA. A special session in performance and analysis is planned; Carl Schachter will provide the keynote address. Program committee members are Mark DeVoto, chair (Tufts University), Peter Kaminsky (University of Connecticut), and Janet Hander-Powers (Topsfield, MA). The conference coordinator at the host institution is Charles Fisk, chair of the Wellesley Music Department. Contact him for additional information.

NECMT officers for 1994-1995 are Janet Schmalfeldt, president (Yale University); Timothy Johnson, treasurer (Mount Holyoke College); and David Kopp, secretary (Brandeis University). Membership dues are \$15; \$7.50 for students. Inquiries about membership and general matters should be directed to: David Kopp, Secretary, NECMT, Department of Music, Brandeis University, Waltham, MA 02155.

Rocky Mountain Society for Music Theory

The second annual meeting of the Rocky Mountain Society for Music Theory will be held April 21-22 at Brigham Young University in Provo, Utah. The RMSMT will once again meet jointly with the regional chapters of the American Musicological Society and the Southwest chapter of the Society for Ethnomusicology. Special sessions are planned, including a pedagogy panel to be led by Bruce Benward (University of Wisconsin). Other invited speakers are Jonathan Bernard, David Bernstein, and Steven Johnson. The program will be designed to encourage active participation by graduate students. The Program Committee, chaired by Jack Boss, has encouraged submissions on the visual arts and music analysis (for a session to be held at BYU's new Art Museum), on music theory pedagogy, and on popular music and its intersections with "classical" music. For additional information on the theory portion of the conference, contact Jack Boss at the Department of Music, C-550 HFAC, Brigham Young University, Provo, UT 84602; E-mail: jfboss@byu.edu. Most of the local arrangements are being handled by AMS; for this information, contact Harrison Powley at the BYU address listed above, or call (801) 378-3279.

At the April 1995 meeting, officers will be elected and bylaws adopted. Participation and membership are invited both from within and beyond the boundaries of the Rocky Mountain Region. To be added to our mailing list, please contact Lisa Derry (Albertson College, Caldwell, ID 83605). General information on RMSMT may be obtained from Steven Bruns, University of Colorado, College of Music, Campus Box 301, Boulder, CO 80309-0301; E-mail: bruns_s@spot.colorado.edu.

REGIONAL SOCIETY CONTACTS

Florida State University Music Theory Society

Russell Johnson
School of Music
Florida State University
Tallahassee, FL 32306-2098

Georgia Association of Music Theorists

Susan Tepping
School of Music
Georgia State University
Atlanta, GA 30303-3083

Indiana University Graduate Theory Association

Ted Buehrer
School of Music
Indiana University
Bloomington, IN 47405

Music Theory Midwest

David Neumeyer
School of Music
Indiana University
Bloomington, IN 47405

Music Theory Society of New York State

Elizabeth West Marvin
Eastman School of Music
26 Gibbs Street
Rochester, NY 14604

Music Theory Southeast

Jane Clendinning
School of Music
Florida State University
Tallahassee, FL 32306-2098

New England Conference of Music Theorists

Janet Schmalfeldt
Department of Music
Yale University
New Haven, CT 06520-4030

Rocky Mountain Society for Music Theory

Steven Bruns
College of Music
University of Colorado
Boulder, CO 80309

South-Central Society for Music Theory

Glenn Walden
School of Music
Louisiana State University
Baton Rouge, LA 70803

Texas Society for Music Theory

John Snyder
School of Music
University of Houston
Houston, TX 77204-4893

West Coast Conference of Music Theory and Analysis

Pieter van den Toorn
Department of Music
University of California
Santa Barbara, CA 93106

South Central Society for Music Theory

The South Central Society for Music Theory will hold its twelfth annual conference February 17–18. The meeting will convene jointly with the Southern Chapter of the American Musicological Society at Louisiana State University, which will coincide with the School of Music's 50th Anniversary of the Festival of Contemporary Music. Paper sessions for both organizations will be separate unless there are a significant number of topics that would be of equal interest to both organizations to warrant one joint session. John Donohue (University of Southern Mississippi) is coordinating program selection for SCSMT.

Milton Babbitt will be the guest composer/speaker for the Festival of Contemporary Music and will deliver an address in the afternoon of Friday, February 17. Time from the SCSMT meeting will be allotted to attend Babbitt's address and a reception that will follow. Nighttime concert events during the conference include the Baton Rouge Symphony Orchestra, the Louisiana Sinfonietta, and the LSU Wind Ensemble.

For additional information about the conference, contact Glenn Walden at (504) 388-2900 between 8:30–5:00, CST; fax (504) 388-6992, messages at (504) 767-4639; E-mail: notwgw@lsuvm.sncc.lsu.edu. Current officers of the South Central Society include Glenn Walden, president (Louisiana State University); James Guthrie, vice-president/treasurer (University of Southwestern Louisiana); and Linda Shipley, secretary (New Orleans Baptist Theological Seminary).

Society for Music Theory New Schedule of Dues

As mentioned in the News from the President, the Executive Board has had to raise SMT dues for 1995. This action was precipitated in large part by a substantial increase in the expenses incurred in the publication of *Music Theory Spectrum*.

New dues are:

- 1) \$45 for regular members
- 2) \$20 for students
- 3) \$55 for dual membership
- 4) \$30 for dual student membership
- 5) \$30 for emeriti
- 6) \$48 for institutions
- 7) Foreign members will pay U.S. rates, plus \$15 to cover mailings.

*Dues may now be paid by
VISA or MasterCard.*

All memberships include a subscription to *Music Theory Spectrum*, published twice yearly. Dual memberships receive a single copy of mailings.

Texas Society for Music Theory

The seventeenth annual meeting of the Texas Society for Music Theory will be held March 3–4 at the University of Texas at Austin. The keynote speaker is Richard Cohn; papers on analysis, pedagogy, history of theory, and the relationship between theory and performance are anticipated. Student papers are eligible for the Herbert Colvin Award, a cash prize given for a student presentation displaying scholarly excellence as judged by an awards panel. Roger Graybill is coordinating local arrangements.

The Executive Board of the Texas Society for Music Theory consists of John Snyder, president (University of Houston); Don McManus, secretary (Angelina College); James Bennighof, treasurer (Baylor University); Roger Graybill, past-president (University of Texas at Austin); and members-at-large Karen McBee (Panola College), Gene Biringer (Texas Tech), and Lucius Wyatt (Prairie View A&M University). Members are welcome from all areas; the membership fee includes the annual conference. Contact John Snyder, School of Music, University of Houston, Houston, TX 77204-4893; E-mail: JLSnyder@uh.edu.

West Coast Conference of Music Theory and Analysis

The West Coast Conference of Music Theory and Analysis will be holding its annual meeting at the University of British Columbia, Vancouver, April 7–9. Members of the program committee are John Roeder, chair (University of British Columbia), William Benjamin (University of British Columbia), Harald Krebs (University of Victoria), and Lee Rothfarb (UC-Santa Barbara). Areas of interest suggested by the Committee include rhythmic theory, critical looks at standard analytical methods, and non-standard repertoires. Information on the program, accommodations, and future meetings will be mailed in early March. For additional information, contact John Roeder, School of Music, University of British Columbia, 6361 Memorial Rd., Vancouver, B.C. V6T 1Z2 Canada.

Current officers of the West Coast Conference are Pieter van den Toorn, president (UC-Santa Barbara), Gretchen Horlacher, secretary (UC-Riverside), and Michael Turner, treasurer (Southern Oregon State College). Membership fees are currently \$10 (individual) and \$5 (student/retired). For additional information, contact Pieter van den Toorn.

IMPORTANT DATES MENTIONED IN THIS NEWSLETTER

SMT Deadlines

Nominations for officers of the Society	April 15
SMT Publication Award Nominations	May 1
Comments, questions, and proposals on SMT bylaws	June 1

Calls for Papers and Articles; Nominations for Prizes

American Society for Aesthetics	March 1
Society for Music Perception and Cognition	March 15
Nominations for Kurt Weill Prize	April 1
By the Hand of a Woman (Oxford, England)	May 1
Journal of Aesthetics and Art Criticism	September 1
Nominations for Wilk Prize	September 1

Conferences and Symposia

International Critical Musicology Conference	April 1–2
Schubert's Piano Music	April 5–9
Miles Davis Conference	April 6–8
Popular Culture/American Culture	April 12–15
International Conference on Acoustics	3rd week of May
Feminist Theory and Music III	June 15–18
International College Music Society	June 15–18
Society for Music Perception and Cognition	June 22–25
International Congress of Aesthetics	August 1–5

Regional Meetings

South-Central Society for Music Theory	February 17–18
Texas Society for Music Theory	March 3–4
McGill Symposium in Music	March 4–5
Music Theory Southeast	March 17–18
Music Theory Midwest	April 7–8
West Coast Conference of Music Theory and Analysis	April 7–9
New England Conference of Music Theorists	April 8–9
Rocky Mountain Society for Music Theory	April 21–22
Music Theory Society of New York State	April 22–23
Canadian University Music Society	June 1–4